

Twentieth Century American Drama
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Lecture - 11
Arthur Miller's Death of a Salesman - Part 6

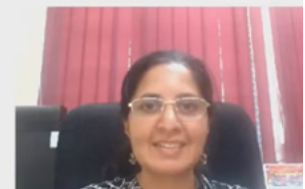
Hello and welcome to yet another session of the NPTEL course titled Twentieth Century American Drama. We are now reading through Arthur Miller's play Death of a Salesman, and we have been looking at some of the predominant themes which define not just the concerns of this particular claim but also of some of the dominant concerns of American society during that time, the late 1940s.

So, we are looking at a time in the post-war period which is very significant in the production of a certain kind of theatrical performance, in a certain kind of dramatic concerns and through the technique of realism, we find that Arthur Miller has been exemplifying what a typical American family is going through; particularly, when they are facing disillusionment and failure, when they realize that the American dream is not quite working out the way they ideally wanted it to work out.

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Scene 1

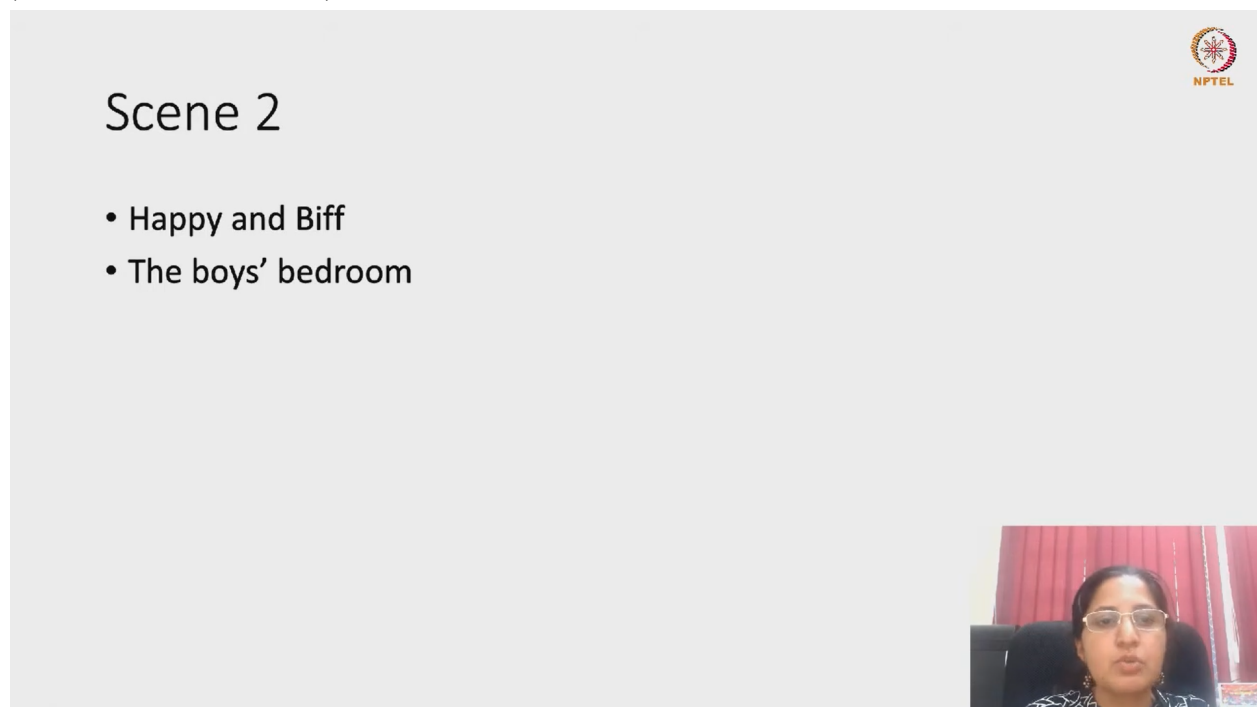
- Willy and Linda
- House in Brooklyn



And so, if we go through the scenes very quickly, again in the first scene, it opens in the house in Brooklyn, where when Linda, where Willy and Linda have a family with their two sons, and there are certain exchanges within the domestic space which give us a sense of what the family is going through and also, about how the society realities are being negotiated with on a daily basis. This play, as mentioned before, captures a very tiny span of time in Willy's life, but it keeps moving back and forth.

There are a number of time switches which happen in the course of this play that gives us a sense of a holistic sense of what Willy Loman's life has been like; how his childhood is or kids' childhood and what their ambitions and the failures and the negotiations that they have been facing as a family, as individuals and also as people negotiating with this new way of life you know projected by the American dream.

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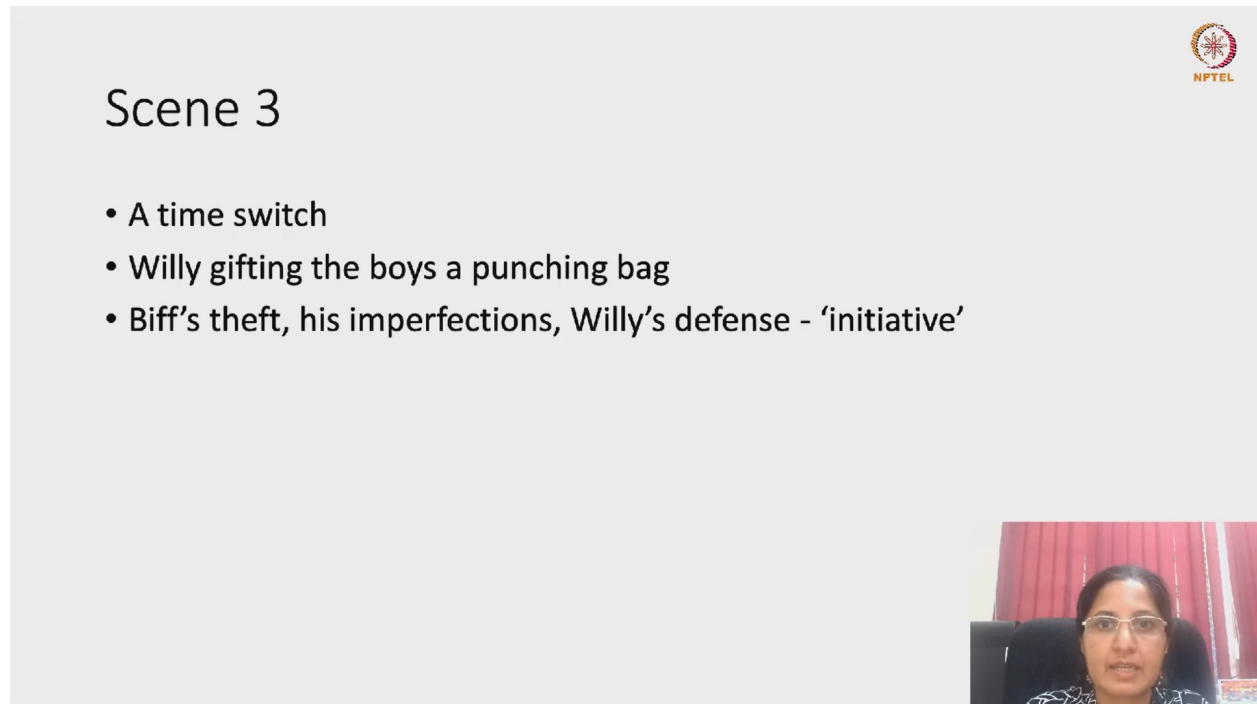
Scene 2

- Happy and Biff
- The boys' bedroom

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So, in scene 2, we find that you know Happy and Biff, both of them are at home, and there are certain conversations; there are certain exchanges from which we get to know the kind of people they are and the kind of aspirations their family had, all them and you know the kind of life that Willy Loman particularly aspired to get through them.

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Scene 3

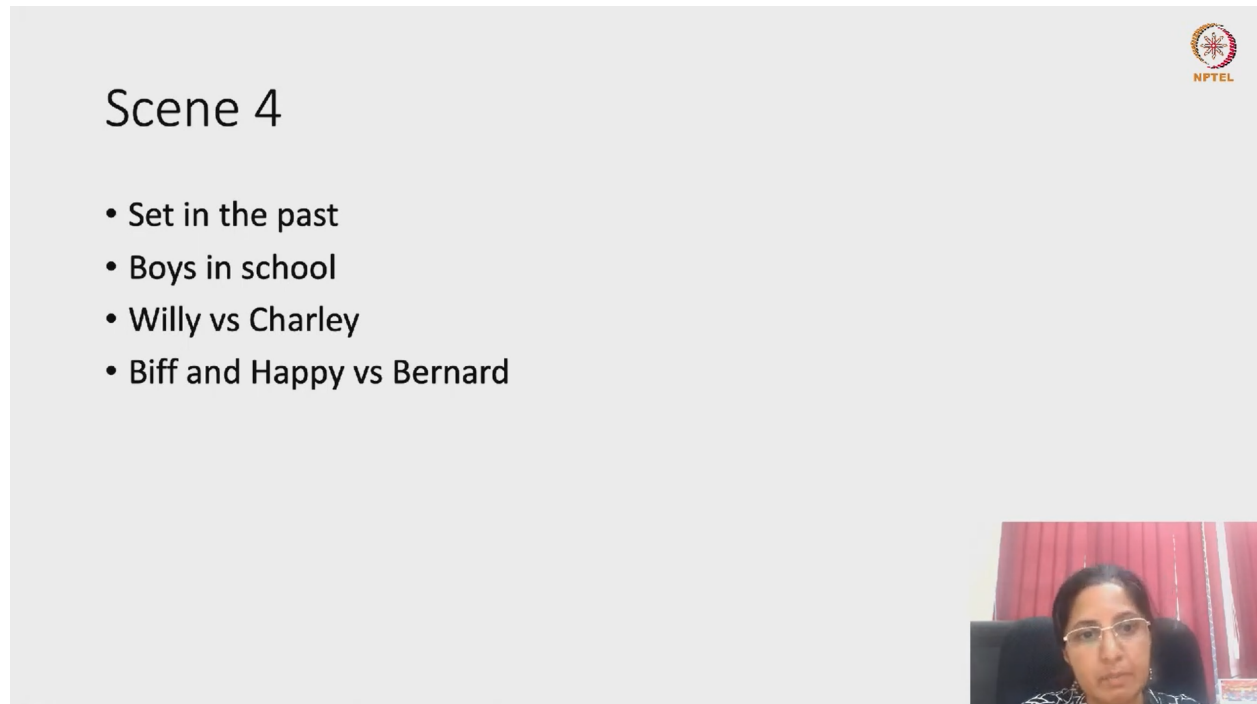
- A time switch
- Willy gifting the boys a punching bag
- Biff's theft, his imperfections, Willy's defense - 'initiative'

And there is a time switch in scene 3 itself. The scenes are not designated as in the play. There is no mention of a change of scene, but we do realize that you know, with the change of background and with these different episodes coming in. This is how the different scenes have come, you know, this is how we identify these different scenes in Act 1.

So, we find that Willy is a person who is constantly living in denial. So, in scene 3, when Willy is gifting the boys a punching bag and also when he realizes that Biff has apparently stolen a ball from the boy's locker room in his high school. Willy gets a bit defensive about Biff's act because in Willy's mind and this is, you know, please bear in mind that this is happening in the past, and then, these are all part of Willy's memories which keeps coming back, which keeps flooding back in his mind, even while he is living through the present. So, sometimes he also finds a differentiate; finds it difficult to differentiate between the present and the past.

So, even while he is instructing his son to return the ball, he is also very defensive about that act. He even refers to that as an initiative, and we find that this denial, this, you know, difficulty in acknowledging the imperfections not just in his own life, but also in the lives of his sons, that is something that becomes very detrimental to them as a family. It is, you know, we find this as a recursive pattern. We find because of this, all of them have certain difficulties in terms of associating in terms of negotiating with the reality that they are living in.

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The slide features a light gray background. In the top right corner, there is a circular logo with a red border and the text 'NPTEL' below it. The main title 'Scene 4' is positioned in the upper left. Below the title is a bulleted list of four items. In the bottom right corner, there is a small video inset showing a woman with dark hair and glasses, wearing a patterned top, sitting in a black chair against a red curtain background.

Scene 4

- Set in the past
- Boys in school
- Willy vs Charley
- Biff and Happy vs Bernard

In scene 4, which is an extension of scene 3, which continues to be set in the past, we find that both the boys are in school, and this is also there is also a dichotomy that we find over here when we are contrasting Willy's character with Charley's.

So, in the same way, these adults are very different. We find that Biff and Happy are also very different from Bernard, who is seen as a boy who will not really make it in life and Charley and Bernard are seen as very, very conservative, compared to Willy, Biff and Happy, who are willing to take chances.

And their belief in the American dream is so invested, so deeply invested, that it begins to reflect in the way they go about their everyday life, in the way in which they have their value systems and their priorities in place. And Willy even goes to the extent of defending Biff and Happy, even when they are making unethical decisions, even when they are doing things which could potentially harm their future and harm their career, and we find that Willy, Biff and Happy, they always team up against Charley and Bernard, who seems to be continuing to believe in a fairly conservative world order, where its more about hard work.

While for Willy, Biff and Happy, it's more about how a person presents himself or herself in front of society. It is all mostly about being well-liked, and that is something that we find throughout this play.

Willy gets a lot of his ego massively fed when he realizes that he is very well-liked, and he expects that since his sons are very well-liked by his by their classmates, they will also be huge successes in this new order of life, where they are pursuing the American dream, where any person can be anything irrespective of their background.

So, we find these contrasts very, very useful in order to analyze the predicament that Willy is in at the moment when the play is happening. It also helps us understand the kind of, you know, dilemma and the kind of conflicts that his sons have in mind in terms of, you know, trying to negotiate these different worldviews because, on the one hand, they know that they are very inefficient in making money in terms of reaping success; but they also know that it is that there is something fundamentally flawed with the way they have organized their life in terms of the prioritization, in terms of you know things that they should have ideally valued, and this comes in mostly in terms of regret.

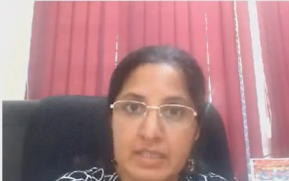
This comes in mostly in the language of regret and language of Lament, which also causes a lot of domestic conflict within the Loman family.

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Scene 5

- Willy exaggerating his sales, manipulating and denying his reality
- Unable to accept criticism
- Invents a reality in which he is successful
- Linda - reassuring and understanding
- Linda's security and domesticity
- The woman's symbolic role, fantasy-like



So, this scene is very important. In scene 5, where we find that there is a new character, whom we never really meet, and we do not get to know who this woman really is.

There is a woman's character who gets introduced, who is largely there as a figment of imagination in Willy's mind. But we also get to know that she is very real; you know she is part of a certain past that Willy does not want to acknowledge, and Willy wants to live in denial.

So, in scene 5, Willy begins it; you know there is a part where he begins to exaggerate his sales because you know he is unable to accept failure, and that is a hallmark of his character, and it also seeps into his son's ways of looking at their lives too.

So, he is always manipulating and denying his reality, but Linda is a person, perhaps the only person in that entire family, in the entire scheme of this play, who is able to see through different characters, who is able to engage with reality in a way that one ideally should. Of course, you know she also lapses into this state of denial quite frequently, keeping in tune with the general ambience of the play.

But we find that Willy is entirely unable to accept criticism. He is constantly finding fault with the people around him, with the system and with the way in which things are not working out. He is constantly blaming something or the other for things not working out well in his own life. So, in order to deal with that, he invents a reality in which he is successful. He invents a reality where he can exaggerate his worth by exaggerating the kind of money that he is bringing in. But Linda, of course, sees through it, and Willy also accepts that you know he has been exaggerating and there are these difference in figures in terms of his commission that she identifies and but she is also very gentle, she is very reassuring and very understanding even when she is aware of this side of Willy's personality. We find Linda's domesticity very appealing, and we find that you know, she is also a very secure woman in a certain way, and this is something that she continues to remain as this center which holds that family together.


Even Biff and Happy are in are totally in awe of what she is, and there is one scene where you know one of her sons says, they have stopped, you know, making this kind of woman, this kind of women, and they broke the mold after she was made and she is seen as this foundation, the center which holds the family together.

And we do find that she is perhaps the most practical of all the characters, and when the woman is being introduced into the play entirely through Willy's memory, we find that the woman's role is largely symbolic.

She accesses it as a fantasy, as an unreal dream that Willy would want to pursue in contrast with Linda's security and domesticity. She is neck deep in the dailiness of life in the ordinariness of the many things that the family is dealing with, especially in the wake of such massive failures from different quarters. So, the woman emerges there as a liberating figure, and we find that


Willy is very different; his language is very different; he is more playful when he is with the woman.

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Scene 6

- Willy's guilt over the affair with the woman
- Memories of Linda and the woman overlap
- The stockings – a tangible reminder of his transgression



But of course, you know, in scene 6, we find that he is also deeply guilt-ridden because, you know, he has when we realize through the course of these different memories and these different recollections and some snippets of conversation that Willy is now feeling tremendously guilty about this affair, apparently that he had with the woman and in scene 6 in particular, we find that in Willy's mind, the memories of Linda and the woman keep overlapping.

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I'll never sell anything again, that I won't make a living for you, or a business, a business for the boys. [*He talks through THE WOMAN'S subsiding laughter; THE WOMAN primps at the "mirror."*] There's so much I want to make for—

THE WOMAN: Me? You didn't make me, Willy. I picked you.

WILLY [*pleased*]: You picked me?

THE WOMAN [*who is quite proper-looking, Willy's age*]: I did. I've been sitting at that desk watching all the salesmen go by, day in, day out. But you've got such a sense of humor, and we do have such a good time together, don't we?


WILLY: Sure, sure. [*He takes her in his arms.*] Why do you have to go now?

THE WOMAN: It's two o'clock . . .

WILLY: No, come on in! [*He pulls her.*]

THE WOMAN: . . . my sisters'll be scandalized. When'll you be back?

WILLY: Oh, two weeks about. Will you come up again?



So, if we could take a look at this scene very quickly, we find that the woman finds him very appealing and the woman keeps him. He has these memories of the woman telling Willy that she was drawn to Willy because of his sense of humour and that is something which massively satisfies his ego as well.

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was at the kitchen table, but now is mending a pair of her silk stockings.]

LINDA: You are, Willy. The handsomest man. You've got no reason to feel that—

WILLY [*coming out of THE WOMAN'S dimming area and going over to LINDA*]: I'll make it all up to you, Linda, I'll—

LINDA: There's nothing to make up, dear. You're doing fine, better than—

WILLY [*noticing her mending*]: What's that?

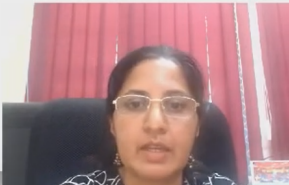

LINDA: Just mending my stockings. They're so expensive—

WILLY [*angrily, taking them from her*]: I won't have you mending stockings in this house! Now throw them out!

[LINDA puts the stockings in her pocket.]

BERNARD [*entering on the run*]: Where is he? If he doesn't study!

WILLY [*moving to the forestage, with great agitation*]: You'll give him the answers!



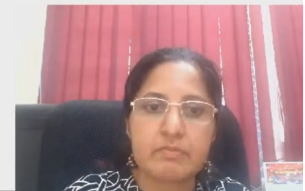
So, right after his these memories, you know, right after his recollection of this conversation with the woman, who remains unnamed throughout the play. We find that you know he is also in the middle of this conversation with Linda.

So, these two things overlap, and what also acts as a trigger over here, there is a certain object, the stockings. So, we get to know from the course of the play that he has been gifting stockings to this woman when his wife has been struggling to make both ends meet by, you know, mending old socks.

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Scene 6

- Willy's guilt over the affair with the woman
- Memories of Linda and the woman overlap
- The stockings – a tangible reminder of his transgression



So, the stockings here are presented as a tangible reminder of Willy's transgression. So, he almost loses his temper, when you know when he sees that you know Linda is mending her stocking.

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fine, better than—

WILLY [*noticing her mending*]: What's that?

LINDA: Just mending my stockings. They're so expensive—

WILLY [*angrily, taking them from her*]: I won't have you mending stockings in this house! Now throw them out!

[LINDA *puts the stockings in her pocket.*]

BERNARD [*entering on the run*]: Where is he? If he doesn't study!

WILLY [*moving to the forestage, with great agitation*]: You'll give him the answers!

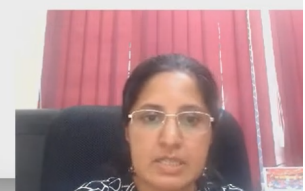
BERNARD: I do, but I can't on a Regents! That's a state exam! They're liable to arrest me!

WILLY: Where is he? I'll whip him, I'll whip him!

LINDA: And he'd better give back that football, Willy, it's not nice.

WILLY: Biff! Where is he? Why is he taking everything?

LINDA: He's too rough with the girls. Willy. All the



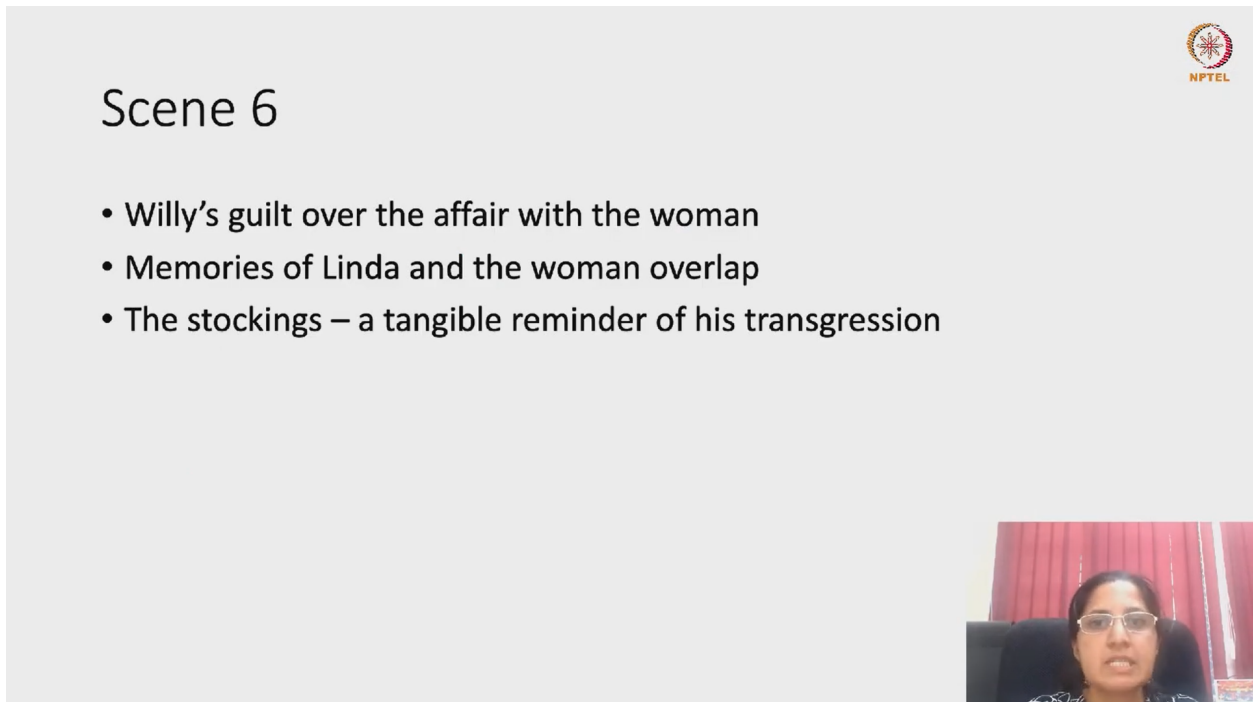
So, there is this entire scene which you can see on screen now, where you know,

'I will not have you mending stockings in this house. Now throw them out!'

Yeah, so that is the kind of rage that he has while he sees Linda mending the stockings, not it's more not really about the act of mending the stockings, but that reminder that reminds him of his own transgression, his infidelity, which he continues to live in denial with too because he in his mind, he is not that kind of a person. But he, of course, has transgressed that is also a knowledge that Biff has, which keeps coming back to haunt them in their relationship and which stands as a major impediment in their way towards reconciliation.

Linda is, of course, you know she continues to engage with him with a lot of compassion and with a lot of understanding that we even feel that you know the audience as well as the readers as well as their sons, Biff and Happy, they also feel that Willy don't quite; Willy does not quite say deserve that kind of attention, that kind of compassion and kindness from this woman, from Linda.

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Scene 6

- Willy's guilt over the affair with the woman
- Memories of Linda and the woman overlap
- The stockings – a tangible reminder of his transgression

So, this is a very significant scene, not just in terms of this revelation, but also due to the ways in which these memories begin to overlap, and we find that his mental condition is deteriorating.


These are only signals through which we get to know the degree of deterioration that Willy is facing.

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Scene 7

- Deterioration of Willy's mental faculties
- Willy's guilt and agitation – anger towards Biff
- Willy's focus on Biff's failure




Scene 7, in scene 7, we witness this accentuation of Willy's, you know, the deterioration of Willy's mental faculties. And we also find him taking it out on his family. If you read through the following segments, we would realize that Willy is guilt-ridden, he is also very agitated; but rather than focusing on his own failure, he chooses to focus on Biff's failure. So, Biff's life appears as a counterfoil. So, Biff's life is this canvas, where he can take out his anger and his disillusionment, with himself, with his family and with posterity. All of those things get played out in the engagement in the exchanges between Willy and Biff.

And this deeply disturbs Linda, and she tries her best to bring about a sense of reconciliation between the two; but we also realize we also realized that in the course of the play that whatever reconciliation, any kind of peace or any kind of settlement that they achieve is very temporary because there are larger systemic problems out there, further complicating Willy's mental health which is deteriorating at a very very fast pace and things are beyond repair when the play begins. So, the play begins at such a time in the history of, you know, America as well in the post-war period, when the nation is also trying to engage with multiple problems of not just social, political and cultural levels, but also the psychological problems and trying to offer certain

models, certain models of economy, certain models of you know corporate systems to deal with it.


So, we find Willy and the likes of him and families like him are caught in this dilemma, caught in this difficult period, where the individual's life was deeply enmeshed and is very heavily intertwined with the choices made by the nation at large. So, the problems that are being explored in this play are private in some way; but they are also very systemic; they are part of these larger structures, too in so many different ways.

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Scene 8

- Uncle Ben - a projection of Willy's memory – Uncle Ben and the diamond mines
- Willy's fusion of multiple memories
- Incapable of separating the present from the past



In scene 8, we find that the way in which Willy's memory operates it's becoming increasingly problematic. In scene 7, we find that there is an overlap of memories which also makes him difficult to deal with the reality, which is Linda, and because that is being constantly superimposed by the woman's presence, by the woman's voice and by the thing that is the emotions that he shared with the woman. And his feeling of guilt and failure makes it all the more complex for him to deal with his present.

In scene 8, we find a complete deterioration because the memory does not just overlap; they fuse into each other. So, there is a fusion of these multiple memories happening, even when he is trying to live in the present, even when he is trying to negotiate with the present during the time span and at the play captures. So, there is this scene where Uncle Ben appears as a projection of his memory.

Uncle Ben is someone whom he looks up with a lot of awe, and he always thinks of that as a choice, you know leaving with Uncle Ben to explore the diamond mines and you know making a lot of money through that. That is something that remains in his mind as an ambition that he never pursued. A possibility which could have yielded him and his family better results than, you know the menial job that he has chosen.

While he continues to remain proud of the fact that he could have made it big in the sales world, though we never get a sense of what he is selling; at the same time, there is always this lost, you know, this nostalgia about what he could have done with Uncle Ben that is no longer a possibility, that is a no longer a choice. But he is entirely incapable of separating one from the other when he is particularly in scene 8.

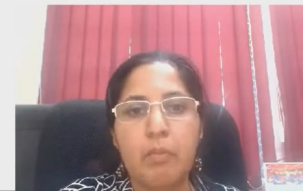
So, that is also a time when he is trying to have this conversation with Charlie, and we know that Uncle Ben, he was a projection of his memory. It keeps fusing into the presence. So, he is unable to have a cohesive conversation with Charlie, who also, you know, leaves because he is so annoyed with this irritating, he is irritatingly annoyed with the non-engagement from Willy and his completely incoherent responses to whatever they are talking about.

So, this fusion of multiple memories is very important over here because that is also Willy's way of dealing with the present. He knows that the present cannot be changed; he knows that there is a past to which he cannot go back to. So, he invents new realities, he invents certain things which are a fusion which is an amalgamation of what could have happened, what happened and what is in the present, and he invents a new present, he invents a new future, he invents a new life entirely for himself which becomes more and more telling in the as the play progresses.

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Scene 9

- The past – Ben’s African adventure, Charley and his son Bernard
- Ben’s advice to the boys – Linda’s discomfort and Willy’s endorsement
- Willy rearranging facts and events to manufacture success
- Willy’s insecurity traced to the absence of his father
- Willy’s constant need to gain approval and recognition



In scene 9, where you know there is a recollection about the past, where he is, you know, thinking again and again about Ben's Uncle Ben's African adventure and the kind of fortune that he made and the kind of possibilities that Uncle Ben had offered to Willy; but he denied it, he declined that at that point.

But that itself is seen as a huge achievement that Uncle Ben thought of Willy, thought of offering a position to Willy. Though he denied it, he declined at that moment because, you know, the profession that he chose to pursue seemed like more promising.

So, he has set this stage in his career, in his life, where there is a lot of dissolution, and there is a lot of regrets, and he needs to find many ways to deal with it to overcome it. So, he is thinking about a certain instance from the past, you know, which is entirely a recollection of his memory, where Ben advises the boys to, you know, be very aggressive when they are going for something, regardless of the ethical position, regardless of the value systems that they have to believe in.

That is something which causes a lot of discomfort in Linda's mind, and she wants the children not to grow up in that way; you know, not to listen to Uncle Ben in that way which would, which might compromise their ethical positions, which might compromise the belief systems and the values that they have.

But Willy always had not lost Uncle Ben's pursuit, and he still continues to fantasize that he is still in awe, but the kind of choices that Uncle Ben made. So, Willy, in fact, we find that in scene 9, he is almost rearranging the facts and events to manufacture success for himself and manufacture by extension, manufactures success for his sons too. So, there is a brief moment, when the insecurity that Willy is facing is traced to the absence of a father figure when he was growing up and this gets superimposed into his present too.


Because at some level, he thinks of himself as being this very supportive, very understanding father who has always encouraged his sons, but he also realizes that looking back, he was also a massive failure in infidelity, the guilt that he is facing now and the insecurities that he is facing and the skewed system into which they all have got into. So, all of that collectively leaves him with this constant need, leaving Willy with this constant need to gain approval and recognition from somewhere or the other.

Ironically, Linda is one person who's constantly providing him with that, who's constantly saying lovely things about Willy, his career, his life, the choices that he has made, his emotional health as the way in which he engages with the children, he is constant she is constantly supplying him with this you know meeting his need to gain approval, recognition, compassion, affection. But Linda is not, you know, he does not reciprocate well to Linda. Linda is almost taken for granted that also becomes a problem very soon in the play, as we would realize. So, in scene 9, we mostly find him trying to manufacture a new reality.

So, this is this could also be seen as a memory play in some form, where the memories that Willy has about his life and some of them are real, some of them are, you know, fused with the present, and some of them are his aspirations which he now which have now become you know certain recollections of his past, all of them collectively define who Willy is.


So, Willy is not exactly not just the individual that he is at the moment, a salesman, a failed salesman and someone who's about to lose his job. He is not just that, he is a sum total; he is a sum total of what he remembers and, in fact, his greatest strength and his failure and what leads him to this, you know, these fatal things that happen to him, it all you know the kind of things that he recollects, yeah. So, at various levels, his memories become definitive to be the entire family's life and what would constitute their future as well.

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Scene 10

- Biff – angry and ashamed about Willy’s behavior
- Linda defends Willy – he is not crazy just exhausted
- He tries to kill himself
- Attempts to reconcile Willy and sons
- The only character able to see the truth
- Willy cannot distinguish between fantasy and reality – Linda can but chooses to deny it



In scene 10, we find that you know it's a very, very crucial scene, where the play through Linda acknowledges for the first time that he has been trying to that Willy has been trying to kill himself, that comes as not as a huge revelation to the family. Because this is something, perhaps we get the sense from this the way the conversations progress that this is something that they were always aware of, but the family did not want perhaps to acknowledge it.

So, being the only character who is able to see through each character and who is able to understand the truth of the situations and what happens, what is going on inside each family member, Linda constantly attempts to reconcile Willy with his sons. But that is, that is not entirely always successful either.

So, we find that when Biff is angry and ashamed about Willy's behaviour, and there is a lot of subtext to that too. But Linda, as always, tries to defend Willy and says that he is not crazy; Willy is not crazy, he is just exhausted, and she also breaks into this I know she which almost breaks down and tells him about how much Willy loved his sons and almost lived an entire life for their sons and now because of this failure, since he cannot take this failure, he is been attempting to kill himself yeah.

So, this we will not go into the details at the moment, but when you read through Scene 10 and Scene 11, while we are also nearing the end of Act 1, we find that here is a family who is in the middle of this crisis, where there are these different kinds of failures that they are trying to deal with and at the same time, there is a man the head of the family who is also very suicidal. And the family does not want to acknowledge it, and for the same reason, they do not have an active way to deal with it either.

So, the difference between Willy and Linda is that Linda is able to see things. Linda can of course, you know, distinguish between what is real and what is not; she is not living in a dream world at all; she is not living in the fantasy world at all.

She knows what her husband and her sons are; you know he knows their worth and what their future looks like. But Willy and Linda also choose to deny it. She does not always, you know, these occasional moments when she comes out of that bubble and she is willing to engage with truth, but all that also becomes the family then becomes a site of conflict that also becomes very difficult for all of them to deal with.

But Willy, on the other hand, he comes across as a person whose totally incapable of distinguishing between fantasy and reality and from his recollections, we realize that he, it was always he had always functioned in that way; he was always living in an alternate world and trying to invent facts and trying to invent a future which may not be sustainable at all.

That is very much evident in the way he brought up his sons, in the value systems that he was passing on and in this unreal and almost fantastical hope that you know that his kids will be huge successes in future because they are also very well-liked and because they are very good looking and there are these you know notions of that challenge all kinds of societal reality which Willy had always nurtured that you know those were the anchors on which Willy always relied as well.

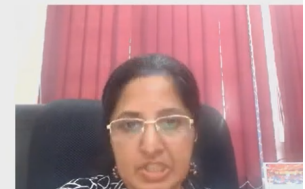
So, at the end of the day, we have these characters who are living in denial, different degrees of denial and the moment one character is willing to come out of the denial, we find that there is no reconciliation possible anymore. It is all at the moment the denial the surface, you know, you peel away one layer of denial, find that there is more conflict that the family has to deal with much more than they are equipped to deal with, yeah.

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Scene 11

- Argument between Willy and Biff
- Willy briefly assumes a position of authority and respect
- Biff's resentment over the way Willy treats Linda




So, in scene 11, where you know, there is a continuing argument between Willy and Biff. So, very briefly, during this argument, Willy assumes a position of authority and respect, but that does not last very long, and Biff actually resents the way Willy treats Linda.

Linda is very accommodating and very compassionate, she is perhaps the only one who is staying this supportive with Willy, you know, throughout his life and career. But the way Willy treats Linda is, most of the time, you know, without much respect, without any care, and he is very dismissive.

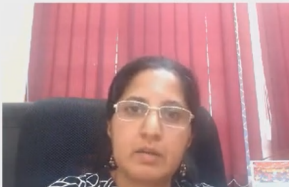
And sometimes an advertently too because he is taking her so much for granted that he does not even see you know what she is doing to him. So, Biff takes great offence at that, and there is this continuing argument between Willy and Biff and Willy, of course, you know he cannot sustain this for any longer either.

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Scene 12

- The day ends
- Peace and order in the house – temporary
- Linda's uncertainty, Biff's doubt, Willy's reminiscences and denial




So, when scene 12 ends, we find that, you know, Linda is trying to make these I mean, the son and father reconcile, he encourages them to say good night to each other and the day is coming to an end.

There is an eerie sense of peace and order in the house; but the reader also gets this feeling that it is a very, very temporary phase and this peace, this feeling of quiet and order, is not going to last. So, for a very brief moment, before the play before the day ends at the end of Act 1, we get a sense of order prevailing.

There is almost this, you know, Biff; Biff is offering to do a number of things in order to make things finitely, superficially, emotionally, they still seem very estranged from each other; particularly, you know, Linda is a woman who knows what is happening who knows that Willy is very suicidal, knows that her sons may never really make it big in terms of a career. But in spite of that, she also wants to continue to pretend that things are all fine.

So, when the play when the when act 1 ends at the end of that day, what remains is you know are what that the things that remain Linda's uncertainty, Biff's doubt and Willy's constant discontinuing engagement with you know, the past and the way in which he continues to live in denial of whatever is happening.

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HAPPY: Charley never had to cope with what he's got to.

BIFF: People are worse off than Willy Loman. Believe me, I've seen them!


LINDA: Then make Charley your father, Biff. You can't do that, can you? I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper. 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 be finally paid to such a person. You called him crazy—

BIFF: I didn't mean—

LINDA: No, a lot of people think he's lost his—balance. But you don't have to be very smart to know what his trouble is. The man is exhausted.

HAPPY: Sure!

LINDA: A small man can be just as exhausted as a great

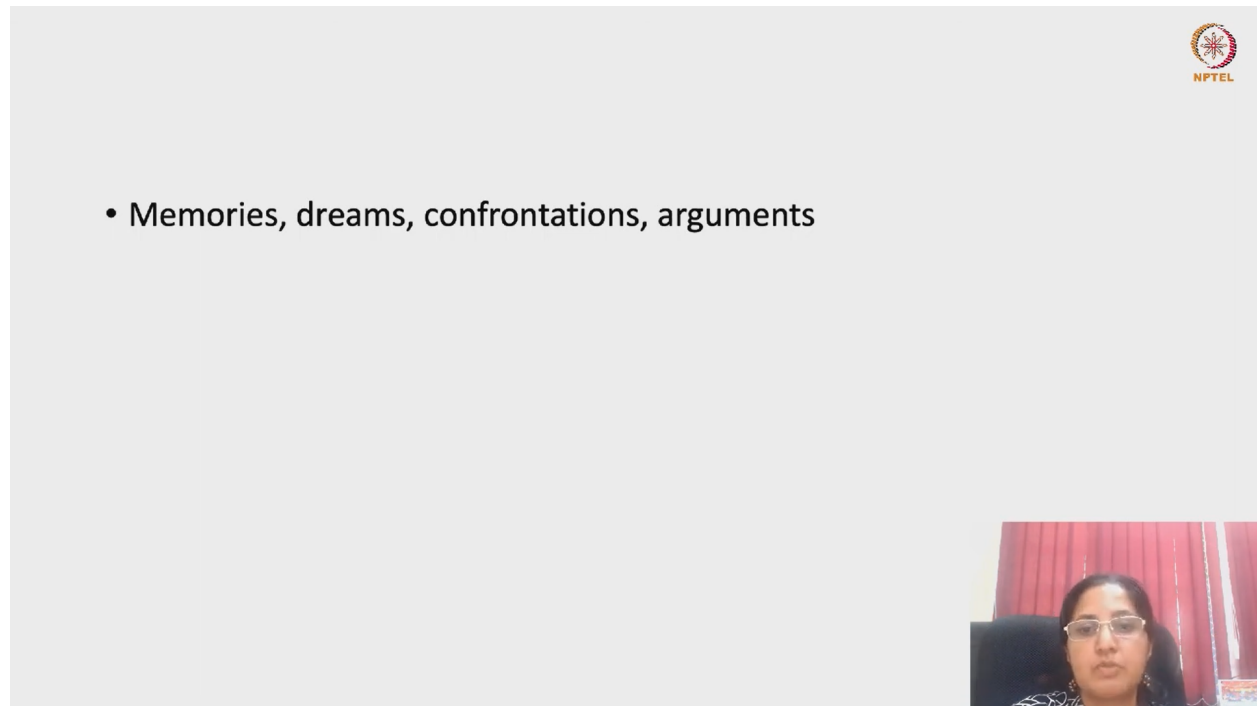


So, if we could quickly come down go over to the play end if we could quickly take a look at you know how Linda has been defending Willy,

'I do not say he is a great man. Willy Loman never made a lot of money. His name was never in the paper. He is not the finest character that ever lived. But he is a human being, and a terrible thing is happening to him. So, attention must be paid. He is not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person', yeah.

So, here is a woman who realizes what is happening, and here is a family now you know they realize what he has been doing and the kind of mental deterioration that is happening to him, but they are also helpless. So, what we are left with at the end of Act 1 is also a sense of helplessness, yeah, where there is a temporary restoration of order, a temporary restoration of a sense of hierarchy. But we know that it is all temporary. It may not last. It is just, you know, some brief moment of peace and order in the house which, to you know, entirely manufactured, if one may say.

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- Memories, dreams, confrontations, arguments

So, we find that you know this play continues to be very interesting by bringing together memories, dreams, confrontations and arguments. And in the next session, we will look at Act 2 in detail and look at the major themes which are being brought together as a play is also leading towards a culmination.

I thank you for your time, and I look forward to seeing you again in the next session.