CHAPTER THREE

EXISTENTIAL SUFFERING AND NEUROSIS

The American writer in the middle of the twentieth century has his hands full in trying to understand, and then describe, and then make credible much of American reality. It stupefies, it sickens, it infuriates, and finally it is a kind of embarrassment to one’s own meager imagination. (Pursuit 27)

Arthur Miller experiences revulsion at the gloomy scenario in America after the Great Depression – the Wall Street Crash – the loneliness of the Americans, and their single minded pursuit for dollars, the loss of values and the neurotic condition of the individuals who suffer alienation even within their homes.

Therefore, Arthur Miller maintains a sharp focus on the commercial oriented modern world with its heavy accent on the dollar-spinning spree.

Consequentially, modern man loses sense of value. He is governed by his greed for money, status, pelf, and power. This turns out to be an obsession. Gradually he turns into a paranoid with his mind revolving around money and money alone. As such, Arthur Miller concentrates on the psychic angle of his characters who suffer from mental crises.
Furthermore, Arthur Miller with determination lays bare the frustrations and failures, the stresses and strains – the Sturm-und-Drang – and the tensions and anxieties – the Angst – conceits and illusions, disillusionments and despairs, and duplicities of the modern world.

All these factors cause mental stresses resulting in neurotic psychic cases springing up in the modern world like mushrooms. The suicidal tendency is a maniacal state, which dovetails the paranoid condition. This is the fate of Joe Keller, the protagonist of All My Sons, and Willy Loman, the hero of Death of a Salesman. Ferris quoted Brooks Atkinson in "Humanities" “Mr. Miller has no moral percepts to offer and no solutions of the Salesman’s problems” (1).

Moreover there is the sense of alienation experienced by individual who are pushed to the state of neurosis in the society of commercialism and consumerism and oppressive mass culture. Notwithstanding the phenomenal material gains and high standard of living the characters suffer from mental crises and as a result of the persistent psychic strains and stresses turn into neurotic case studies.

In such a context there is the need to have a background study of what is meant by psychic case studies and alienation one after the other before identifying Kate Keller, Joe Keller, and Willy Loman as neurotic case studies who experience alienation. It ought to be stressed that the characters Kate Keller, and Joe Keller of All My Sons, and Willy Loman of Death of a Salesman are better studied and appreciated from the angle of psychoanalysis. Any examination of Arthur
Miller's plays, *All My Sons* and *Death of a Salesman* and psychology must concern itself with the direct fertilization of his imaginative writing by psychoanalysis.

It is from the psychoanalytic perspectives as enunciated by Freud, Jaspers, Jung, and Lacan, the characters of Kate Keller, and Joe Keller of *All My Sons*, and Willy Loman of *Death of a Salesman* are subjected to a critical study. Jung's argument springs from the general principle of contrasted attitudes which he terms as introversion and extraversion that is the opposition between subject and object, between thought and feeling, between idea and thing.

Thus art has for psychoanalysis the general function of resolving into one uniform flow of life all that springs from the inner well of primordial images and instinctive feelings and all that springs from the outer mechanism of actuality. Turning the focus on Sigmund Freud, one appreciates his theory that all writing is based on the concept of instinct. It is through his "instinct theory" that Freud attempted to unify the physical and psychological life into a coherent one.

Freud classifies instincts on the basis of their functions. The life instinct, *Eros*, contributes to the perpetuation of the individual and the species. The energy by which *Eros* operates is *Libido*. The trend toward death is an inborn instinct, known as *Thamatos*. The *Libido* is that part of the *Id* structure, which seeks its gratification from purely sexual activities.
And without a driving libidinal desire man would not be prone to procreate his species. Freud came to this conclusion by analyzing his patients’ dreams and their free associations. His analysis revealed that the problems were largely due to repressed and misdirected expressions of the sex drive. Freud compares the imaginative writer with the daydreams and the creative process with daydreaming. And as such, Freud argues that art is the projection of suppressed desires. It is the stage between wish-denying reality and the wish-fulfilling fantasy. Furthermore, Freud maintains that all artists are neurotics.

Like the neurotic, the artist returns to the subliminal world. The artist, Freud argues, is a neurotic who prevents his breakdown sublimating the neurosis to a creative activity. Thus, by a certain path, the artist becomes the alienate, the wandering hero, the suffering self, and the dehumanizing debaser.

The essential point to notice is that psychoanalysis shows that the artist is initially by tendency a neurotic, but that in becoming an artist, he escapes the ultimate fate of his tendency and through art he finds his way back to reality. This is what Arthur Miller achieves through his art.

According to Jung, the disciple of Freud, an artist is an unique personality, and his or her work of art is a product of complicated psychic activities. Jung explains the two modes of artistic creation. The one mode is the psychological and the other is the visionary. The psychological mode deals with materials drawn from the human consciousness with the emotional shocks, the experience of passion, and the crisis of human destiny.
The visionary draws his material from the hinderland of his mind, from his primordial experience. The visionary creation is based on materials that do not naturally correspond to anything of everyday human life. But it is based on dreams, night time fears, and the dark recesses of the mind for which the ordinary reader needs commentaries and explanations.

It should be admitted that the vision represents a deeper and more impressive experience than human passion. In fact, man has known of it from time past to time present. The rich mythology is a storehouse of such experiences. So, naturally the creative artist takes recourse to mythological imagery to express the weird paradoxically of his vision. Moreover, Jung defines Collective Unconscious as a certain psychic disposition shaped by the forces of heredity. The Collective Unconscious is a racial memory that is inherited.

The Collective Unconscious lies beneath the individual connecting modern man with primeval unconscious. The Collective Unconscious is manifested in the recurrences of certain images, stories, and figures called Archetypes. According to Freud, the artist is only a daydreamer and works of art are joyous representations of the artist’s erotic impulses. Freud reduces everything to Libido.

On the other hand, to Jung the fact remains that artist’s images are drawn from the Collective Unconscious of the race. Jung considers art to have a positive value, which has the therapeutic effect of religion. At this point, it must
be admitted that Jacques Lacan’s contribution is more certain than that of Freud. For Lacan, psychoanalysis concerns itself above all else with the understanding of human speech. And linguistics, rhetoric, and poetics are its indispensable allies.

Lacan appreciates the fact that language has to sound like the unconscious of which it expresses in writing. It weaves meaning producing elements. It inhabits time, and it is perpetually in process. Wit, irony, and ambiguity are immanent in it. As far as alienation is concerned Lacan maintains that the alienating destination of the “I” is such that the individual is permanently in discord with himself: the “I” is tirelessly intent upon freezing a subjective process that cannot be frozen, introducing stagnation into the mobile field of human desire.

Freud’s magnum opus is The Interpretations of Dreams. It deals with the puzzling problems of dream life, which had baffled previous investigators, and the complex mechanisms at work in the manufacture of dreams, but also with the structure and the mode of functioning of the deeper layers of the mind the unconscious. Freud’s most detailed study is what he called the primary and secondary systems of the mind.

Freud showed how fundamentally different was the mode of functioning in these and how complicated and fateful are the relations and interactions between the two. The mental mechanisms of the primary system are an integral part of psychoanalytical theory. The most important are those called repression,
condensation, displacement, inversion, and secondary elaboration. It is these mechanisms that enable unacceptable wishes, drives, or impulses to find indirect gratification.

The theory of disguised wish fulfillment was one of Freud’s most valuable contributions to psychology. Through it he replaced the older association psychology by a truly dynamic conception of the mind. Freud found that the content of the unconscious differs as much from consciousness as do its characteristic mechanisms. It is essentially of infantile origin and here Freud threw a light on the inner nature of the young child’s mind that startled and repelled the world. He maintained that hidden layers in the child’s mind which are animated by sexual and hostile motives concerning its parents.

In the book, entitled, The Psychopathology of Everyday Life, there is the study of the many kinds of imperfect mental functioning, such as forgetting, slips of the tongue and pen, mislaying of objects, and so on. The conclusions Freud expressed are now widely accepted more than any other of his theories. The book is a serious contribution to the theory of determinism, since it showed that many apparently accidental and meaningless acts, and many ascribed simply to free will, are motivated by hidden and conflicting wishes unrecognized by the subject. Concerning Dora’s case history, Freud evolved a technique which instead of concentrating on the symptoms one by one, ranged over them more freely.
In a Paper, entitled, "Heredity and the Aetiology of Neurosis" Freud observes that everything that has to do with the clearing up of a particular symptom emerges piecemeal, woven into various contexts, and distributed over widely separated periods of time (128). The newly discovered characteristic of neurosis that led Freud to revise his technique consisted in two phenomena, occurring on somewhat different levels.

First, there was the over determination of symptoms. From the early days Freud has acknowledged this phenomenon, but it was the scale on which it operated, the degree to which the mind was conservative, for which he was quite unprepared, and which eventually won for him such recognition that he suggested that, if once one could lay hold of the main symptom, then the whole analysis might be needed to explain it.

The second phenomenon was what is meant as the residual character of the neurosis: what remains to the neurosis over an above the symptoms. In this context, Freud expressly addresses the layman with a detailed exegesis on the subject of symptoms in his Introductory Lectures:

The only tangible thing left of the disease after the symptoms have been got rid of is the capacity to form new symptoms. For that reason we will for the moment adopt the layman’s position and assume that to unravel the symptoms means the same thing as to understand the disease. (129)
Freud was constantly learning that the formation of new symptoms during the course of an analysis provided new and invaluable insight into the nature of the neurosis.

Secondly, Freud identifies the unraveling of symptoms and the understanding of disease. Richard Wollheim makes a pertinent remark, about neurosis:

Indeed, if we look at those elements which Freud did think necessary for the understanding of the symptoms – desires and beliefs or, in the language of psychoanalysis, impulses, phantasies and amnesia – we can see not merely that he (Freud) accepted the residual character of the neurosis, but also what he considered this residue to contain in. (130)

The Rat Man case is a pointer in this regard. A patient had experienced a lingering shock when he heard from his friend of the Chinese method of torture. According to this Chinese method of torture a pot was strapped on to the criminal’s buttocks, filled with rats, and the rats then bored their way into his anus. The patient was overwhelmed after listening to this Chinese method of torture. The patient immediately found himself imagining the torture applied to the two people dear to him of whom one was his lady and the other was his father.

The next few days were consumed by his trying at once to carry out, and to evade, certain very complex and ultimately incoherent instructions, which he imposed
upon himself as a sanction, or as a means of averting the fulfillment of the thought or phantasm. In Freud’s overall diagnosis, the Rat Man can be seen as the victim of two general conflicts: the first between his father, or his father’s wishes, and his lady, the second between love and hatred – a conflict which qualified his relations with both the major figures of his life. Richard Wollheim argues to the point thus:

First, the Rat Man’s hatred of his father was in origin tied to the belief, or better the phantasy, of his father as an interferer on his sexual desires: a phantasy, which found its epitome in the one occasion when as a child he was beaten by the father. (130)

And neurosis lies in the structure as in the elements that it contains. And modern American society with its heavy emphasis on money and money alone drives the individuals to suffer from paranoid conditions and also experience alienation. It can never be too repeated that the world which the dramatist calls into being, with all its men and women, actions and passions, motives and struggles, successes and failures is a world of his own creation – a world for which when the last word about objectivity in art has been said – he alone is responsible (Hudson 258). Two textual passages, one drawn from All My Sons, and the other from Death of a Salesman, conclusively argue how modern day neurosis is primarily due to the craze for money. When the craze for dollars remains unfulfilled and end up in failures and frustrations one is thrown into a state of neurotic alienation.
This is the reasoning of Dr. Jim Bayliss, the neighbor of Joe Keller, and his medical finding actuality perfectly captures the prevalent life situation in the modern world. In fact, no other dramatist other than Arthur Miller has traced the cause of the modern day neurotic alienation.

The following remarks of Jim to Mother reveals the mind of mother:

JIM (tiredly). Somebody had a headache and thought he was dying.
(Slight pause). Half of my patients are quite mad. Nobody realizes how many people are walking around loose, and they’re cracked as coconuts. Money-money-money-money-money. You say it long enough it doesn’t mean a thing.
(She smiles, and makes a silent, laugh). Oh, how I’d love to be around when that happens. (AMS 2.77)

One passage from Death of a Salesman, clearly portrays the protagonist, Willy Loman, walking in the open not conscious of the bad climatic conditions because his mind is crazed over making money and seeing his sons particularly the eldest Biff in a high station in life.

Willy Loman lives in the American dream world of success and failures and frustrations land him in a neurotic alienated condition. Linda Loman and her sons Biff and Happy leave him alone in the open, come back into the house and then retire to bed when he comes out of his neurotic and paranoid condition.
After the staging of *Death of a Salesman* which has psychological atmosphere with Freudian Psychology, Miller received innumerable letters and calls requesting him to write the stories of their lives because the story of Willy Loman was exactly theirs. The letters from women made it clear that the central character of the play was Linda, sons saw the entire action revolving around Biff and Happy and fathers wanted advice on how to avoid parricide. Probably the most succinct reaction to the play was voiced by a man who on leaving the theatre, said "I always said that New England territory was no damned good".

Most of the action of the plays *All My Sons* and *Death of a Salesman* takes place inside Willy's mind and the technique adopted is similar to that of the stream of consciousness which presents both past and present of a character's life together and simultaneously. The technique of psyche projection of hallucination, of the guilty expression of forbidden wishes are dramatized. Miller himself asserts:

I am not well aware of Freud's teachings. I am not interested in the selling profession or in psychology. There was no attempt to bring down the American edifice not to raise it higher, to show up family relations or to cure the ills afflicting that inevitable institution. The play grows from simple images. (2.76)

The fact that Willy is obsessed with the idea of becoming rich is quite often exposed in many places. He expects that he would imbue the spirit of richness in
the minds of his sons and he is ambitious enough to anticipate that his sons would imbibe the spirit of him. This passage shows that Willy is not normal in his expectations.

When Willy says he fails to teach his boys, Ben consoles him in a harsh way:

BEN. (giving great weight to each word, and with a certain vicious audacity): William, when I walked into the jungle, I was seventeen. When I walked out I was twenty-one. And by God, I was rich! (He goes off into darkness around the right corner of the house).

WILLY... . . was rich! That's the spirit I want to imbue them (his sons) with! To walk into a jungle! I was right! I was right! I was right! (DOS 2.82)

Willy wants his sons to treat the world as a jungle and to grab whatever they can because there are no laws or morality in a jungle.

Malcolm Bowie records here to identify Joe Keller of All My Sons and Willy Loman of Death of a Salesman as neurotic alienates:

... prominence is given to a term that had previously had no particular psychoanalytic force alienation. The term allows precarious bridges to be built between clinical psychiatry, popular notions of madness, Hegelian metaphysics and the Marxist tradition in social theory. (Lacan 24)
The alienation of the individual is inalienable. One cannot banish the world, if alienation is present in one’s psyche. Whatever one does, one cannot dismiss it (alienation). It is too easy to detest it or abjure it but it is too hard to shed it.

A strict class society, carried to caste extremes, brings with it relief from competitive tension, but it aggravates the frustrations of initiative and choice of one’s own work; in addition, the man of the lower class must internalize feelings of inferiority and cultivate a degree of self-hatred and contempt. In this sense, he is internalizing feelings and attitudes towards himself of self-destruction.

But Marx reads a qualified positive aspect of alienation of the individual thus, which carries the tinge of the negative side also. For Marx, the alienation of the individual from his labor, not only acts as a prototype for all other alienated relationships (between man and nature, between the individual and society, between the individual and his own body) but gives a clear indication of where the route towards reintegration lies. The migration of the term (alienation) from level to level helps him (the worker) to produce both an extremely broad map of human society and a cogent political message.

For Lacan, on the other hand, the prototypical alienation that occurs at the mirror stage is seen weaving its way haphazardly through society. He starves his hypothesis of the clinical data that could test its organizing power, and produces. Thus, this Gestalt – whose pregnancy should be regarded as bound up with the species, though its motor style remains scarcely recognizable – be these two aspects of its
appearance, symbolizes the mental permanence of the I, at the same time as it prefigures its alienating destination; it is still pregnant with the correspondences that unite the I with the statue in which man projects himself, with the phantoms that dominate him, or with the automaton in which, in an ambiguous relation, the world of his own fabrication tends to find completion.

At this juncture, a brief analysis of the general background related to alienation becomes imperative and necessary. Moreover, there are the overlapping and continuities of the absurd and alienation.

Alienation is self-imposed. It arises because of one’s non-conformist postures and one’s unwillingness to acquiesce to the diktat of the society and the Establishment. Lewis S. Feuer argues, "You fall into an attitude of general contempt; you hate and become still further. It is a closed circle, a squirrel cage from which there is no release. . . . Pettiness and selfishness creep in, even in the midst of their community based on equality and fraternity" (Studies 375).

At this point, it becomes necessary to make a note on the concept of alienation, which is defined thus:

(Alienation) is the state of feeling estranged or separated from one’s milieu, work, product of work, or self. Despite its popularity in the analysis of contemporary life the idea of alienation remains an ambiguous concept with elusive meanings. (Encyclopedia 270)
The term, alienation, is generally accepted to refer to powerlessness, in the sense that one’s destiny is not under one’s control. In fact, the great problems of contemporary society have all been described as arising from different modes of alienation. Edmund Fuller argues man suffers not only from war, persecution, famine, and ruin, but (sic) from inner problem a conviction of isolation, randomness, and meaninglessness in his way of existence (Man 3).

Again the alienated person finds himself at odds with popular culture. He attaches a low value to goal and beliefs that are typically highly valued in the given society. With such a background knowledge of neurosis and alienation one examines Kate Keller, and Joe Keller of All My Sons, and Willy Loman of Death of a Salesman as neurotic alienates. To begin with the sleep walking of Kate Keller is a neurotic brought about by excessive thinking in a paranoid pattern on the absent in the present.

Both Keller and Chris discuss about the broken tree. Though they are not very much superstitious they believe that this will affect Kate sentimentally. When the tree cracked the mother herself was there and immediately she ran back into the house. Chris says, "About four this morning (indicating window above them). I heard it cracking and I woke up and looked out. She was standing right here when it was cracking" (AMS 1.11).

Kate has lost her mental balance as she still believes that Larry is still alive. Her waiting for three years for the lost son shows her mental derangement and
thereby she has lost her health. This has induced her to walk around in her sleep at night. No one dares to talk about this to her and Chris feels that it is a grave mistake for having concealed the truth from her. He says that all the trouble is created by newspapers which give the news of some boy turning up and she is hopeful of Larry's return. Kate is living in the illusion that her son Larry is not dead and that one day he will come back. Chris sincerely feels that they should tell the truth to Kate and try to prepare her mentally to reconcile with the situation.

Once Kate knows the truth of the death of her son Larry, she strongly refuses to believe the truth. Her argument is that if Larry is dead; it would mean that the cause of his death was Keller himself, because in that case Larry died along with other unfortunate pilots. As Joe Keller has supplied the defective cylinder heads, he is the real killer of the pilots. Kate says, "Your brother's alive, darling, because if he's dead, your father killed him. Do you understand me now? As now as you live, that boy is alive. God does not let a son be killed by his father" (AMS 2.73).

Kate's belief is based on her motherly feelings for her son. She cannot digest the idea that twenty one pilots along with her son died in the crash. This illusion of Kate creates complex psychological motives which play the major role in the plot of the play.

Chris strongly condemns his father for his short sightedness and the killing of innocent pilots. In a tone of burning fury he reprimands him for being narrow in
his outlook to think of the world. After his exit Kate reveals her anger towards Joe. She even prevented Joe to talk to Ann. At the indifferent attitude of his wife, Joe Keller bursts into anger and Joe who is already on the brink of break down of his nerves feels a sense of isolation and negligence on his own family. He is being treated a stranger in his own family. He is excited and anxious and throws the question, “What am I, a stranger? I thought I had a family here" (AMS 2.80).

The idea and dream of a good family with pleasing background is totally shattered. The mutual understanding, love and affection are completely missing. His wife is not satisfied with his approach and resented to him. His one son is dead, the other is angry with him. So there is no family as such for him. But for him his family is everything because he has ever lived for his family.

There is a tinge of frustration in Chris's love for Ann who feels that there is some reservation in his relationship with her. In his letter, Ann finds “an under current” of shame. While alone with Ann, Chris unburdens his frustration which is due to the fact that he has not found the world upto his expectations after his return from the war. Brotherhood and cooperations have vanished from the society. Chris is also ashamed of his father's way of earning money in the guise of a businessman. Ann consoles him that Joe himself has contributed to the nation. Ann produces Larry's letter which has transformed both Chris and Joe. Only this final revelation makes Joe commit suicide. The tussle between Ann and Kate is an
important factor in bringing about the realization of the guilt of Joe which finally results into his tragedy. From the very beginning to the end Kate remains in an illusion.

Joe Keller suffers from guilt complex. He realizes that the deliberately wrong direction given to Steve, the father of Annie, concerning the cracked cylinder heads, has resulted in the unfortunate death of twenty-one Army Air Force pilots. This guilt complex creates the neurotic condition in him that further leads to maniacal suicidal tendency. In the first textual passage one understands the guilty feeling of Joe Keller. He thinks the coming of Annie to his home and her brother George going to Columbus to meet his father, Steve, are all parts of a plan to reopen the case and have convicted him and jailed along with Steve.

A guilt-ridden mind could never think of anything else, though the actual purpose of Annie has been to have Chris propose to her, and get married to him soon. On the other hand Joe Keller considers Annie and her brother George as plotting to reopen the case and implicate him in it and have him arrested. Such thinking is because of his guilt complex. And guilt complex turns him a neurotic alienate.

Larry also commits suicide because he idolized his father. When he came to know about the guilt of his father, his vision of ideal father is shaken and he thought he would not be able to face the world. The letter of Larry written to Ann incriminates Joe Keller beyond all doubts that he is to blame for the death of twenty-one Army Air Force pilots and the letter reads thus:
My dear Ann:

It is impossible to put down the things I (Larry Keller) feel. But I’ve got to tell you something. Yesterday they flew in a load of papers from the States and I read about Dad and your father being convicted. I can’t express myself. I can’t tell you how I feel – I can’t bear to live anymore. Last night I circled the base for twenty minutes before I could bring myself in. How could he have done that? Every day three or four men never came back and he sits back there doing business. I don’t know how to tell you what I feel. I can’t face anybody. (AMS 2.88)

After reading through this letter Joe Keller decides to end his life. His final words have the tinge of saving grace. Like Joe Keller, Willy Loman also is a neurotic alienate. His craze for amassing wealth keeps alienated from his wife Linda and his sons Biff and Happy. The striking passage from the text runs thus:

WILLY. Don’t say? Tell you a secret, boys. Don’t breathe it to a soul. Someday I’ll have my business, and I will never have to leave home any more. (DOS 2.63)

Willy Loman cites Ben as the role model to Biff and Happy for making money. This craze for money acts on Willy Loman as a paranoid condition and separates him from others. A series of failures keep Willy Loman neurotically
alienated. The following textual passage admirably projects Willy Loman as a neurotic alienate and it is worth quoting here:

WILLY. Carrots . . . quarter-inch apart. Rows . . . one-foot rows (he measures it off). One foot. (He puts down a package and measures off). Beets. (He puts down another packet and measures again). Lettuce. (He reads the package, puts it down). One foot. (DOS 2.143)

Arthur Miller wanted to fuse the social with the psychological. He himself confesses that his development is toward an ever greater examination of human nature in its depth. Miller thought he would find it possible to elicit a relatively sharp definition of the social aspects through emotions and feelings without going back to the discussiveness of the earlier plays.

Miller was interested not merely in the physical but also in the mental aspects of his characters. In Death of a Salesman he introduced expressionism to get at the passion behind the visible facades. From the theatrical view point that play broke the bounds of a long conventions of realism. His main aim in Death of a Salesman was to employ its quite marvelous shorthand for humane, 'felt' characterization rather than for purpose of demonstration. This 'shorthand' reproduced the psychological immediacy of past events. The 'salesman' image was from the beginning absorbed with the concept that nothing in life comes 'next' but that everything exists together and at the same time within us. In Miller's opinion,
a playwright's goal should be to merge surface of experience with urgent emotional life and philosophy or socially meaningful themes so as to make known the public significance of private engagement.

The existential suffering of the characters in *All My Sons* is gradually and individually exposed step by step. Its theme may be briefed as the idea of guilt from the past permeating and destroying the present. Society is not entirely absolved of blame either. Miller draws up an indictment of the society too for he suggests that it is the pressure of a materialist society that guided Joe Keller in making a choice that is antisocial.

Joe Keller could have admitted to the government the fact that the cylinders he supplied them were faulty, but to do so would be to lose the prestige of his business. The guilty protagonist is Joe the industrialist who during the war supplied the government faulty cylinder heads. When these brought about the death of twenty one pilots, Keller committed the second crime of putting all the blame on his innocent Partner Steve Deever who goes to jail and Joe prospers. This irony is supported by other instances that Miller affords in the examples of those who suffer fighting for their country and those, who staying behind, flourish. The suffering does not end there and his success is not lasting. The climax of the play is the suicide of his son in the army on hearing the news of his father's crime. Keller finally, stripped of his sentimental defences, kills himself. It is significant
that this man who harms society, his parental love and devotion to his family's welfare are exposed as manifestations of egotism which is a clear sign of egotism.

Chris suffers from a kind of dilemma mainly due to his father's crime. He is under wrong impression that his father is highly innocent, but on knowing the truth, his illusion is totally shattered. He has smelt that his father has his hands in the plane crash. But his inconsistency to blame his father openly leads him to depression and dejection. He is totally ashamed of himself but he lacks the courage to send his father to jail. Even in the beginning he is disillusioned to see the decline of the society. Chris strongly knows that capitalist society emphasizes competition over cooperation. This affects his mind and he loses his balance of mind and the only thing he feels like doing is going away from the scene.

In *Death of a Salesman* the cause and origin of Biff's disintegration of his mind is his father's treatment of Biff. His confidence and hope are thoroughly affected by the mocking tone of his father. He asks, "Why does Dad mock me all the time? Everything I say there's a twist of mockery on his face. I can't get near him" (DOS 1.10).

Actually Willy does not like to insult and mock at his son. It is apparent that Willy is busy most of the time in a dialogue with self. He is psychologically affected by Biff's unemployment and uncertain future of his son. So he indulges in reveries and soliloquies. But Biff shows scant respect to the feelings of Willy, he
has a sense of ravaging emptiness, lack of all direction and purpose. Infact he is a victim of the boredom of the daily routine of the very orderiness of life, of tough labour and scant rewards. His is a crisis caused by the negligence of his father and lack of determination and firmness. He firmly believes telling, "I've always made a point of not wasting my life, and everytime I come back here I know that all I've done is to waste my life" (DOS 1.11).

Willy's present and past yoked together. His past romanticism is dwindling gradually and slowly feeling the reality. He finds that the romantic College hero (Biff) becomes a good for nothing fellow; the man who used to boast about the Charisma of personality, is being fired out of job. There is a conflict in the heart of Willy which affects his mental make up. He starts to mumble words to himself. Willy is having a futile dialogue with himself about his treatment of Biff.

The second son Happy also affects the peaceful mind of Willy by his words and actions. Happy has a great knowledge of girls and he is a classic girl-hunter. He has the knack of moving with girls. He knows that he can outbox, outrun and outfit anyone in the store. He resents having to work with men who are physically his inferiors and he revenges himself by seducing their fiancés. He is also one of the causes for the broken heart of Willy who suffers mentally.

Both father and son undergo a crisis of self-knowledge. But Willy Loman unlike Joe Keller, refuses to admit failure in his obsessive drive to attain personal fulfillment by moulding a loyal worthy son. Keller finally concedes his position to
be untenable. The Salesman commits suicide not simply as an escape from shame but as a last attempt to reestablish his own self confidence and his family's integrity. "I always know one way or another we were gonna make it. Biff and I!" (DOS 2.108), he cries in his last speech.

As a result of his discoveries about his father Biff suffers an emotional and moral shock experienced by numerous other literary figures including the Biblical Adam and many of Shakespeare's tragic heroes. He begins in security and innocence; proceeds through enlightenment, indignation, disillusion, and despair and end in cynical sorrowful resignation. His sense of frustration and disrespect for his father increases when he sees his father with a woman.

Transitions of scenes and arrangements of the events in the play is suitable to its grim, serious and gloomy nature. The first act moves from despair to false hope and the second act moves from a vestige of love to an orgy of hate and death. A dry psychological conflict dominates both the plays All My Sons and Death of a Salesman wherein both the plays the sons are disillusioned with their fathers. And both the fathers become abnormal and psychic.

From the beginning to the end the play is full of psychological implications which may be termed 'psychological symbolism'. The deserted and broken hearted salesman comes home carrying wearily the two battered, black sample case which are his cross implying they are like the two sons he has carried through life. From his utterance it is clear that he has lost command of them as he has lost
control of his sons and control of his mind. Ben becomes an increasingly obsessive vision to his disintegrating mind. The axe of final catastrophe-insanity and suicide hang on him like Damocle's sword.

WILLY. 'Cause I get so lonely especially when business is bad and there's nobody to talk to. I get the feeling that I'll never sell anything again, that I won't make a living for you, or a business, a business for the boys. (DOS 2.70)

Willy Loman is not in the eyes of his sons just a man, but a god in decay. As Willy was a Salesman Lord of New England, he is considered to be god who would protect them from all misdemeanour and who could fix even a failure in mathematics to his sons. It is this illusion of sexless godhood that it shattered when Biff at seventeen comes to Boston on a surprise mission and catches Willy with a lusty woman, then breaks down, weeps, and walks out with his father who is on his knees pleading for forgiveness, understanding him and his lost godhood. This is the repressed scene of infidelity and smashed authority dramatized in the restaurant.

Willy tries to be a Kidder, a caution, a laugh-a-minute; he shares his culture's conviction that personality is a matter of mannerism and in the sharing develops a style that is compounded of falseness, the mock assurance of what Happy calls 'the old humour', 'the old confidence'. He is a 'schizophrenic', a person
suffering from some mental disorder marked by lack of association between the 
intellectual processes and actions. Rightly Howard Fuller says that in pursuit of his 
delusions he ruins not only his private life but his career as well (2.79 – 80).

Willy's neurosis leads him to suffer from contradictions. He has lost his 
mental balance many times and this is revealed clearly on many occasions. He is 
not without contradictions. On the one hand he says about his Chevy; "Chevrolet, 
Linda, is the greatest car ever built" (DOS 1.21) and just for a few moments later,
when he is reminded about the money he owes on its repair, he bursts out: 'That 
goddam Chevrolet, they ought to prohibit the manufacture of that car" (DOS 1.23).

Similarly on the one hand he said to his sons: "I never have to wait in line to 
see a buyer", (DOS 1.21) on the other, he confesses to his wife, "You know the 
trouble is, Linda, people don't seem to take me" (DOS 1.23). Again he holds 
contradictory views about his son, Biff. On the one hand he speaks proudly of the 
great football hero that Biff has been in the college; on the other he regards him as a 
good for nothing fellow.

By way of conclusion, it can be stated that the assertion of Chris Keller 
projects the right picture of the money crazy world that leaves every one cracked and 
neurotic, and the passage makes interesting reading and it is worth quoting here:
CHRIS. This is the land of the great big dogs, you don’t love a man here, and you eat him! That is the principle; the only one we live By – it just happened to kill a few people this time, that’s all. The world’s that way; how can I take it out on him? What sense does that make? This is a zoo, a zoo.

(AMS 2.86)

Thus, it is established that men and women suffer from neurosis and experience alienation because the life situations are oppressive and each is thrown to fend his way.