



## American Dream in Arthur Miller's Novels "Death of Salesman" and "All My sons"

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### Abstract

"Death of Salesman" and "All My Sons", outlines and embodies accomplishing eternal satisfaction through the quest for American Dream. The American Dream implied the possibility that anybody could turn into a win regardless of what they began with. You did whatever it took to wind up plainly fruitful in the business world. The conviction of the American Dream still happens in the present society. Arthur Miller's accomplishment on Broadway, tells about a rich producer, Joe Keller, who sold the armed force broken barrel heads amid the Second World War bringing on the demise of twenty one American pilots. Keller's senior, child, Larry, who had gone to the war had gone missing. Indeed, after three and a half years after the disappearance of Larry, Keller's wife, Kate is firm in contradicting the likelihood of Larry's demise. The Miller makes different drafts of the play, in the first ones he discovers much enthusiasm to concentrate on Kate as a solid lady who appreciates matchless quality over her family unit. Her superstitious nature and due confidence in soothsaying get the dramatist's extraordinary concern. Despite the fact that in the last form, the fundamental center is on the father - child clash ; Kate is no less striking as both a cherishing mother and an unwavering wife.

Keywords:-American Dream, Narcism,

### Tragedy

### Introduction

Miller's plays regularly delineate how families are devastated by false values. Particularly his soonest endeavors demonstrate his appreciation for the established Greek writers. "When I started to keep in touch with," he said in a meeting, "one accepted inescapably that one was in the standard that started with Aeschylus and experienced just about twenty-five hundred years of play-write."

Death of a Salesman brought Miller universal notoriety, and change state into one of the important achievements of modern American theater. It concerns the unfortunate tale of a salesperson named Willy Loman, whose over a significant time span are blended in expressionistic scenes. Loman is not the huge achievement that he claims to be to his family and associates. The after war financial blast has shaken up his spirit. He is in the long run given the sack and he begins to fantasize about huge occasions from his past. Linda, his wife, has confidence in the American Dream; however, she additionally keeps her feet along the earth. Concluding that he is worth more dead than alive, Willy slaughters himself in his auto – trusting that the protection cash will help his kin and his child Biff could get another begins with his spirit. Commentators have differed whether his suicide is a demonstration of narcissism



or a keep going to give up on the sacrificial stone of the American Dream.

In his single spirit, Miller wedded Mary Grace Slattery in 1940; in 1956 they were separated. In June 1956 he wedded Marilyn Monroe, the celebrated performer, and their marriage ended in 1961. Monroe in this manner conferred suicide. In 1962, Miller wedded to Ingeborg Morath, a photojournalist. He had four kids, two each from his first and third relational unions.

### American Dream

The expression "American dream" is utilized as a part of numerous ways, however, it basically is a thought that proposes that anybody in the US can succeed through diligent work and can possibly lead a cheerful, effective life. Numerous people have acquired or refined the definition to integrate things, for example, flexibility, satisfaction and significant connections. Someone who figures out how to execute his or her form of the American dream is frequently supposed to be "going through the fantasy." This estimate has been liable to feedback, on the grounds that some individuals assume that the social organization of society in the US turned away such an optimistic objective for everybody. Critics regularly indicate illustrations of imbalance established in class, race, religious belief and ethnicity that recommend that the American dream is not workable for everybody.

The American Dream has served as a template for the way we regularly imagine the path of our lifetimes. The criteria of the diversion are extraordinary, as will be the bargain that is impinged on. For those willing to warp down and exploit their chances, there is the desire of a thriving and satisfying life. The United States has

long been represented as a piazza that is known for equivalent opportunity, where diligent work and aptitude can bring close to individual accomplishment and gratification, paying little regard to one's station in life. While the specifics of each one fantasy fluctuate from individual to individual, the general essentials of the American Dream has been essential to the country's personality.

"No man is an island whole of itself; each man is a bit of the landmass, a piece of the primary." And he goes ahead to the end to say, "Any man's demise reduces me, on the grounds that I am included in humanity. Thusly never send to know for whom the ringer tolls, it tolls for thee." I think this is the first test and it is important to meet it so as to proceed onward to the acknowledgment of the American Dream, the fantasy of men of all races, beliefs, national foundations, living respectively as siblings.

Martin Luther King's acclaimed "I Have a Dream" discourse, conveyed at the 28 August 1963 March on Washington for Jobs and Freedom, incorporated bits of his past sermons and talks, with chose articulations by other outstanding public figures.

The King had been passing on material he utilized every bit a constituent of the "I Have a Dream" sermon in his different addresses and sermons for a long time. The last of King's April 1957 location "A Realistic Look at the Question of Progress in the Area of Race Relations," imagined "another world," cited the melody "My Country 'TIS of Thee," and declared that he had listened "a capable speaker say in the no so distant past, that... Freedom must run from each lot side... . Yes, let it echo from the snow-topped Rockies of Colorado... .



Render it a chance to ring from Stone Mountain of Georgia. Render it a chance to ring from Lookout Mountain of Tennessee. Render it a chance to call up from each mountain and slope of Alabama. From each mountainside, let flexibility

Tom Brokaw answered, "To me, the American Dream is the flexibility to decide to live how and where you need, to decide how you'll be represented and to furnish your youngsters with considerably a bigger number of decisions than you had."<sup>2</sup>

Kurt Russell accepts, "... the American Dream has changed – now I trust its a wish for flexibility at no cost, a presence without shortage and free from judgment of any sort." Condoleezza Rice, said, "The American Dream is being managed and considered all alone merits."

Oliver Stone tossed in his considerations, "The American Dream is a fixed, corporate-controlled fiscal framework, which energizes simply enough market compel and money liquidity for a newcomer to accomplish his vision of the American Dream – in spite of our Soviet-style defilement at the top, our maze of administrative practices and the grave disengagements of the military-mechanically complex." What?!

Ted Turner said, "The American Dream is fundamentally the same to the fantasy of individuals everywhere throughout the world who endeavor to hope for thriving and a high-utilization way of life, a fantasy which has ended up extremely troublesome if not difficult to maintain."<sup>6</sup> Donald Trump responded, "The American Dream is freedom, prosperity, peace – and liberty and justice for all."

The idea of the American Dream has been affixed to everything from religious opportunity for a house in suburbia and it has motivated feelings going from profound fulfillment to frustrated fierceness. A great number of outsiders and inward transients have moved to America, and around inside it, to satisfy their rendition of the American Dream. Be that as it may target measures and their own records, numerous have attained to achievement. A vast bit of different workers – overwhelming, until now not only from Africa – were moved to America, in spite of their lean and have been obliged to handle with a fantasy that was not initially theirs.

The American Dream and achievement can be assessed in three classes, with vital regulating and behavioral issues. In the inaugural position, it can be total. For this place, accomplishing the American dream infers arriving at some edge of prosperity, higher than where one started however not so much surprise.

As Bruce Springsteen (Bruce Frederick Joseph Springsteen is an American singer-songwriter, guitar player and humanitarian. He is best recognized for his work with his E Street Band) puts it "I don't believe the American Dream is that everybody was working to get..... A billion dollars, but it was that everybody was going to have an opportunity and the chance to inhabit a lifetime with some decency and some self-worth and a prospect for some self respect"<sup>8</sup>

Second success can be relative. Here achieving the American Dream lies in becoming better off than some comparison point, whether one's childhood, people in the former land, one's neighbors, a character from a script, another race or gender – anything or anyone that one measure oneself



against. Relative success implies no threshold of well-being, and it may or may not entail continually changing the comparison group as one achieves a dedicated degree of achievement.

Success can, instead, be competitive – achieving victory over someone else. My success implies your failure. Competitions are usually people, whether known and concrete. U.S. News and World Report in an article celebrating "SUCCESS!!!, The Chase is back in Style again," graphically illustrates the relationship among competitors in the job universe. An opponent may, nevertheless, be entirely impersonal.

The American Dream did not exist until 1931, the roots of the phrase go back hundreds, its origins to be found well before the commonwealth was a country. Other Historians, including Cullen and Jillson, trace its evolutions to the spiritual and political shackles of the Old World. The basic idea of the Dream arrived on the shores in the Seventeenth Century and a century or so later was formally articulated in the Declaration of Independence and the establishment. That our station in life is gained rather than inherited is one of the foundational precepts of the American Dream, It is fair to say and that we are a meritocracy versus an aristocracy something in which we have taken particular pride. Most, if not all the keywords and concepts we associate with who we are as a person such as opportunistic, self-reliant, practical, resourceful, inspirational, optimistic, entrepreneurial, inventive, all are present in the scope of the American Dream.

Although James Truslow Adams, a popular and populist historian is credited with first using the idiomatic expression, he

obviously borrowed ideas from a long lineage of big thinkers. Tocqueville, Whitman, Emerson, and Thoreau all addressed aspects of the Dream, notably as did lesser-known but unquestionable brilliant minds such as James Bryee and James Muirhead. Historical images, including Jafferson, Franklin and Lincoln, famously espoused elements of the American Dream while Dale Carnegie, Norman Vincent Peale, and of course, Horatio Alger has served as some of its loudest spokespeople.

"American Dream" in the vision of America's Founding Fathers. Ideally, these instructive assets will empower Americans to capture and admire the standards that propelled America's Founding Fathers to promise their lives, fortunes and consecrated respect with a specific end goal to secure the gifts of Liberty.

The Dream is "the promise that all Americans have a reasonable chance to achieve success as they define it – material or otherwise – through their own efforts and to attain virtue and fulfillment through success," she suggests a brilliantly constructed ideology but one that is deeply flawed when put into actual practice. The American Dream can also be considered as a predominant motif in our civil religion or, perhaps our civil religion itself. Any nation's civil religion "has its own earnestness and integrity and demands the same care is interpreted that whatever other religion does," Robert Bellah states, something that certainly implies to the American Dream.<sup>10</sup>

Cullen writes: However variegated its applications—which include the freedom to commit as well as freedom from



commitment-all notions of freedom rest on a sense of agency, the idea that individuals have control over the course of their lives. Agency, in turn, lies at the core of the American dream; the bedrock premise upon which all else depends...the Dream assumes that one can advance confidently in the direction of one's dream to live out an imagined life.<sup>12</sup>

### **Narcism and the American Dram in Arthur Miller Death of Salesman**

Narcissism, from its healthy presentation in individuals with no contact with clinical services through to its pathological presentation in narcissistic personality disorder where psychiatric and criminal justice contacts are more likely, has a long and fascinating history. Narcissism is a rich, broad and meaningful concept whose relevance and implications for clinical practice extend beyond a set of narrow diagnostic criteria. That said, much about the clinical significance of narcissism for interpersonal functioning, self-esteem and affect regulation remains relatively unknown. Further, while there is now some broad agreement about the relationship between narcissism and violence, the relevance of pathological narcissism to risk assessment and management is largely unexplored.

1. The narcissistic idea commanding society today is likewise highlighted inside Arthur Miller's exemplary stage creation, *The Death of a Salesman*. The story is based on the last days of a lifetime sales representative named Willy Loman and his plunge into great sorrow. This adventure is highlighted by a few scenes of psychosis where Willy encounters similar fantasies of minutes and individuals from inside his past. He really connects with these fantasies all

through the course of the generation actually soliciting the ethereal representation from his more seasoned sibling forever counsel as the misery starts to assume control. Willy, on the other hand, had not generally been the discouraged shell of a man that the group of onlookers encounters throughout the span of his keep going a few days on Earth.

### **Death of Salesman**

*Death of a Salesman* is a play written by the American author Arthur Miller. The sport is a frightful perception of American life and consumerism. The play debuted on Broadway in February 1949. Miller's remarkable show-stopper modified the form of modern theater. *Death of a Salesman* addresses the difficult clashes inside one family, however, it additionally handles greater issues in regards to American national qualities. The sport looks at the expense of visually impaired confidence in the American Dream. In this scene, it puts up an after war American perusing of individual disaster in the usage of the Sophocles' *Oedipus Cycle*.

*Death of a Salesman* is a tragedy about the contrasts between a New York family's fantasy and the truth of their spirits. The sport is a blistering study of the American Dream and of the aggressive, materialistic American culture of the late 1940s. The storyline offers Willy Loman<sup>16</sup>, a normal fellow who endeavors to shroud his averageness and disappointments behind hallucinations of glory as he strains to be a "win."

### **All My Sons**

The action of the play is situated in August 1947, in the Midwest of the U.S.A. The



occasions delineated happen between Sunday morning and a brief time after two o'clock the accompanying morning . Joe Keller, an effective businessperson, exists agreeably with his wife, Kate, and child, Chris, in a suburban American neighborhood. They have borne out the bitterness in their lifetimes – the loss of their other child, Larry, who turned up broken in World War II. Following three years, Kate still sticks to the trust that her kid is awake. Chris would like her to surrender that trust on the grounds that he needs to marry Ann, an old neighbor and Larry's previous life partner.

Ann arrives today. Kate, sensing the explanation behind her visit, becomes somewhat tricky. We find out that Ann's dad is in jail for a wrongdoing, he conferred while working in Joe's plant. Faced with a lot of damaged machine parts, he doctored them and mailed them out, bringing about the demise of 21 pilots amid the war. Works out that Joe was likewise charged for this wrongdoing and sentenced, yet he was absolved (situated free) amid the bid. Steve moved to jail; Joe returned home and improved his business greater and .

### Introduction to “DEath of Salesman”

The celebrated Pulitzer Prize winner, American dramatist, Arthur Miller dramatizes how a social event or society can bring some spectacular changes, changes in the self-perception of an individual The loss of personality and the journey to it has been the pervasive theme in a contemporary American composition. Miller utilizes both "practical structure" and "target correlative" to depict gems by joining phenomenally intense theater with uncanny mental experiences..

The appeal of Death of a Salesman is not entirely an American phenomenon the play has thought that it was' direction onto arranges crosswise over the globe, incorporating preparations in European Countries, Pacific Countries South Korea, Russia and England – among others. Miller, himself, coordinated the play in the People's Republic of China in 1983, affirming that the deplorability of Willy Loman affects audiences regardless of ethnic background.

The Chinese actor playing Happy wrote, *“One thing about the play that is very Chinese is the way Willy tries to make his sons successful. The Chinese father always wants his sons to be ‘dragons”*

The American Dream has served as a template for the way we regularly imagine the path of our lifetimes. The dogmas of the diversion are extraordinary, similar to the deal that is impinged on. For those eager to buckle down and exploit their chances, there is the desire of a thriving and satisfying life. The United States have long been embodied as a situation where there is an equivalent open door, where diligent work and ability can bring close to individual accomplishment and gratification, paying little mind to one's station in life.

While the particulars of every fantasy differ from individual to individual, the general imperatives of the American Dream has been indispensable to the country's personality. The passage of a Salesman was a tremendous hit the American arranges in 1949, catapulting Arthur Miller in the status of the "greats of American playwrights". While the sport was never without its pundits, who concurred about whether the play could fittingly be known every bit a "catastrophe" whether the constitution was a touch stilted and



whether Miller's message about American free enterprise and the American dream was pretty confused, regardless it was tremendously mainstream play a month theater goer and fault finders.

Arthur Miller's *Death of a Salesman* stays an immortal gem on account of its progressing effect on society. It was a hit immediately and has stayed a standout amongst the most well known plays ever. Miller centers *Death of a Salesman* on "the American perfect of business achievement" and "its conclusions were tested to standard American business values"<sup>2</sup>

Arthur Miller's *Death of a Salesman* has transformed into the American tragedy of the twentieth century As Miller stated: *"As fanatic as I was about sports, my ability was not to be compared to [Manny's] sons. Since I was gangling and unhandsome, I lacked their promise. When I stopped by I always had to expect some kind of insinuation of my entire life's probable failure, even before I was sixteen."*<sup>6</sup>

As Miller expressed in *Timebends*, this human! Like any voyaging man... had, to my mind, a kind of courageous valor that withstood the inescapable put-downs, the scoreless endeavors to provide. It could be said [all sales representatives are] like performing artists whose item is above all else themselves, perpetually envisioning triumphs in a globe that either overlooks them or denies their vicinity inside and out. However, sufficiently frequently to keep them going, one of them realizes it and swings to the moon on a chain of dreams loosening up out of himself.

Without a doubt, Willy Loman is such a performer, getting by! On a grin and a shoeshine, Setting up his life attempting to comprehend its plot. Since he was so

profoundly included in the generation of *All My Sons*, Miller did not render the meeting with his uncle to a greater extent than a passing suspected, yet its memory hung in his mind. Truth be told, Miller portrayed the social function as the electric arc that took him back to a thought for a play around a salesperson that he received ten years already - the sentiment that he had written as a short report. In April 1948 he drove upwards to his Connecticut homestead and began to write the play that would arrive to be *Death of a Salesman*. As he sat down before him in his ten- by twelve-foot studio, he returned "all I delivered was the initial two lines and a passing". From those humble beginnings, one of American theatre! s most popular plays came to realization.

### Summary of *Death of Salesman*

The estimation for the play at first showed itself as a little portrayal, which Arthur Miller deserted. His favorable position was recharged later to in any case, by an uncle who was a business delegate. Regardless, with *Death of a Salesman*, Miller was discharged into a whole other level of his calling. At that place is much discourse about whether *Death of a Salesman* can be seen as a calamity. "Debauch" as a structure was described by the Greek essayist Aristotle in 330 BCE.

He portrayed a terrible character as being: A man of good stature who has a savage defect (regularly presumption or pretentiousness) that induces his or her disappointment. The anguish isn't totally justified and through that desolation, the character expands some care that changes his or her whipping into a kind of triumph. The play should not overlook the gathering of spectators feeling disheartened, yet rather with an impression of sensitivity and stunningness Albeit Willy would have begun his job a phenomenal



various years going before this, the 1940's, in which the play is arranged, is a period when the occupation business division was all the all the more asking for therefore influencing him to descend level as a business delegate as a result of his nonappearance of capacities.

Thus, Willy does not encounter his version of the American Dream of being a successful salesman.

"Willy Loman entered the world's cognizance as the very picture of the voyaging sales representative," states Murphy, yet at any rate he doesn't know this film.

The succeeding day, clearly, everything passes. Willy feels content and sure as he endures with his boss, Howard. However as opposed to issue him a trade to the New York post, Willy ends up ended. Devastated by the knowledge, he begins to stare off into space and, truly, before long converse with whimsical people as he takes off to assemble his youngsters at the diner. We start to talk about family establishment and find out about Willy and Linda's created youngsters, Biff and Happy. Punch has as of late brought back home from filling in as a farmhand in the West. Willy figures Biff could without quite a bit of an extend be rich and successful, notwithstanding, is misusing his blessings and requirements to get on runaway. Willy thinks Biff is being wish-washy to hate him.

Soon thereafter, Willy starts having flashbacks and chatting with imagining pictures just as they were authentic people. You got it. Something isn't right. He's raving so loudly that Happy and Biff wake up. The kin are truly worried, as they have never observed their father this way. Biff, feeling as though he should remain precious and settle his relationship with his dad, talks

with a past director, Bill Oliver, about getting an a good representative for start a business.

Sitting tight for their dad at the eatery, Biff reveals to Happy that Oliver wouldn't see him and didn't have the little idea his identity. Troubled, angry, and something of a masochist, Biff stole Oliver's wellspring pen. Now, Biff has comprehended that he was crazy to figure he could ever get a credit, and that he and his family have been deluded themselves for basically their entire lives. Right when Willy comes into the eatery asking for elevating news, Biff fights clear up what occurred without disappointing his father. Willy, who can't manage the slip-up, tries to envision it isn't legitimate. He starts coasting into the grand past yet again, recollecting the moment when Biff discovered his (Willy's) attempted with a woman in Boston. While their dad is possessed with being disconnects from reality, Biff and Happy trench him for the two young women.

Willy Loman has and will remain a symbol for eras to get and will dependably hold a place in the middle of numerous human beings. People who had taken on what he did Willy Loman is the incarnation of a disappointment. He has fizzled himself as good as he has fizzled his family, as well. Without Willy's lethal lapse in judgment, having the wrong dream, the play would not have experienced the same influence that it serves.

In malice of the fact that it can be argued that there are other contributing factors to his disappointment the helmet is having the wrong dream. Being decently loved about being persevering and committed is the thing that Willy values. Social club has affected him by making him feel that he needs to excel keeping in mind





the end goal to be fruitful. Times were requesting after The Great Depression and WWII and everybody expected to suffice what they could with a specific end goal to pull through. If Willy had been more like Charley and Bernard he would have comprehended the real substance of achievement and eventually arrived to the American Dream. But since Willy had the wrong dream he winds up choosing his own spirit and passing on his household to make the bits. Willy's lethal imperfection is the defining moment for the descending action of the romp and the principal motivation behind why he fizzles.

Willy Loman, the principle character in Arthur Miller's praised drama, the demise of a Salesman (1949). For Loman, identity, as being decently loved, is viewed as extremely imperative in winning the day. Indeed he sees it as more

Willy's entire life and relations with the world are played out as though he had gone to a super deals workshop with Dale Carnegie as his guide.

Loman ceaselessly envisions the United States as "the best nation on the planet," i.e. a limitless scene of chances holding up for those, in the same way as his wayward child Biff, who ooze "individual allure" and athletic ability. Willy accordingly reprimands Biff in the awe inspiring methods for this apparently heavenliness filled universe: "The man who shows up in the business world, the man who makes individual investment, is the man who excels. Willy himself was at first pulled into a business, vocation in light of the fact that he imagined that he would "put on his green velvet shoes" and "get his telephone and call the purchasers, and while never leaving his room." truth be told, no calling a larger number of requires identity power than does charismatic skill. Willy dream transformed into sheer bad dream, even as he battled to

stay alert in the driver's seat. He in the long run lost some way or another in a congested mechanical society run amuck, yet he had just a fanciful dream to bank upon in any case.

At his memorial service, his best friend put Willy's life and demise in the best conceivable light.:

No one dost accuse this man. You don't comprehend: Willy was a bourgeois. What's more of a sales representative, there is no rock bottom to the lifetime. He doesn't put a screw to a nut, he doesn't tell you the law or issue your medication. He's man out there in the blue, riding on a grin and shoe shine. And later they begin not grinning back – that is a seismic tremor. And later that you get yourself several spots on your roof, and you're wrapped up. No one dost accuse this man. A sales representative is got to dream, kid. It comes with the territory.

### **Illusion of American Dream in “Death of Salesman”**

The American Dream is the most typical means of pressing out the hopes of human beings in America, in conformity with the "Death of Salesman" the best example is Willy Loman's dream, wherein he had certain illusions or in other words vision. Basically What is the American Dream? The American Dream is defined as "the perfect by which correspondence of chance is accessible to any American, permitting the most elevated yearnings and objectives to be accomplished." Those people or someone who put effort will bring wealth and freedom. Equally in the Novel Biff shared illusion of the American Dream of the yearnings and accomplishment of objective by Willy Loman. Granting to the novel, the dream what Willy Loman was creating his



sons could not have. With the Flashbacks Willy Loman was going inward and out.

The Honorable Leonard Boswell once said, "*The American Dream is one of achievement, home possession, school instruction for one's kids and hold a safe occupation to apply these and different targets*". With the end goal this should be exact, the administration needs to make it workable for these objectives to act away. Entirely through the vast majority of history, there have been times when the banks and private money related part made it exceptionally tough to procure home proprietorship, while at different times, the legislature made it a lot simpler to start a credit through loaning. Sadly, everything that has taken place in the past is the affair that brought this country to the circumstance that it is currently confronting. It has not generally been anything but difficult to beat this fantasy, however, there are numerous individuals that are resolved to have this approval from heaven for themselves and their crew. The government is striving to alter the larger percentage of the money related errors that have been built earlier, and allowing people to have homes and satisfy the American Dream. Home position is the principal mark of financial steadiness in this land and has turned into the belief system for some families in the nation. For some people, nevertheless, the solution required is whether they ought to strive to reach the apparent American dream.<sup>10</sup>

### **Similarities Between Death Of Salesman And All My Sons**

Arthur Miller has been a standout amongst the most famous American writers ever. He was a noticeable figure in American theater and a significant number

of his plays are considered classics. One of his most acclaimed plays, the discrimination acclaimed *Death of a Salesman*, is considered by numerous commentators to be one of the best representation of the American Dream in American theater. Brenda Murphy broadcasts that the play is maybe the best emotional work of an American (Murphy, *Death of a Salesman* 3) what's more, with this play, Miller made "an assault on a portion of the fundamental estimations of American business society" (Murphy, *Arthur Miller* 3). The American Dream lies at the heart of the play and serves as a basic topic. Be that as it may, the way that Willy Loman speaks to the American Dream may likewise recommend that his thought may be naturally narcissistic.

The relationship between a father and his children is a repeating subject in a significant number of Arthur Miller's plays, including *The All My Sons*, *Death of a Salesman*. Being profoundly impacted by Fyodor Dostoyevsky's *Brothers Karamazov* and the Norwegian dramatist Henrik Ibsen, and seeing his own dad to be a disappointment amid and after the Depression, Miller added to an intrinsic enthusiasm for and interest with this subject.

### **The Great Generation Conflict Of Father And Son**

As in the play that precedes it, *All My Sons*, the mighty antagonism in *Salesman* is embodied in another father and son, Willy and Biff Loman. Their battle, too is a fight to the finish, for each represents a different version of what it means to be truly alive in the world. That battle is all the more heartrending in that each is emotionally bonded to the other: while Willy's love manifests itself in the form of an unhealthy obsession, Biff's has progressed from



adolescence through-worship to something far more profound, something intangible based on his growing awareness. To say that their relationship is intense is an understatement. Built into it, too, is a wider generational conflict; the world that Willy has lived in is no longer possible; times have changed. How is Biff to find a place for himself in the new world that no one, certainly not his father, has prepared him for?

Willy, too, is perilously involved in a conflict with his father, a man he has never known: witness his need to romanticize substitute father-figures like his much older brother Ben and the mythic salesman Dave Singleman. A terrible thing has been done to him by the father he loves only too well. For that same father's love in return has always been conditional: bring home prizes, throw the strongest athletic pass, borrow whatever you need. Disillusion and demystification were always waiting for him around the corner, but when he meets them in the encounter comes in the ugliest ways: discovering that the father he has been trying to please all his young life, and whose authority he never even dreamed of questioning is nothing more than a common adulterer. In a certain sense Biff makes the same mistake Chris Keller does in *All My Sons*, never thinking of the man who stands before him as a person in his own right but only as the larger than life figure who is his father.<sup>1</sup>

Arthur Miller is the only surviving avant-garde writer of Modern American Drama. Critics have dubbed his plays "social plays", "domestic adheres to the belief that his purpose of writing plays was "to tell a truth already known but unrecognized as such. About his own style he confesses:

The author had tried to make it on the stage of writing wonder. But wonder had betrayed me and the only other cause, I had was the one I took – to seek cause and effect, hard actions, facts, the geometry of the relationship,.... To let the wonder rise up like a mist, a gas, or vapor from the gradual and the remorseless crush of factual and psychological conflict. The American dream of success and wealth; the assertion of one's identity; the materialistically instigated social traumas that lead to the abandonment of moral scruples and intelligence; the loneliness and despair of an individual in a dehumanized society; marital relationship, sexual morality; and the most recurrent motif – the conflicting father son relationship. This last motif occurs in the first two successful plays "*All My Sons*" and *Death of a Salesman*.

*All My Sons* was Arthur Miller's first effective play on Broadway. In knowledge of the past, it may seem that the study does not have the huge innovative power of his next play, *Death of a Salesman* (1949), still broadly viewed as his artful culmination, however, in *All My Sons* Miller absolutely demonstrated that he could both utilize dialog exceptionally well and build a riveting show in the tradition of social legitimacy. Miller was blessed to receive as his chief Elia Kazan, whose inconsistent profession then quickly arose, and a superb cast, led by Ed Begley as Joe Keller, Beth Merrill as Kate, Arthur Kennedy as Chris, Lois Wheeler as Ann Deever, and Karl Malden as her sibling, George. In many studies, the nature of the generation was perceived and praised. The play chalked up a run of 328 exhibitions and gathered the New York Drama Critics' Circle Award. It was a remarkable accomplishment for another and basically obscure writer.



The work did not get uniform raves, even it did gain the backing of some powerful pundits, remarkably Brooks Atkinson of The New York Times, the city's most recognized daily paper. In his collection of memoirs, Timebends Miller says "it was at Brooks Atkinson's crusade for All My Sons that was in charge of its long run and my distinguishment as a dramatist." In accession to a variety of other things, Atkinson shielded the play against the individuals who took umbrage with Miller's portrayal of an American businessperson as one who puts material solace and accomplishment above good obligation. Fort Atkinson, the play was "the most gifted work by another creator eventually," thus far despite the fact that he perceived the critical commitment of Kazan and the shape to the play's energy, he acknowledged Miller for contriving a "cold blooded examination of characters that assembles a force all night and concludes with both rationale and emotional effect."

Most analysts perceived Miller's incredible guarantee even while discovering imperfections in the workplace. For Joseph Wood Krutch, the plot of the dramatization was "excessively slick." "The pieces," Krutch contended, "fit together with the fake, interlocking flawlessness of a dance saw riddle, and toward the end one starts to feel somewhat uncomfortable to discover all the verifiable incongruities so patly outlined and idyllic equity working with such mechanical flawlessness." Moreover, Krutch brought issue with Miller's "warm regard for all the liberal devotions" and griped that the writer's "intelligent feelings" are "more stereotyped than his emotional creative energy." That Miller forced an established structure of a social issue play in the convention of Henrik Ibsen and Anton Chekhov was perceived by his analysts,

whether radical in sensitivities, as Atkinson, or temperate, as Krutch. The impingement of both Ibsen and Chekhov is noted by John Mason Brown, who sees Dr. Bayliss as a Chekhovian intruder, and in the "otherworldly strip teasing" of his fundamental character, the use of imagery, and his diving into the past to uncover the present and "rush forward to another peak" the tolerating and diligent impact of Ibsen.

To a few faultfinders, All My Sons additionally mirrored the impact of established disaster. In the play, Kappo Phelan composed, Miller "endeavored, and conveyed a catastrophe," and the play is, actually, the writer's first fruitful endeavor to realize what he would later name "a catastrophe of the basic man." There are clear parallels to such Sophoclean tragedies as Oedipus Rex, both in social organization and method. Both liberal philosophy and the traditional impact would keep All My Sons in the spotlight until Death of a Salesman supplanted it as the cynosure of discriminating consideration. With that play, Miller came as near as any dramatist before or since to show the authenticity of his attestation that catastrophe is conceivable in a current, libertarian vote based system. In that play, and The Crucible and A View from the Bridge, All My Sons gave a firm set up in both its topic of blame and reparation and its awful components and construction.

Millers development from All My Sons to Death of a Salesman and how he moved from a "revelation of process" to "a kind of moment-to-moment wildness in addition to its organic wholeness." He relates complex simultaneity of the latter, in which Willy Loman becomes "his past at every moment" and the process of his "way of mind" dictates the form by which this is



related. Miller explains how he built the play around Willy's desire to confess his guilty secret. Whereas the situation behind *All My Sons* is gradually revealed and the play builds to a climax, in *Death of a Salesman*, Willy's suicidal desire is thrown straight at you, and the play's end is implied from the start. Miller structures the play around the sequence of memories that are needed to move Willy to his inevitable end. The nature of all drama, in Miller's view, is to educate, but the trick is to mask this aspect so as to attract an audience. Briefly discussing "The Man Who Had all the Luck" and his earlier "desk drawer Plays," Miller explains how the problem that he had with these led to an epiphany that he should make father-son relationship central to his next plays, hence his focus in *All My Sons* and *Death of a Salesman*.

### Miller and Tragedy

A question therefore is whether a play can be a tragedy, if no candidate meets the requirement for a tragic hero or heroine in Miller's conception of tragedy, the sole conception of tragedy considered in Chapter. Brantley offers one perspective based on an actor's performance in the role of tragic hero. Reviewing the 2012 production of *Death of a Salesman* with Philip Seymour Hoffman, he wrote. "For 'salesman' to work as tragedy there has to be a touch of the titan in Willy, of the hope-inflated man that his sons once worshipped, so we feel an ache of loss when all the air goes out of him. ...Mr. Hoffman's Willy is preshunk." A comparison of emphasis on the two essays on tragedy offers another perspective. "Tragedy and the common man" emphasizes the hero or individual man who acts to "wholly realize himself."

The Nature of Tragedy emphasizes the chorus or audience who form the acting hero

gains "knowledge or enlightenment ...pertaining to the right way of living in the world." The Hero who acts and the audience who learns are tragedy's two integral parts that should connect especially in a play whose "idea of connection was central. Joe does not connect his act and its consequences, the past and the present himself as an individual and the society outside the family. Chris' interesting play in that the audience learns from what a character says and not from what he does. The end of the chapter gives a fuller answer to the question the paragraph raised.

Replying to an interviewer's question about the relationship of form to content in his plays. Miller said that although he was never interested in being "realistic," it is the form of telling the story of *All My Sons*. It is not the form for *Death of a Salesman* as evidenced by a comparison of the two plays' settings and opening scenes. The more detailed a setting the more realistic or naturalistic it is. The setting of *All My Sons* is the backyard of the Kellers' house with garden chairs, a table, a garbage pail, and a wire leaf burner. The setting of *Death of a Salesman* is the interior of the Loman's house that has an "air of the dream" clinging to it. Details are limited: in the kitchen for example, which "seems actual enough" except that it has only a table, three chairs and refrigerator and "no other fixtures".

*Death of a Salesman* is more realistic than *All My Sons*. *Death of a Salesman* was a new type of serious play, which merged the form of realism and expressionism to suggest new direction and possibilities for all of the American drama. In terms of realism much of the play seems very true to life: *Death of a Salesman* character act and should line natural, everyday people, facing common social and domestic concerns and the original stage set of the Loman family



house was designed to look as real as possible, even before Linda, Loman's wife, a working stove over which to cook. However, Willy flashback dream sequences, the increasingly evident symbolism of various stage effects and the play's subtle protest against social expectations, also satisfy the requirement of an expressionistic work, which does not present real life so much as subjective representation of life.

There is a temptation to describe Miller as a realist in every day life. However, Miller dislikes definitions of his writing as realistic because he sees himself as one who is not attempting to create reality, but rather interpret it. Constantly trying out new techniques, Miller has created works whose artistic form is part of their message. His influences on American theater has been profoundly moral one, though which he has reintroduced humanistic concerns which place mankind's improvement as uppermost and popularized a social theater which promotes social reform. Miller's recognition, depiction and insistence of tragedy as it exists in everyday people's lives has been one of the most controversial contributions. He has also made stylistic innovations, such as the "subjective realism" mode of presentation devised for "Death of a Salesman" or the poetic diction he has created for many of his characters, which have further influenced the development of American drama and show his importance in American literary history.

Death of Salesman opened on Broadway, Miller wrote an article for the New York times, entitled "Tragedy and the Common Man," in which he insisted that "the common man is a apt a subject for tragedy in its highest sense as kings were" This started off a heated debate regarding the nature of the tragedy that has been going

on ever since. Traditional views of tragedy assume a hero who is either uppercase or very intelligent and who challenges because of some personal flaw in his nature, the moral values of his society. From daring, such a challenge, the hero suffers, to prove to the audience that their society and its values are inviolable. Willy Loman is clearly not the usual tragic hero; he is lower middle-class and none to clever. The world he inhabits is that of amoral, capitalistic big business, rather than one with any clear moral value. Miller insists that Willy Loman is a tragic hero, and death of a Sales Man is a tragedy. He argues that tragic heroes are defined by their willingness to sacrifice everything in order to maintain their personal dignity – whatever their station in life. Loman has a faulty vision of what makes a person successful which makes him flawed, but regardless of the opposition and the ultimate costs to himself, he refuses to give up that vision, which makes him, in Miller's eyes, a tragic hero.<sup>10</sup> Arthur Miller is best known as a first class dramatist who exposed his nation's Achilles heels, and as a navigator of America's national psyche.

His greatest work, Death of a Salesman(1949), created its own genre: the American tragedy. The American tragedy spotlights the weakest link in the great American Dream, and reminds us of its aspirations. Death of Salesman reveals that most ordinary people are unable to achieve the American Dream, no matter how much they believe in it or how hard they work. Miller's other great work. The lead character in Death of a Salesman is Willy Loman, a failing door-to-door salesman coming to the end of his life but doggedly holding on to lost dreams. Before American tragedy, a society's myth was examined in tragedy through its kings and great heroes.



The important factor to remember with American Tragedy is that the scale of the drama is as large as the Greeks, but instead of dealing with lives of gods and kings, the subject matter is everyday people. Death of a Salesman is far more than just a tale of man refusing to let go of his dreams in the face of certain failure; it is a play arguing that hollow materialism has come to replace the great ideals on which America was founded.

### Conclusion

Examining these two plays has resulted in the conclusion that Miller indeed The American Dream is a national the trademark soul of a general public, time, or gathering as demonstrated in its air and main aim hope. of the United States and its future plan. To realize the greatness of Arthur Miller and his both the plays, i.e., regarding American Dream that is Death of A Salesman and All My Sons, there are three classes one is the upper class, the privileged class and underprivileged class. Regardless to men, women have a dominated class. The primary focus has been devoted to the American Dream in all the plays of Arthur Miller. I deals with societal issues and feedback, the gambling has a typical degree of thought, each of which demonstrates or opposes the order of the play in a societal one.

All My Sons is the play about the acknowledgment of success, blame and hindrance in the process of material voracity. Joe Keller, the father altogether My Sons, for the prosperity of his family perpetrates the wrongdoing of offering blemished air ship parts, causes the death of a few pilots. Joe Keller for achieving American Dream included in vindictive business morals at the end loses his kids. Joe loves incorrectly dreams neglects to achieve

humanistic qualities lastly pays the serious price.

Miller has identified the incident as the spark that brought him back to an idea for play about a salesman that he had ten years earlier. Miller needed a dramatic form that would combine the subjectivity of expressionism with the illusion of objectivity afforded by realism. Miller has explained, "Death of a Salesman was conceived literally on two dimensions at the same time. One level there are autonomous characters while on another there are characters who exist as symbols for Willy Loman. Miller has to deal with the exciting but complex problems of his formal experiment simultaneously with more workmanlike problems of the plot on which it was hung. Miller planned that the climax would arise from Biff's conflict between his desires for success in New York and his hatred of Willy. Miller wrote about the climatic confrontation between father and son, Biff's conflict in the scene was based on his feeling that "to tell the truth would be to diminish himself in his own eye.

In Death of a Salesman, Miller attempts to conjoin the pathetic and the tragic in a unique manner by uniting the destinies of Biff and Willy in a way he was never able to accomplish that the characters of Chris and Joe Keller. There are more uncertainty, more lack of resolve at the end of the play than we ordinarily find in most conventional tragedies. The extraordinary richness of the text is seen in the protean nature of Willy as tragic hero. His role has generated dramatically compelling interpretations, from Lee J. Cobb's touchstone depiction of a towering but monumentally self-deluded character lost in a world of dreams and harsh reality.

Arthur Miller spent most of his adult life trying to make sense of the events through which he and his contemporaries had passed. Arthur Miller is usually thought of as a social critic or political commentators, a railer against perversions of the American Dream. Miller has come to realize that the greatest enemy to life is not doubt, but despair. And against despair, the individual has only faith and hope. In the novel *All My sons* shows what will be the outcome if an individual or person confines himself from the rest of the world and seeks for happiness having less consideration for the lives of others. Joe Keller may act naturally mindful and unquestionably assumes liability for those nearest to him, yet he is doing it as the cost of others. Accordingly, his life is crushed.

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