

The Character of Willy Loman in Arthur Miller's  
'Death of a Salesman'  
An example of frustration and failure  
In the American Society

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**Introduction :**

Death of a Salesman, by Arthur Miller, is a play which justifies much discussion and argument. The play is about the situation of little men in the American Society, but in particular about one miserable individual named Willy Loman at the end of his strength and of his justification. What happens to Willy Loman at the end of his tether? Why does he commit suicide? Who is behind his tragic death? All these questions and many others have to be answered. Arthur Miller, in this play, explicitly or implicitly, answers these questions.

Arthur Miller was born in Manhattan on October 17, 1915, to Isadore and Augusta Miller, a conventional, well-to-do Jewish couple. Arthur was an athlete and he spent his boyhood playing football and baseball, skating, swimming, dating, failing algebra three times, and reading adventure stories. The Millers were prosperous manufacturers until they were ruined by the economic crisis which hit America in 1931. Thereafter, Arthur Miller grew up in poverty. Due to these bad economic conditions his father had to give up the coat business and to move the family to a small frame house in Brooklyn. He worked as a delivery boy for a bakery; as a dishwasher and waiter; as a singer at a local radio station; as a warehouse clerk; night editor of a university newspaper; mouse attendant in a laboratory; truck driver; tanker seaman; factory labourer; and shipfitter's helper; and as a writer of over thirty radio plays and movie scenarios. All this experience left him with great respect for hard work.

After graduating from high school during the depression, Miller saved thirteen of the fifteen dollars he earned weekly in an auto-parts warehouse for his college tuition. In 1934 he convinced the admission officer at the University of Michigan that his poor high-school grades did not represent his abilities accurately, and he enrolled in journalism.

Eighteen months after entering the university, he began to write plays. Granted the Bachelor of Arts in 1938, he returned to New York, worked briefly with the Federal Theatre Project, and in two months was on relief.

Later he married Mary Grace Slattery. In this period Miller wrote plays for radio programs receiving about one hundred dollars for each script.

Kept from military service by an old injury, Miller visited army camps during the war to collect material for a movie, 'The Story of GI Joe,' and then he published the journal of his tour, 'Situation Normal,' in 1944. That year his first Broadway Production, 'The Man Who Had All the Luck,' appeared, and this work was followed in 1945 by a novel, 'Focus.'

During World War II, Miller had been inspired by liberal reform programs designed to improve conditions in business, politics, and the arts. After the war he participated in those programs more actively. He wrote 'The Crucible' to expose the process by which terror in society was being knowingly planned and consciously engineered. In this play he articulated his faith in the ability of the free individual to withstand irrational social pressures and to determine positive standards of citizenship.

In March 1954, the State Department refused Miller a passport to visit Brussels. His application was rejected under regulations denying passports to persons believed to be supporting the Communist movement, whether or not they are members of the Communist party. Miller indignantly denied supporting any Communist movement. In 1956 he appeared before the House Committee on Un-American Activities. He testified that, although he had signed many appeals and protests issued by Red front groups in the last decade, he had never been under Communist discipline.

During the 1960's and 1970's he produced and published many plays and received several awards; one of them was the Gold Medal for Drama. His most impressive play is Death of a Salesman, fusing realism and symbolism in reviewing the tragic life of a salesman victimized by his own false values and those of modern American. His plays won for him a reputation as the most gifted among the many modern American playwrights. Miller's incisive expression and ready wit lift his style far above that of most men in public life. As a socialist and as an American he was well disposed for revolt against the accepted American institutions, injustices, prejudices, and conventions.

Death of a Salesman is serious in content, simple and conversational in style, and above all, realistic in portraying ordinary people and the problems they face in life. Miller's characters are mouthpieces. They express Miller's ideas and reflect his history as well as his convictions.

## 2- Summary of the play :

The basis of the play is a series of scenes relating chronologically to what is happening to Willy Loman at the age of sixty, during one late evening and the next day.

Willy Loman at sixty years of age is expected by his superiors to keep travelling every week to do business but he seems to have failed to satisfy

them. Willy Loman is certainly a victim of the Capitalist system, exploited and then cast aside.

Willy Loman at sixty is bewildered by the failure and futility of his life. On the other hand, he refuses to admit defeat and failure. When Charley offers him work as a way to salvage his pride, he furiously refuses. He wants to prove that he exists and that he is indispensable but he does not seem to be able to do that. He indirectly reflects his failure on his two sons especially Biff. He keeps criticising him because he thinks he is lazy and has not achieved anything worthwhile. He also thinks that Biff is not making a lot of money.

Willy Loman also fails to be an ideal father. His son Biff looks to his father for moral direction instead finds corruption. Biff finds his father with a woman and servers the bond of mutual respect. Willy's wife, unaware of his committing adultery, thinks highly of him and tries to look after him and help him.

Willy Loman destroys himself financially and socially by evading the truth about himself by false dreams of his family and his work. May be he is working on two logics which often collide. For instance if he meets his son Happy while in the midst of some memory in which Happy disappointed him, he is instantly furious at Happy, despite the fact that Happy at this particular moment deeply desire to be of use to him. He is literally at that terrible moment when the voice of the past is no longer distant but quite as loud as the voice of the present.

Willy Loman commits suicide because he fails to prove that he exists as a devoting husband and father to two grown-up sons and as a salesman. He bravely goes to his death still deceiving himself. Willy and his sons are dreamers of the wrong dreams, dreams which allow them to escape from facing their own inadequacies, to shrug off their load of guilt.

Biff is a dreamer, but he is much more the product of his father's dream of him. Biff achieves nothing, he remains like a boy. Happy is a dreamer too, but more contemptible because he deceives himself more successfully or more insistently. He wants to smooth over all unpleasantness instead of facing it. If he is not a success others are to blame.

Linda, Willy's devoting wife, is perhaps too completely the understanding wife and mother. She seems to have no failings. She knows her husband very well. She knows when he grossly exaggerates the business he has done and the commission he has earned; she knows when he borrows money from Charley and tells her he has earned it as a salary. She thriftily mends her stockings to another woman. Her love does not depend on a credit balance of his good and bad points, but on deep understanding.

The time setting of the play is throughout one night and the next day in 1942, but the flashbacks mostly go back to 1928 or even earlier. The scenes are interwoven with events of the past which sometimes overlap with the present. This technique is rather unusual because it arises directly from what Miller wants to say about his hero, Willy Loman.

Almost all images and scenes account for the treatment of time in this play; for the concept that nothing in life comes next, but that everything exists together; that there is no past to be brought forward in a human being, but that he is his past at every moment and that the present is merely that which his past is capable of noticing and some reacting to. This is why Miller foregoes the usual process of preparation and holding back in order to create suspense until a series of revelations of the past leads up to a climax.

The play is not a series of chronological events originating in Willy's past, nor a set of revelations of the past to show how it created the present. It is primarily a progress towards a deeper understanding of Willy's predicament.

The flashbacks and fantasies outside time greatly enrich the dramatic force of the play. The stockings which Linda is thriftily darning call up in Willy's mind the fancy woman to whom he freely gave stockings for her favours; and the pen which Biff steals from Oliver starts a train of guilt-associations in Willy.

The scene in the restaurant is dramatically the most exciting in the play: Biff's attempt to tell his father the truth is interwoven with the insistent shouts of the young Bernard announcing that Biff has failed his examination. Both sets of dialogue are equally present and real in Willy's mind, and his suppressed guilt subsequently comes to life in the scene where Biff finds his father with the woman. The mature Bernard had earlier suggested to Willy that something crucial happened to Biff when he went to see his father after he had failed his examination. Willy's anger indicated that Bernard had unwittingly touched on a sensitive spot, but in his conscious mind Willy refused to admit responsibility. Now we learn what is stored in his unconscious; the result is a triumph of the method whereby the inside of his head is revealed in dramatic terms.

### 3- Willy Loman as an individual and as a salesman :

This play is about the situation of little men in the American society, but in particular about one individual, Willy Loman, at the end of his tether. He is a dreamer of the wrong dreams, dreams which allow him to escape from facing his own inadequacies and to find excuses for his guilt.

Willy Loman is anxious to be well-liked: "I can park my car," says Willy, "on any street in New England, and the cops protect it like their own." "Be liked and you will never want", he tells his sons. "You take me, for instance. I never have to wait in line to see a buyer." "Willy Loman is

here." That's all they have to know, and I go right through."<sup>(1)</sup> But Willy knows it isn't true, even of his younger days. Later in the same scene he admits to Linda, "If business don't pick up, I don't know what I'm gonna do. You know, the trouble is, Linda, people don't seem to take to me... I know it when I walk in. They seem to laugh at me." He goes on to reflect that he talks too much, jokes too much, (though elsewhere he claims that a couple of jokes establishes the right basis for business deals). "I'm fat," he says, "I'm very foolish to look at, Linda."<sup>(2)</sup>

Willy Loman was imagined by Arthur Miller himself with "an enormous face the size of the proscenium arch, which would appear and then open up, so that the audience would see the inside of man's head."<sup>(3)</sup> Yet, "The inside of his head was mass of contradictions."<sup>(4)</sup>

Miller wanted his hero to be a little man, or in particular a salesman as he intended to write to the middle-class people. Nowhere in the play does the playwright tell us what this salesman sells, except in the scene where he gives free stockings to Miss Francis, because Miller is not interested in what his hero sells of the goods he fills his bags with, but only in his personality which Willy wants to sell before he sells his goods. Arthur Miller explicitly tells us about this point:

That I have not the slightest interest in the selling profession is probably unbelievable to most people, and I very early gave up trying to say so. And when asked what Willy was selling, what was in his bags, I could only reply, "Himself".

(Arthur Miller, "Introduction to Collected plays", p. xiii)

The question raised before us now is: why does Willy Loman want to sell himself first? There must be something wrong either with his goods or with himself or even with both, but the play shows us there is something wrong with him only. He is depicted as a dreamer of the wrong dreams and feels he is not in harmony with his new society. Willy believes that since he is an American citizen and America is the land of open opportunities, he must not then be denied these opportunities forgetting that his age is the age of competition where money talks and not personality. He feels worried and uneasy and looks back to old America in its golden age when life was easier and simpler and when friendship was respected. He remembers Dave Singleman, another salesman, who was able at the age of eight-four to sell his merchandise in thirty-one states on the telephone while he was sitting in his hotel room with his green velvet slippers on, and when he died hundreds of friends from different states attended his funeral. Willy feels he is unknown at his time when all good values have gone :

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 any more.

(Arthur Miller, *Death of a salesman*,  
by E. R. Wood, p. 59)

Accordingly Willy feels he is out of place in his new society and tries in vain to comfort himself with the nostalgic feelings, as there is no escape from his oppressive present nor is there a return to the glorious past. The only thing he can do now is to resort to his illusions and dreams which are always at struggle with realities. His illusion leads him to imagine that personal attractiveness is everything in life.

4- ***Willy Loman and his family :***

Willy Loman's family consists of Willy himself, Linda (his wife), Biff and Happy (his two sons). Willy and his two sons are dreamers of the wrong dreams, dreams which allow them to escape from facing their own inadequacies, to shrug off their load of guilt. They are anxious to be well-liked.

Biff is a dreamer, but he is much more the product of his father's dream of him. Right to the end, 'that boy is going to be magnificent'.<sup>(5)</sup>

The collapse of the first dream – Biff the hero of thousands, the star of Ebbets Field – dates from the occasion when Biff found his father out as a 'phony little fake'. Biff achieves nothing further; he remains like a boy. But this shock does not entirely account for the flaws in Biff. There is evidence much earlier that he was not so 'well-liked' as the family wished to believe; clearly the staff of the school, the parents of the neighbourhood girls, the watchman on the building site, Bill Oliver (and probably the cops), all had their reservations about him. Nor does the shock cure Biff of dreams which are mainly excuses for failure, especially the dreams (like his father's) of the great open spaces. Biff is a more contemptible failure than his father, who has at least worked hard. But in the end he breaks away from his father's dreams of him and from his self-justifying dreams of himself; he comes to see through himself more pitilessly than he has seen through his father. After the theft of the pen he says, 'I realized what a ridiculous lie my whole life has been. We've been talking in a dream for fifteen years.' In the poignant confrontation with his father he shatters the Loman myth:

We never told the truth for ten minutes in this house ... I never got anywhere because you blew me so full of hot air I could

never stand taking orders from anyone ... I'm not a leader of men, Willy, and neither are you. You were never anything but a hardworking drummer who landed in the ashcan like all the rest of them! I'm one dollar an hour, Willy! ... I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home.

(I bid, p. 105)

Such merciless honesty has its nobility. It goes much further than Willy's progress towards self-realization, for Willy is still deluding himself, both about himself and about Biff, to the end. He still clings to the illusion that he will count for something in the salesman's world when he is dead, and he still believes in Biff's magnificence, which only needs the backing of money to set him ahead of Bernard. Biff has gone deeper and learnt more. He sees all his father's weaknesses and is enraged by them, and yet he loves him, and his love is not measured by reason, to be given in reward for virtue, nor fed by mirages of virtues that will never be there.

Happy is a dreamer too, but more contemptible because he deceives himself more successfully or more insistently. The name Happy suggests superficial brightness resulting from incensitiveness. He wants to smooth over all unpleasantness instead of facing it. If he is not a success, others are to blame. He claims that he is the assistant buyer, but he is one of the two assistant to the assistant. He devotes his energies to chasing girls, but we don't know whether to believe in his boasted successes with them. He tells lies to impress the waiter at the restaurant and the girl he picks up there, and he has not wakened up to realities even at the end. He is a lesser man than Biff, whose concern for his father will not let him rest. Happy's anxiety seems at times genuine, but he finds no difficulty in walking away from it. He can even desert his father for a casual girl, telling her, 'That's not my father. He's just a guy.'

Linda is perhaps too completely the understanding wife and mother not only "inside Willy's head", but also inside the author's. She seems to have no failing. She must know her husband through and through: she knows when he grossly exaggerates the business he has done and the commission he has earned; she knows when he borrows money from Charley and tells her he has earned it as salary; she hears him say one minute that the Chevrolet is the greatest car ever built and a few minutes later, when reminded of the unpaid repair bill, 'That goddam Chevrolet, they ought to prohibit the manufacture of the car!'

Linda loves her husband and cares for him. She thriftily mends her stockings while he gives boxes of stockings to another woman with whom he has an affair. Linda's love does not depend on a credit balance of his good and bad points, but on deep understanding. She is given one of the

most eloquent speeches in the play, expressing her humanity in the simplest words:

He's not the finest character that ever lived. But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must finally be paid to such a person.

( Ibid , p.44 )

Here she seems to be speaking not merely for Willy Loman, but for the ordinary man everywhere. There is not quite the same feeling of universality in her final words at the funeral, which express the heartbroken love of one woman for her dead husband:

Willy, dear, I can't cry. Why did you do it? I search and search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody at home. ( Ibid , p.112 )

5- **Willy Loman's failure :**

Willy Loman's life is a failure. He fails as an individual in his new society. He fails as a salesman in a world of capitalism. He fails as a husband and a father to two sons.

Willy's problem is that because he is a failure, he does not adapt himself to the new changes in his society even when these changes are manifest. He does not want to admit that Charley's view are practical. For example he does not want to admit that material success is more practical than personal appearance and that J.P. Morgan is respected only for his money. Willy does not remember that Howard Wagner fired him simply because he proved unprofitable to the company for which he worked for thirty-four years.

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! ( Ibid , p.59 )

6- **Conflict :**

Willy is very much worried about material success. He thinks that a rich dead man is more important than a poor living man. He also thinks that his family, specially his sons, will not respect him or love him unless he is materially successful. He has a commercial mind. He thinks that love is like a commodity, bought and sold. Linda, his wife, on the contrary, has

a loving heart. She loves her husband unconditionally although he is not well-off. (7)

Willy imagines things. He imagines that he is an important man. He is needed. He says of himself:

They don't need me in New York. I'm the New England man. I'm vital in New England. ( Ibid, p. 4 )

but in reality he wishes to settle in New York. He begs Howard to arrange a job for him even if he is paid less.

Willy does not adjust himself to reality. In fact he suffers a conflict between his miserable life and his ambition. His problem is that he knows the truth about things but he ignores it to satisfy his ambition. He says:

They laugh at me, heh? Go the Filene's go to the Hub, go to Slattery's, Boston. Call out the name Willy Loman and see what happens! Big shot. ( Ibid, p.18 )

He also says:

And they know me, boys, they know me up and down New England. The finest people. And when I bring you fellas up, there'll be open sesame for all of us, 'cause one thing, boys: I have friends. I can park my car in any street in New England, and the cops protect it like their own. This summer, heh? ( Ibid, p.18 )

Willy's weakness is that he makes promises which he cannot fulfil. He promises to take his sons to New England that summer, but he never does because he knows that in New England he is not well-liked :

I'm fat. I'm very-foolish to look at, Linda. I didn't tell you, but Christmas-time I happened to be calling on F.H. Stewarts, and a salesman I know, as I was going to see the buyer I heard him say something about-walrus. An I—I cracked him right across the face ... But they do laugh at me . ( Ibid, p.23 )

When Willy speaks with Linda about business he does not make himself clear. Sometimes he gives her false information:

Well, I-I did-about a hundred and eight gross in providence.  
Well, no - - it came to roughly two hundred gross on the  
whole trip.

( Ibid, p.21 )

Willy is always at liberty to praise or insult. This stems out of his false feelings of superiority. Sometimes he criticises his son Biff, on the other hand he does not allow anybody to criticise him. He says:

In the greatest country in the world a young man with  
such - - personal attractiveness, gets lost. And such a hard  
worker. There's one thing about Biff - - he's not lazy.

( Ibid, p.5 )

Willy imagines that he is better than Charley because the latter is not well-liked as he is :

Because Charley is not - - liked. He's liked , but he's  
not -well-liked.

( Ibid, p.18' )

Willy has a double-standard morality. He does not like the idea of working for Charley. Working for Charley hurts his feelings; it insults his dignity. But he never feels insulted when he asks Charley to lend him some money.

Sometimes he contradicts himself. For example Willy admits that Charley is better than he is:

I talk too much. A man oughta come in with a few work  
words. One thing about Charley. He's a man of few words, and  
they respect him.

( Ibid, p.23 )

Willy's double-standard morality is unignorable when he betrays his wife whom he assures:

You're my foundation and my support, Linda.

( Ibid, p.7 )

When he commits adultery with Miss Francis he justifies his deed by saying that women admire him because he is attractivem, well-liked. Willy is not only an adulterer but a liar too, especially when Biff asks him about Miss Francis and he replies talking to both her and Biff:

Ah- -you better go back to your room. They must be finished painting by now. They're painting her room so I let her take a shower here. Go back, go back.

( Ibid, p.90 )

7- Willy's suicide :

Willy Loman commits suicide because he fails to adapt himself. He is unable to forget his own past. He suffers and keeps asking many questions to which there are no answers. Sometimes, in order to satisfy his ambition, he finds answers for his questions but they are the wrong answers. He is always in the wrong. He cannot solve his own problems yet he tries to solve Biff's problems by money. Willy puts an end to his life because he fails to prove that he exists as a salesman, as an individual in his society, as a husband and father to his sons.

Willy is the victim of his false feelings. He is crazy about being an important person. He thinks that by imitating important people he becomes important. By so doing he loses his identity as an independent person. When he speaks with Howard he pretends that he is doing fine but he forgets that he came begging to find him an easier job in New York because of the business deterioration.

When Willy accidentally meets an important man he takes advantage of this meeting. He happens to meet the Mayor of Providence and he explains to his son, Biff, that he is an important person because he meets important people:

Willy: Well I got on the road, and I went north to

Providence. Met the Mayor.

Biff: The Mayor of Providence.

Willy: He was sitting in the hotel lobby.

Biff: What'd he say?

Willy: He said, "Morning!" And I said, "You got a fine city

here, Mayor." And then he had coffee with me.

( Ibid, p.18 )

Not only is Willy being proud of himself he is also proud of his son, Biff. Willy imagines things and believes in them. He imagines that Biff will have a very bright future that is why the universities are begging for him and all doors of life will open to hi, although he is not sure of Biff's graduation. All his sufferings are the result of his illusive pride. His imaginations do not stop. He has great expectations. These expectations are bigger than Willy himself. Willy, unfortunately, does not know exactly who he is, what he wants. And when he decides to do something in order to show that he is socially important he chooses the wrong means to do that.

Willy's expectations go beyond the natural limits. He is proud in life; he also wishes to be proud even in his death. When he meets Ben he describes the greatness of his funeral. He is proud of his own funeral:

Ben, that funeral will be massive! They'll come from Maine, Massachusetts, Vermont, New Hampshire! All the old-timers with the strange licence plates- -that boy will be thunder-struck; Ben because he never realized- -I am known! Rhode Island, New York, New Jersey- -I am known, Ben, and he'll see with his eyes once and for all. He'll see what I am, Ben! He's in for a shock, that boy!  
( Ibid, p.97 )

Linda's dreams also cause disaster and failure to Willy. She loves her husband so much that she has absolute confidence in her husband. She too is a victim of her own illusions. Her false feelings deceive her. They make her blind to the fact that her husband is not worth all this love and sacrifice. Her false feelings make her believe that her husband is sincere and faithful to her. She does not know that he has a love affair with another woman. <sup>(8)</sup>

When Willy commits suicide Linda is puzzled. She cannot understand why he killed himself. It seems she is aware of his financial problems, while she is not aware of his psychological troubles and that is why she could not cry:

Forgive me, dear I can't cry. I don't know what it is, but I can't cry. I don't understand it. Why did you ever do that? It seems to me that you're just on another trip. I keep expecting you.

( Ibid, pp. 107-108 )

So many things are behind Willy's suicide. His new society, capitalism, frustrations and failure in life and his family's illusions all seem to have killed Willy Loman. Willy's family seem to have realized this bitter fact but only too late. Willy Loman is really a victim.

#### 8- Conclusion :

Death of a salesman is a play which justifies much discussion and argument. The play, according to some critics, is regarded as Communist propaganda denouncing the evils of Capitalism, while others have seen it as a sympathetic study of the problems of big business. It can also be regarded as a warning of the meaninglessness of life where there is no religious faith. Willy Loman is certainly a victim of the Capitalist system, exploited and then cast aside. He works for a company thirty years, opens

up unheard of territories to their trademark, and in his old age they take his salary away. There is something wrong with Willy. It is undoubtedly America. America is what is wrong with Willy Loman. America is the country where the values of Capitalism, Free Enterprise, Big Business are seen at their most rewarding and their most destructive. Willy Loman experiences both aspects. Although he is a victim of the system, he is its devoted adherent. He is himself an expression of the business man ideal, and in his dreams of his father and his brother Ben he admires the American pioneer idea. Willy Loman is completely absorbed in these American dreams. At the same time he is bewildered; he cannot understand why it has all gone wrong for him.

Throughout the scenes of the play we get to know that the real killer of Willy Loman is his illusions. His and his family's illusions. Willy is torn between two worlds, the world of illusions and the world of reality. Willy Loman commits suicide because he fails to prove that he exists according to the illusionary picture which he always keeps in his mind.

#### Notes

- 1- Arthur Miller, Death of a Salesman, edited by E. R. Wood (London: Heinemann Educational Books, 1978), p.59.
- 2- Arthur Miller, Death of a Salesman, by E. R. Wood, p. 59.
- 3- Arthur Miller, Introduction to Collected Play, as quoted in Arthur Miller, Death of a Salesman, by E. R. Wood, p. xiii.
- 4- Arthur Miller, Introduction to Collected Play, p. xiii.
- 5- Ibid, pp. vii-ix.
- 6- Arthur Miller, Death of a Salesman, by E. R. Wood, (London: Heinemann Educational Books, 1978), p. 59.
- 7- Dr. M. B. Twaij, The Contradictory Views and Struggle Between Illusion and Reality in Arthur Miller's Death of a Salesman. Al-Ustath – Journal of the College of Education, University of Baghdad, 1989.
- 8- Ibid, p. 8.

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2- Lumley, Frederick.	<u>Trends in Twentieth Century Drama: A Survey since Ibsen and Shaw.</u> Fair Lawn, New Jersey: Essential Books, Inc., 1956.
3- Miller, Arthur.	<u>Introduction to Collected Plays.</u> In Wood, E. R. Introduction to Miller, <u>Death of a Salesman.</u> Edited by Wood, London: Heinemann, Educational Books, 1978.
4- Miller, Arthur.	<u>Timebends – A life.</u> Published by Harper & Row Publishers, New York, 1987.
5- Moss, Leonard.	<u>Arthur Miller.</u> State University College, New York, 1980.
6- Muller, Herbert J.	<u>The Spirit of Tragedy.</u> New York: Alfred A. Knopf, 1968.
7- Twaij, M. Baqir, Dr.	<u>The Contradictory View and Struggle Between Illusion and Reality in Arthur Miller's Death of a Salesman.</u> Al-Ustath – Journal of the College of Education, University of Baghdad, 1989.
8- Wood, E. R.	<u>Introduction to Miller's Death of a Salesman,</u> E. R. Wood, London: Heinemann Educational Books, 1978.