Appendices A

The Summary Death of a Salesman

Willy Loman, a mercurial sixty-year old salesman with calluses on his hands, returns home tired and confused. His wife Linda greets him, but worries that he has smashed the car. He reassures her that nothing has happened, but tells her that he only got as far as Yonkers and does not remember all of the details of his trip; he kept swerving onto the shoulder of the road, and had to drive slowly to return home. Linda tells him that he needs to rest his mind, and that he should work in New York, but he feels that he is not needed there. He thinks that if Frank Wagner were alive he would be in charge of New York, but his son, Howard, does not appreciate him as much. Linda tells him how Happy, his younger son, took Biff, his eldest son, out on a double-date, and it was nice to see them both at home. She reminds Willy not to lose his temper with Biff, but Willy feels that there is an undercurrent of resentment in Biff. Linda says that Biff is crestfallen and admires Willy. They argue about whether or not Biff is lazy, and Willy believes that Biff is a person who will get started later in life, like Edison or B.F. Goodrich. Biff Loman, at thirty-four, is well-built but not at all self-assured. Happy, two years younger, is equally tall and powerful, but is confused because he has never risked failure. The two brothers discuss their father, thinking that his condition is deteriorating. Biff wonders why his father mocks him, but Happy says that he merely wants Biff to live up to his potential. Biff claims he has had twenty or thirty different jobs since he left home before the war, but has been fired from each. He reminisces about herding cattle and wistfully remembers working
outdoors. Biff worries that he is still merely a boy, while Happy says that despite the fact that he has his own car, apartment, and plenty of women he is still unfulfilled. Happy believes that he should not have to take orders at work from men over whom he is physically superior. He also talks about how he has no respect for the women he seduces, and really wants a woman with character, such as their mother. Biff thinks that he may try again to work for Bill Oliver, for whom he worked years ago but quit after stealing a carton of basketballs from him.

The play shifts in time to the Loman house years before, when Biff and Happy were teenagers. Willy reminds the teenage Biff not to make promises to any girls, because they will always believe what you tell them and he is too young to consider them seriously. Happy brags that he is losing weight, while Biff shows Willy a football he took from the locker room. Willy claims that someday he'll have his own business like Charley, their next door neighbor. His business will be bigger than Charley's, because Charley is "liked, but not well-liked." Willy brags about meeting the mayor of Providence and knowing the finest people in New England. Bernard, Charley's son, enters and tells Willy that he is worried that Biff will fail math class and not be able to attend UVA. Willy tells Bernard not to be a pest and to leave. After Bernard leaves, Willy tells his sons that Bernard, like Charley, is liked but not well-liked. Willy claims that, although Bernard gets the best grades in school, in the business world it is personality that matters and that his sons will succeed. After the boys leave, Linda enters and Willy discusses his worry that people don't respect him. Linda reassures him and points out that his sons idolize him.
Miller returns to the more recent past past for a short scene that takes place in a hotel room in Boston. A nameless woman puts on a scarf and Willy tells her that he gets lonely and worries about his business. The woman claims that she picked Willy for his sense of humor, and Willy promises to see her the next time he is in Boston.

Willy, back in the kitchen with Linda, scolds her for mending her own stocking, claiming that she should not have to do such menial things. He goes out on the porch, where he tells Bernard to give Biff the answers to the Regents exam. Bernard refuses because it is a State exam. Linda tells Willy that Biff is too rough with the girls, while Bernard says that Biff is driving without a license and will flunk math. Willy, who hears the voice of the woman from the hotel room, screams at Linda that there is nothing wrong with Biff, and asks her if she wants her son to be a worm like Bernard. Linda, in tears, exits into the living room.

The play returns to the present, where Willy tells Happy how he nearly drove into a kid in Yonkers, and wonders why he didn't go to Alaska with his brother Ben, who ended up with diamond mines and came out of the jungle rich at the age of twenty-one. Happy tells his father that he will enable him to retire. Charley enters, and he and Willy play cards. Charley offers Willy a job, which insults him, and they argue over the ceiling that Willy put up in his living room. Willy tells Charley that Ben died several weeks ago in Africa. Willy hallucinates that Ben enters, carrying a valise and umbrella, and asks about their mother. Charley becomes unnerved by Willy's hallucination and leaves.
The play returns to the past, where Willy introduces his sons to Ben, whom he calls a great man. Ben in turn boasts that his father was a great man and inventor. Willy shows off his sons to Ben, who tells them never to fight fair with a stranger, for they will never get out of the jungle that way. Charley reprimands Willy for letting his sons steal from the nearby construction site, but Willy says that his kids are a couple of "fearless characters." While Charley says that the jails are full of fearless characters, Ben says that so is the stock exchange.

The play returns to the present, where Happy and Biff ask Linda how long Willy has been talking to himself. Linda claims that this has been going on for years, and she would have told Biff if she had had an address at which she could contact him. She confronts Biff about his animosity toward Willy, but Biff claims that he is trying to change his behavior. He tells Linda that she should dye her hair again, for he doesn't want his mother to look old. Linda asks Biff if he cares about Willy; if he does not, he cannot care about her. Finally, she tells her sons that Willy has attempted suicide by trying to drive his car off a bridge, and by hooking a tube up to the gas heater in the basement. She says that Willy is not a great man, but is a human being and "attention must be paid" to him. Biff relents and promises not to fight with his father. He tells his parents that he will go to see Bill Oliver to talk about a sporting goods business he could start with Happy. Willy claims that if Biff had stayed with Oliver he would be on top by now.

The next day, Willy sits in the kitchen, feeling rested for the first time in months. Linda claims that Biff has a new, hopeful attitude, and the two dream of buying a little place in the country. Willy says that he will talk to Howard Wagner
today and ask to be taken off the road. As soon as Willy leaves, Linda gets a phone call from Biff. She tells him that the pipe Willy connected to the gas heater is gone.

At the office of Howard Wagner, Willy's boss, Howard shows Willy his new wire recorder as Willy attempts to ask for a job in New York. Howard insists that Willy is a road man, but Willy claims that it is time for him to be more settled. He has the right to it because he has been in the firm since Howard was a child, and even named him. Willy claims that there is no room for personality or friendship in the salesman position anymore, and begs for any sort of salary, giving lower and lower figures. Willy insists that Howard's father made promises to him. Howard leaves, and Willy leans on his desk, turning on the wire recorder. This frightens Willy, who shouts for Howard. Howard returns, exasperated, and fires Willy, telling him that he needs a good, long rest and should rely on his sons instead of working.

Willy hallucinates that Ben enters and Linda, as a young woman, tells Willy that he should stay in New York. Not everybody has to conquer the world and Frank Wagner promised that Willy will someday be a member of the firm. Willy tells the younger versions of Biff and Happy that it's "who you know" that matters. Bernard arrives, and begs Biff to let him carry his helmet to the big game at Ebbets Field, while Willy becomes insulted that Charley may have forgotten about the game.

The play returns to the present day, where the adult Bernard sits in his father's office. His father's secretary, Jenny, enters and tells Bernard that Willy is
shouting in the hallway. Willy talks to Bernard who will argue a case in Washington soon and whose wife has just given birth to their second son. Willy wonders why Biff's life ended after the Ebbets Field game, and Bernard asks why Willy didn't make Biff go to summer school so that he could go to UVA. Bernard pinpoints the timing of Biff's failures to his visit to his father in New England, after which Biff burned his UVA sneakers. He wonders what happened during that visit. Charley enters, and tells Willy that Bernard will argue a case in front of the Supreme Court. Charley offers Willy a job, which he refuses out of pride. Charley criticizes Willy for thinking that personality is the only thing that matters in business. Willy remarks that a person is worth more dead than alive, and tells Charley that, even though they dislike one another, Charley is the only friend he has.

At the restaurant where Willy is to meet his sons, Happy flirts with a woman and tells her that Biff is a quarterback with the New York Giants. Biff admits to Happy that he did a terrible thing during his meeting with Bill Oliver. Bill did not remember Biff, who pocketed his fountain pen before he left. Biff insists that they tell their father about this tonight. Willy arrives and tells his sons that he was fired. Although Biff tries to lie to Willy about his meeting, Biff and Willy fight. Biff finally gives up and tries to explain. As this occurs, Willy hallucinates about arguing with the younger version of Biff. Miss Forsythe, the woman with whom Happy was flirting, returns with another woman and prepares to go out on a double date with Happy and Biff. Happy denies that Willy is their father.
Willy imagines being back in the hotel room in Boston with the woman. The teenage Biff arrives at the hotel and tells Willy that he failed math class, and begs his father to talk to Mr. Birnbaum. Biff hears the woman, who is hiding in the bathroom. Willy lies to Biff, telling him that the woman is merely there to take a shower because she is staying in the next room and her shower is broken. Biff realizes what is going on. Willy throws the woman out, and she yells at him for breaking the promises he made to her. Willy admits the affair to Biff, but promises that the woman meant nothing to him and that he was lonely.

At the restaurant, the waiter helps Willy and tells him that his sons left with two women. Willy insists on finding a seed store so that he can do some planting. When Biff and Happy return home, they give their mother flowers. She asks them if they care whether their father lives or dies, and says that they would not even abandon a stranger at the restaurant as they did their father. Willy is planting in the garden. He imagines talking to Ben about his funeral, and claims that people will come from all over the country to his funeral, because he is well known. Ben says that Willy will be a coward if he commits suicide. Willy tells Biff that he cut his life down for spite, and refuses to take the blame for Biff's failure. Biff confronts him about the rubber tube attached to the gas heater, and tells his mother that it was he, not Willy, who took it away. Biff also admits that his parents could not contact him because he was in jail for three months. Biff insists that men like he and Willy are a dime a dozen, but Willy claims otherwise. Biff cries for his father, asking him to give up his dreams, but Willy is merely amazed that he would cry for his father. Happy vows to get married and settle down, while everybody but Willy goes to sleep. Willy talks to Ben, then rushes
out of the house and speeds out away in his car. Happy and Biff come downstairs in jackets, while Linda walks out in mourning clothes and places flowers on Willy's grave.

Only his wife, sons, and Charley attend Willy's funeral. Linda wonders where everybody else is, and says that they have made their final house payment and are free and clear after thirty-five years. Biff claims that Willy had the wrong dreams, but Charley says that a salesman must dream, and that for a salesman there is no rock bottom in life. Biff asks Happy to leave the city with him, but Happy vows to stay in New York and prove that his father did not die in vain. Everybody leaves but Linda, who remains at the grave and talks about how she made the final house payment.
Appendices B

Biography of Arthur Miller.

Arthur Miller was born in Harlem, New York City; the family moved shortly afterwards to a six-storey building at 45110th Street between Lenox and Fifth Avenues. His father, Isidore Miller, was an illiterate Jewish immigrant from Poland. His successful ladies-wear manufacturer and shopkeeper was ruined in the depression. Augusta Barnett, Miller's mother, was born in New York, but her father came from the same Polish town as the Millers.

The sudden change in fortune had a strong influence on Miller. "This desire to move on, to metamorphose – or perhaps it is a talent for being contemporary – was given me as life's inevitable and rightful condition," he wrote in TIMEBENDS: A LIFE (1987). The family moved to a small frame house in Brooklyn, which is said to be the model for the Brooklyn home in Death of a Salesman. Miller spent his boyhood playing football and baseball, reading adventure stories, and appearing generally as a nonintellectual. "If I had any ideology at all it was what I had learned from Hearst newspapers," he once said. After graduating from a high school in 1932, Miller worked in automobile parts warehouse to earn money for college. Having read Dostoevsky's novel The Brothers Karamazov Miller decided to become a writer. To study journalism he entered the University of Michigan in 1934, where he won awards for playwriting – one of the other awarded playwright was Tennessee Williams.
After graduating in English in 1938, Miller returned to New York. There he joined the Federal Theatre Project, and wrote scripts for radio programs, such as Columbia Workshop (CBS) and Cavalcade of America (NBC). Because of a football injury, he was exempt from draft. In 1940 Miller married a Catholic girl, Mary Slattery, his college sweetheart, with whom he had two children. Miller's first play to appear on Broadway was THE MAN WHO HAD ALL THE LUCK (1944). It closed after four performances. Three years later produced ALL MY SONS was about a factory owner who sells faulty aircraft parts during World War II. It won the New York Drama Critics Circle award and two Tony Awards. In 1944 Miller toured Army camps to collect background material for the screenplay THE STORY OF GI JOE (1945). Miller's first novel, FOCUS (1945), was about anti-Semitism.

Miller's plays often depict how families are destroyed by false values. Especially his earliest efforts show his admiration for the classical Greek dramatists. "When I began to write," he said in an interview, "one assumed inevitably that one was in the mainstream that began with Aeschylus and went through about twenty-five hundred years of playwriting." (from The Cambridge Companion to Arthur Miller, ed. by Christopher Bigsby, 1997)

DEATH OF A SALESMAN (1949) brought Miller international fame, and become one of the major achievements of modern American theatre. It relates the tragic story of a salesman named Willy Loman, whose past and present are mingled in expressionistic scenes. Loman is not the great success that he claims to be to his family and friends. The postwar economic boom has shaken up his life.
He is eventually fired and he begins to hallucinate about significant events from his past. Linda, his wife, believes in the American Dream, but she also keeps her feet on the ground. Deciding that he is worth more dead than alive, Willy kills himself in his car – hoping that the insurance money will support his family and his son Biff could get a new start in his life. Critics have disagreed whether his suicide is an act of cowardice or a last sacrifice on the altar of the American Dream.

WILLY: I'm not interested in stories about the past or any crap of that kind because the woods are burning, boys, you understand? There's a big blaze going on all around. I was fired today.

BIFF (shocked): How could you be?

WILLY: I was fired, and I'm looking for a little good news to tell your mother, because the woman has waited and the woman has suffered. The gist of it is that I haven't got a story left in my head, Biff. So don't give me a lecture about facts and aspects. I am not interested. Now what've you got so say to me?

(from Death of a Salesman)

In 1949 Miller was named an "Outstanding Father of the Year", which manifested his success as a famous writer. But the wheel of fortune was going down. In the 1950s Miller was subjected to a scrutiny by a committee of the United States Congress investigating Communist influence in the arts. The FBI read his play The Hook, about a militant union organizer, and he was denied a passport to attend the Brussels premiere of his play THE CRUCIBLE (1953). It was based on court records and historical personages of the Salem witch trials of 1692. In Salem one could be hanged because of "the inflamed human imagination, the poetry of suggestion." The daughter of Salem's minister falls mysteriously ill. Reverend Samuel Parris is a widower, and there is very little good to be said for him. He believes he is persecuted wherever he goes. Rumours of witchcraft spread
throughout the people of Salem. "The times, to their eyes, must have been out of joint, and to the common folk must have seemed as insoluble and complicated as do ours today." The minister accuses Abigail Williams of wrongdoing, but she transforms the accusation into plea for help: her soul has been bewitched. Young girls, led by Abigail, make accusations of witchcraft against townspeople whom they do not like. Abigail accuses Elizabeth Proctor, the wife of an upstanding farmer, whom she had once seduced. Elizabeth's husband John Proctor reveals his past lechery. Elizabeth, unaware, fails to confirm his testimony. To protect him she testifies falsely that her husband has not been intimate with Abigail. Proctor is accused of witchcraft and condemned to death.

*The Crucible*, which received Antoinette Perry Award, was an allegory for the McCarthy era and mass hysteria. Although its first Broadway production flopped, it become one of Miller's most-produced play. Miller wrote *The Crucible* in the atmosphere in which the author saw "accepted the notion that conscience was no longer a private matter but one of state administration." In the play he expressed his faith in the ability of an individual to resist conformist pressures.

"You know, sometimes God mixes up the people. We all love somebody, the wife, the kids - every man's got somebody he loves, heh? But sometimes... there's too much. You know? There's too much, and it goes where it mustn't. A man works hard, he brings up a child, sometimes it's niece, sometimes even a daughter, and he never realizes it, but through the years - there is too much love for the daughter, there is too much love for the niece." (from *A View from the Bridge*)

Elia Kazan, with whom Miller had shared an artistic vision and for a period a girlfriend, the motion-picture actress Marilyn Monroe, named in 1952 eight former reds, who had been in the Communist Party with him. Kazan
virtually became a pariah overnight, Miller remained a hero of the Left. Two short plays under the collective title A VIEW FROM THE BRIDGE were successfully produced in 1955. The drama, dealing with incestuous love, jealousy and betrayal, was also an answer to Kazan's film On the Waterfront (1954), in which the director justified his naming names.

In 1956 Miller was awarded honorary degree at the University of Michigan but also called before the House Committee on Un-American Activities. Miller admitted that he had attended certain meetings, but denied that he was a Communist. He had attended among others four or five writers's meetings sponsored by the Communist Party in 1947, supported a Peace Conference at the Waldorf-Astoria in New York, and signed many apppeals and protests. "Marilyn's fiance admits aiding reds," wrote the press. Refusing to offer other people's names, who had associated with leftist or suspected Communist groups, Miller was cited for contempt of Congress, but the ruling was reversed by the courts in 1958.

Miller – "the man who had all the luck" – married Marilyn Monroe in 1956; they divorced in 1961. At that time Marilyn was beyond saving. She died in 1962.

In the late 1950s Miller wrote nothing for the theatre. His screenplay MISFITS was written with a role for his wife. The film was directed by John Huston, starring Mongomery Clift, Clark Gable, and Marilyn Monroe. Marilyn was always late getting to the set and used heavily drugs. The marriage was already breaking, and Miller was feeling lonely. John Huston wrote in his book of
memoir, *An Open Book*, (1980): "One evening I was about to drive away from the location – miles out in the desert – when I saw Arthur standing alone. Marilyn and her friends hadn't offered him a ride back; they'd just left him. If I hadn't happened to see him, he would have been stranded out there. My sympathies were more and more with him." Later Miller said that there "should have been more long shots to remind us constantly how isolated these people were, physically and morally."


Miller was politically active throughout his life. In 1965 he was elected president of P.E.N., the international literary organization. At the 1968 Democratic Party Convention he was a delegate for Eugene McCarthy. In 1964 Miller returned to stage after a nine-year absence with the play *AFTER THE FALL*, a strongly autobiographical work, which dealt with the questions of guilt and innocence. The play also united Kazan and Miller, but their close friendship was over, destroyed by the blacklist. Many critics consider that Maggie, the self-destructive central character, was modelled on Monroe, though Miller denied this.

A year after his divorce, Miller married the Austrian photographer Inge Morath (1923-2002), whom he had met during the filming of *The Misfits*. Miller co-operated with her on two books about China and Russia. After Inge Morath died, Miller planned to marry Agnes Barley, a 34-year-old artist. In 1985 Miller went to Turkey with the playwright Harold Pinter. Their journey was arranged by PEN in conjunction with the Helsinki Watch Committee. One of their guides in Istanbul was Orhan Pamuk.
In the 1990s Miller wrote such plays as THE RIDE DOWN MOUNT MORGAN (prod. 1991) and THE LAST YANKEE (prod. 1993), but in an interview he stated that "It happens to be a very bad historical moment for playwriting, because the theater is getting more and more difficult to find actors for, since television pays so much and the movies even more than that. If you're young, you'll probably be writing about young people, and that's easier -- you can find young actors -- but you can't readily find mature actors." ('We're Probably in an Art That Is -- Not Dying' , The New York Times, January 17, 1993) In 2002 Miller was honored with Spain's prestigious Príncipe de Asturias Prize for Literature, making him the first U.S. recipient of the award. Miller died of heart failure at home in Roxbury, Connecticut, on February 10, 2005.
Appendices C

Arthur Miller’s Works.

Stage plays

- *No Villain* (1936)
- *They Too Arise* (1937, based on *No Villain*)
- *Honors at Dawn* (1938, based on *They Too Arise*)
- *The Grass Still Grows* (1938, based on *They Too Arise*)
- *The Great Disobedience* (1938)
- *Listen My Children* (1939, with Norman Rosten)
- *The Golden Years* (1940)
- *The Man Who Had All the Luck* (1940)\(^{[48]}\)
- *The Half-Bridge* (1943)
- *All My Sons* (1947)
- *Death of a Salesman* (1949)
- *An Enemy of the People* (1950, based on Henrik Ibsen's play *An Enemy of the People*)
- *The Crucible* (1953)
- *A View from the Bridge* (1955)
- *A Memory of Two Mondays* (1955)
- *After the Fall* (1964)
- *Incident at Vichy* (1964)
- *The Price* (1968)
- *Fame* (television play, 1970)
- *The Creation of the World and Other Business* (1972)
- *The Archbishop’s Ceiling* (1977)
- *The American Clock* (1980)
- *Playing for Time* (television play, 1980)
- *Elegy for a Lady* (short play, 1982, first part of *Two Way Mirror*)
- *Some Kind of Love Story* (short play, 1982, second part of *Two Way Mirror*)
- *I Think About You a Great Deal* (1986)
- *Playing for Time* (stage version, 1985)
- *I Can’t Remember Anything* (1987, collected in *Danger: Memory!*)
- *Clara* (1987, collected in *Danger: Memory!*)
- *The Last Yankee* (1991)
- *Broken Glass* (1994)
- *Mr Peter’s Connections* (1998)

**Non-fiction**

- *Situation Normal* (1944) is based on his experiences researching the war correspondence of Ernie Pyle.
• *In Russia* (1969), the first of three books created with his photographer wife Inge Morath, offers Miller's impressions of Russia and Russian society.

• *In the Country* (1977), with photographs by Morath and text by Miller, provides insight into how Miller spent his time in Roxbury, Connecticut and profiles of his various neighbors.

• *Chinese Encounters* (1979) is a travel journal with photographs by Morath. It depicts the Chinese society in the state of flux which followed the end of the Cultural Revolution. Miller discusses the hardships of many writers, professors, and artists as they try to regain the sense of freedom and place they lost during Mao Zedong's regime.


### Radio Play

• *The Pussycat and the Plumber Who Was a Man* (1941)

• *William Ireland’s Confession* (1941)

• *Joel Chandler Harris* (1941)

• *Captain Paul* (1941)
• The Battle of the Ovens (1942)
• Thunder from the Mountains (1942)
• I Was Married in Bataan (1942)
• Toward a Farther Star (1942)
• The Eagle’s Nest (1942)
• The Four Freedoms (1942)
• That They May Win (1943)
• Listen for the Sound of Wings (1943)
• Bernardine (1944)
• I Love You (1944)
• Grandpa and the Statue (1944)
• The Philippines Never Surrendered (1944)
• The Guardsman (1944, based on Ferenc Molnár’s play)
• Pride and Prejudice (radio play, 1944, based on Jane Austen’s novel)
• The Story of Gus (1947)
• The Reason Why (1970)

Assorted fiction

• Focus (novel, 1945)
• "The Misfits" (short story, 1957)
• I Don’t Need You Anymore (short stories, 1967)
• "Homely Girl" (short story, 1992, published in UK as "Plain Girl: A Life"
  1995)
• "The Performance" (short story)
• *Presence: Stories* (short stories, 2007)

**Screenplays**

• *All My Sons* (1947)
• *The Hook* (1947)
• *The Misfits* (1961)
• *Everybody Wins* (1984)
• *The Crucible* (1995)
• *Death of a Salesman* (1985)

**Collections**