Notes and References

Chapter-1


9. Ibid., p. 36.


18. Ibid., p. 21.


Chapter-2


3. Roudane 79.


5. Miller 37.


7. Miller 63-64.

9. Miller 64.
10. Miller 105.
12. Miller 104.
13. Roudane 70.
15. Miller 105.
16. Miller 111.
17. Miller 104.
19. Roudane 78.


23. Miller 10.
25. Barker 236.
27. Miller 76.


30. Ferres.


33. Miller 230.


35. Miller 318.

36. Griffin 64.

37. Miller 103.

38. Harold Bloom Angues: “Perhaps all of Miller’s work could be titled The Guilt of Fathers, which is a dark matter for a Jewish playwright, brought up to believe in the nromatere tradition, with its emphasis upon the virtues of the fathers”. “Introduction, Arthur Millers all my sons, edited and with an


41. Miller 120.


43. “Joo Kellers trouble, in a word, is not that he cannot tell right from worng but that his cast of mind can not admit that he. Personally, has any viable connection with his world, his universe, or his society: “Introduction” in *Arthur Millers Collected Plays*, 19.


46. Miller 58.


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50. Centola 53

Chapter-3


5. Ibid., ix.


9. Arthur Miller, interview with Christopher Bigsby, recorded at Arthur Miller's house in Roxbury, Connecticut in summer 1995, for series of four BBC radio programs transmitted to make his 80th birthday.


16. Miller himself recognizes this and says: "Hearing *The Man Who Had All the Luck* read after four decades, it only then occurred to me that I had written the obverse of the Book of

17. Timebends: A Life 86.

18. Arthur Miller. The Man Who Had All the Luck (London: Penguin Books, 2004) 1. Miller rewrote the play several times, and this is its latest version. However, for this paper, I stick to the original version, simply because, in my opinion, it reflects David's suffering and relief at the end, and is more related to the dark period. In other words, in the original version David has no peace of mind until he escapes the influence of the invisible world and has the initiative to establish himself.


21. Hearnl8


30. Corrigan, "Arthur Miller" 542. 31. Ibid. 32.Ibid.


34. Arthur Miller, "Tragedy and the Common Man," *New York Times*, February 27, 1949, Sec. II. 1,3.


38. Hogan 12-3.
42. Ibid.
44. Hogan 13.
46. Terry Otten argues: "Miller attributed the failure of the original play in part to the production itself, but mainly to his failed attempt to marry myth and realism." The Temptation of Innocence in the Dramas of Arthur Miller (Columbia; Univ. of Missouri Press, 2002) 11.


Chapter-4


Paul Sartre, Being and Nothingness: An Essay on Phenomenological Ontology, trans. Hazel E. Barnes (London: Methuen, 1957). It is also worth nothing that in the many dialogues collected in Conversations with Arthur Miller, ed. Matthew C. Roudane (Jackson: UP of Mississippi, 1987), it is by and large Sartre to whom most interviewers compare Miller.


7. Ibid.,11.

8. It is interesting to note that Miller was once asked by Walter Wanger to write a screenplay based on The Fall, an offer he turned down. Miller Timebends 483 (see note 5).
9. Ibid., 484.


11. See note 4.


14. Albert Camus, This Fall, trans. Justin O'Brien (New York: Knopf, 1957) e.g. 42-68 passim. Subsequent references appear parenthetically in the text as fall.

15. Camus defines the absurd as an awareness of the limits of reason and meaningfulness in the universe, which in turn causes an "exile" or "divorce between man and his life, the actor and his setting." Albert Camus, "The Myth of Sisyphus," in The Myth of Sisyphus and Other Essays, trans,

16. At various times in the texts, both Quentin and Clamence refer to themselves as mirrors, suggesting both a two-sidedness to their character and a reflection of accusation to their audience.


18. Camus, Rebel, 240. Although Camus does not mention Sartre by name, the obvious targets of The Rebel were the intellectuals who, Camus believed, were becoming increasingly sympathetic to Stalin and many of whom were part Les Temps modernes. With The Fall, however, his intended mark is less ambiguous. See per Nykrog, "Sartre Penned by Camus, 1953-1955," L’Esprit Createur, 29:4, (1989), 65-74, for an insightful essay on how Camus used his troubled relationship with Sartre as a basis for The Fall.

19. Here I disagree with the readings of Alfred Cismaru, who argues that Quentin does not learn to "offer comfort or solace to the others and thus [does not] descend from his privileged summit" (71) and C.W.E. Bigsby, who sees Clamence as indeed learning to descend from his (133). See note 10.
Miller's hero. I will argue, does progress beyond his "fall" or his state of alienation, to a sense of solidarity.

20. The name Clamence to the familiar New Testament phrase "Vox clamantis in deserto," "a voice crying in the wildemess,"


22. Camus, The Rebel, 22.

Chapter-5


2. Ibid., 94


5. Ibid., 46

6. Death of a Salesman. pp. 181

Chapter-6


2. R.N. Harne, pp. 35.

4. Ibid., pp. 37.


8. Ibid., pp. 15.

9. Ibid., pp. 17.

10. Ibid., pp. 43-44.

11. Death of a Salesman, pp. 97.

12. Ibid., pp. 98.

13. Ibid., pp. 99.


15. Ibid., pp. 113.

16. Ibid., pp. 181.

17. Ibid., pp. 190.


Chapter-7

1. The Man Who Had All the Luck, pp. 15.

2. Ibid., pp. 17.


4. Ibid., pp. 36.