Abstract

Chapter I: The first chapter entitled, “Introduction” identifies and distinguishes Arthur Miller as endowed with remarkable creative capacities, imaginative bent of mind, verbal brilliance, writing skills and the rich ability to marry inspiration with expression. The Americanism in the plays of Arthur Miller is continuing and persuasive. Above all, how and why he continues to be an engaging and arresting genius-artist merit consideration in this first chapter.

Chapter II: The second chapter brings to light Arthur Miller’s sojourn with the people – class perspective and social determinism. The world after the two world wars has turned out and out materialistic. Militarism grows stronger and fiercer mainly to protect the materialism of the nations. Arthur Miller argues how the industrialized capitalist society has generated cut throat competition, rivalry and a rat race for dollars. The accent on materialistic advancement and money purchase power has taken a heavy toll on ecology. Moreover, there is a slump in moral values.

Chapter III: In the third chapter, Arthur Miller deals with existential suffering of the major characters. His consequent belief is that with the change of social structure, its conventions and attitudes, progress and improvement in human conditions is a possibility. 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.

Chapter IV: The fourth chapter explodes the success myth of Arthur Miller. He identifies the weak areas and minus points in the Soidisant American Dream ethic. There is ever the frenzied pursuit of wealth. There is the desire to go after money. But there is a lack of will power to accept failures and endure disillusionments and frustrations. Everyone is caught by the American spirit of materialism and material advancement. Arthur Miller distils the myth of the American dream quite effectively on many occasions in both the selected plays.

Chapter V: In the fifth chapter there is a careful and critical analysis of how Arthur Miller subjects identity as the major American theme of life to artistic treatment. As a conscious craftsman he examines the theme of identity in all seriousness. In fact, one learns to be a compassionating soul, embracing humanistic concerns of love, kindness, goodness and mercy. The point that is made here is that suffering promotes humanism in the sufferers. As the consoling soul, he has to show great sympathy to the other persons.

Chapter VI: The sixth chapter conclusively establishes Arthur Miller as a creative artist. He is a modern American dramatist with a thorough knowledge of dramaturgy and stagecraft and stage art. He is a technical virtuoso. The technical excellence and structural strategies contribute to the lasting reputation of
Arthur Miller as much as the human values found in his plays. It is established that the requirements of drama are fully met by Arthur Miller in his plays All My Sons and Death of a Salesman.

Chapter VII: The seventh chapter is one of summation and documentation to prove that Arthur Miller is essentially an American dramatist. But then he evolves into a universalist. His works abound in universal perspectives and his humanistic concerns. Thus it is established that Arthur Miller is an outstanding American dramatist of the twentieth century.