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THE AMERICAN DREAM AND COMMUNITY IN SELECTED NOVELS OF
ARTHUR MILLER'S "DEATH OF A SALESMAN" & "THE CRUCIBLE"

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ABSTRACT

In American literature, in any case, this dream has come under examination, as writers burrow underneath the surface of acknowledged conventions to uncover awkward facts. Over and over, writers have examined the American Dream and demonstrated it to be minimal more than a figment—empty, misleading, even damaging. This is evident in works such as the plays of Arthur Mill operator in the novels *The Crucible and Death of a Salesman*. Theme Community is especially found in contemporary multi-cultural writing and in women's writing. Arthur Mill operator's *The Crucible* and the slave narratives all recommend that it is in the security of a genuine community, rather than in our very own glories, where we will locate a home. And because the heroes of these novels do find such a home, their journeys are all the time effective ones.

Key Words: American Dream, Community, *The Crucible and Death of a Salesman*, A Study

Arthur Miller was one of the leading American playwrights of the twentieth century. Arthur Miller, in full Arthur Asher Miller (Born in 1915, October 17, New York-died in February 10, 2005, Roxbury, Connecticut), American playwright, who joined social awareness with a searching worry for his characters' inward lives. Miller won a Tony Award for *Death of a Salesman* as well as a Pulitzer Prize. The play has been regularly restored in film, TV, and stage forms that have included actors, for example, Dustin Hoffman, George C. Scott and, most as of late, Brian Dennehy in the part of Willy Loman

Death of a Salesman (1949) secured Miller's reputation as one of the nation's premier playwrights. In this play, Miller blends the tradition of social realism that illuminates the greater part of his work with a more experimental structure that incorporates liquid leaps in time as the protagonist, Willy Loman, floats into recollections of his children as teenagers. Loman speaks to an American archetype: a casualty of his own fancies of grandeur and fixation on progress, and haunted by a feeling of failure.

Death of a Salesman, addresses the loss of personality, as well as a man's inability to accept change inside him and society. *The Crucible* (1953)^[9], recreates the Salem witch trials, concentrating on paranoid hysteria as well as the individual's battle to remain consistent with ideals and feelings.

The American Dream is the largely a great extent unacknowledged screen before which all American composition runs its course," Arthur Miller has said. The Theme American Dream is translated in various ways;

however it is a national ethos of the Assembled Conditions of America which advocates that all individuals can prevail through diligent work, and that all individuals have the possibility to live cheerful and prosperous lives. Disparate translations of the meaning of the American Dream have likewise welcomed a decent measure of feedback. Many individuals trust that the structure of American culture ambushed by segregation in view of class, race, ethnicity and unequal dispersion of riches itself disputes the acknowledgment of the American Dream.

Death of a Salesman is Miller's initially play to deal with the American myth of progress intensely and specifically. It is with this play that Miller reached psychological consistency and creation of an intriguing character. The curtain ascends to a painful contrast between what is inferred by the song played on a woodwind and the Loman house which is confined amongst blocks and windows. The Loman's dream of a beautiful house has not materialized. Immediately after the curtain rises, the father Willy Loman (or Lowman?) comes in "tired to death": "I couldn't make it. I just couldn't make it, Linda." [1]. He is a failure however he never surrenders. He never admits that the way he is going leads no place. He is, to the last, indiscriminately faithful to the myth of achievement, which finally causes his demolish. His children, Biff and Happy are also casualties of his dream. Biff is sick of participating in the rat-race in a focused society; Happy has no ideals and to him the others are all bars, and in this manner he is resolved to contend however he denies Biff's offer to go toward the West. Willy had gotten the same offer for Alaska from his fruitful sibling Ben, who "made" it by joining the race in the wilderness at an early age.

Death of a Salesman is a productive character drama of a pathetic ordinary man. In a talk, Miller stated that "not in the slightest degree like the law against inbreeding, the law of advance is not administered by statute of chapel, but rather it is practically as capable in its hold upon men. The perplexity increases because, while it is a law, it is by no means whatsoever, an entirely agreeable one even as it is slavishly consented, for to fail is never again to have a place with society, in (Loman's) estimate" [2]. I agree mind h To m F. Driver in that Miller is overwhelmed as there is no such law of achievement. It is only a dream. Moreover, in contrast to Loman, there is Uncle Ben, adin contrast to Biff there is Bernard who have satisfied the dream. Consequently, who is to blame: the whole myth of accomplishment or Miller's fancy or a character - in a play who acts as in case it were a law? "It is in fact not a law but rather a false philosophy, which Willy shares mind many individuals, and the result of the attempt of make a false theory into a law happens just in pathetic incongruity" [3].

Miller appears not to have made up his psyche as to whether the inconvenience is Willy, the individual, or society and/or the myth. In any case, since there are other people who have made it, the n either Willy did not know the "how" of making it or was not adequately ambitious like Charley or Howard or Ben. Miller wants to say that it is always the most grounded, the most ambitious, the most pragmatic and the most sharp that wins, a d being along these lines, that Willy fails. His message is that the dream is alive, legal a d institutionalized, however that me n are not equal (or perhaps some are more equal) in the race to satisfy lit.

Willy Loman's American Dream: To the protagonist of "Death of a Salesman," the American Dream is the ability to wind up plainly prosperous by simple charisma. Willy trusts that personality, not hard work and innovation, is the way to progress. Over and over, he wants to make beyond any doubt his young men are very much loved and popular. For example, when his child Biff admits to making fun of his math teacher's drawl, Willy is more worried about how Biff's classmates react:

BIFF: I Crossed my eyes and talked with a lithp.

WILLY: (Laughing.) You did? The kids like it?

BIFF: They nearly died laughing! [4]

Obviously, Willy's adaptation of the American Dream never pans out. In spite of his child's popularity in secondary school, Biff grows up to be a vagabond and a ranch-hand. Willy's own particular career falters as his sales ability flat-lines. When he tries to utilize "personality" to ask his manager for a raise, he gets terminated instead.

The last effective achiever of the American dream is Willy's sibling, Ben, who regardless of having possessed the capacity to make a great deal of cash and in this manner gain achievement did all of that "at the cost of [his] claim moral trustworthiness" (Abbotson, 137)^[7]. In one of the memory scenes in which he appears, particularly in the scene where Willy enlightens him regarding their mom's death, it is made very clear that he is rather "chilly and harsh" (Benziman, 35)^[6]. He may have gain monstrous wealth, however all of that was at the cost of his morality and great human nature.

Ben's America Dream : To Willy's more established sibling Ben, the American Dream is the ability to start with nothing and by one means or another make a fortune:

BEN: William, when I walked into the jungle, I was seventeen. When I walked out I was twenty-one. And, by God, I was rich!^[4]

Willy is jealous of his sibling's prosperity and machismo. Be that as it may, Willy's significant other Linda is panicked and concerned when Ben makes a trip for a short visit. To her, he speaks to ferocity and danger. This is displayed when Ben steeds around with his nephew Biff. Similarly as Biff starts to win their sparring match, Ben trips the kid and stands over him with the "purpose of his umbrella balanced at Biff's eye."

Ben's character means that a couple of individuals can achieve the "rags to wealth" variant of the American Dream. However, Miller's play recommends that one must be merciless (or if nothing else somewhat wild) with a specific end goal to achieve it.

Biff's American Dream : Although he has felt confounded and angry since finding his father's unfaithfulness, Biff Loman has the potential to seek after the "right" dream – if no one but he could resolve his inward clash. Biff is pulled by two distinct dreams. One dream is his father's universe of business, sales, and capitalism. Yet, another dream includes nature, the great outside, and working with his hands.

Biff explains to his sibling both the appeal and the angst of dealing with a ranch:

There's nothing all the more rousing or – beautiful than seeing a mare and another yearling. And it's cool there now, see? Texas is cool now, and it's spring. And at whatever point spring comes to where I am, I abruptly get the inclination, my God, I'm not getting anywhere! What the hellfire am I doing, playing around with stallions, twenty-eight dollars seven days! I'm thirty-four years old. I oughta be makin' my future. That's the point at which I come running home.

In any case, before the finish of the play, Biff realizes that his father had the "wrong" dream. Biff understands that his father was great with his hands; Willy constructed their garage and set up another roof. Biff trusts that his father ought to have been a carpenter, or ought to have lived in another, more provincial part of the nation.

Be that as it may, instead, Willy sought after an unfilled life. Willy sold nameless, unidentified items, and watched his American Dream fall apart.

Amid the funeral of his father, Biff concludes that he won't allow that to happen to himself. He moves in the opposite direction of Willy's dream and, presumably, comes back to the wide open, where great, out-dated manual labor will ultimately content his fretful soul.

In conclusion, what Miller attacks in his *Death of a Salesman* is the American dream "as translated and sought after by those for whom ambition replaces human need" (Bigsby, 105)^[5], and the play accordingly ought to be read as an appeal to reestablish the idea as it ought to be dreamt, and as it had once been dreamt, "before the deterioration into a solely egotistical ambition for personal profit" (Benziman, 21)^[6]. Over the span of the play, Miller warns us from the shallowness of materialism and the idea that material prosperity is in any capacity vital for our personal prosperity. The play builds the American dream as harmful as long as it is based on self-centeredness and covetousness with no consideration for the benefit of the greater group (Benziman, 21). Notwithstanding, or perhaps because of, the tragic end of the main character, there is trust that the audiences will see through all of his mistakes and take a lesson from them.

Miller took after *Death of a Salesman* with his most politically significant work, *The Crucible* (1953), a tale of the Salem witch trials that contains evident analogies to the McCarthy anti-Comrade hearings in 1950s America. The profoundly controversial nature of the legislative issues of *The Crucible*, which lauds the individuals who decline to name names, prompted the play's blended reaction. In later years, be that as it may, it has turned out to be a standout amongst the most examined and performed plays of American theater.

Three years after *The Crucible*, in 1956, Miller got himself oppressed by the very constrain that he warned against, when he was called to affirm before the House Un-American Activities Board. Miller declined to name individuals he allegedly saw at a Comrade scholars' meeting a decade prior, and he was indicted hatred. He later won an appeal.

From its begin, *The Crucible* introduces a community saturated with suspicion in regards to allegations of magic. One of the play's less-excellent characters, Reverend Parris, is hysterically endeavoring to discover the reason for his little girl's baffling ailment and connections it to the exceptionally suspicious exercises he had as of late seen including the young lady, his niece and his maid, a slave from Barbados named Tituba. The niece, Abigail, will demonstrate instrumental in stirring the blazes of doubt that prompt the town's plunge into a type of aggregate frenzy through her bogus allegations of witch make coordinated against others. In additionally building up the environment in which his play will occur, Miller digs further still into the more injurious qualities of this community and its esteems and convictions. Abigail's endeavors at demanding retribution against Goody Delegate as a result of the last's outrage at finding the young lady's issue with her significant other, John Delegate, among the town's more regarded, "upstanding" residents, is adequate to give the start expected to set off the allegorical blast that outcomes in the witch trials and executions. The distrustfulness was the fixing expected to kindle strains that were stewing just beneath the surface and that had nothing at all to do with the mysterious. Suspicion over witch make empowered people to strike out at adversaries the unfriendliness towards whom had its starting points in unremarkable question, for example, finished land:

"Long-held hatreds of neighbors could now be openly expressed, and vengeance taken, despite the Bible's charitable injunctions. Land-lust which had been expressed before by constant bickering over boundaries and deeds, could now be elevated to the arena of morality; one could cry witch against one's neighbor and feel perfectly justified in the bargain. Old scores could be settled on a plane of heavenly combat between Lucifer and the Lord; suspicions and the envy of the miserable toward the happy could and did burst out in the general revenge." [9]

The Crucible is set in a religious society, in which the congregation and the state are one, and the religion is a strict, severe type of Protestantism known as Strictness. As a result of the religious idea of the general public, moral laws and state laws are one and the same: sin and the status of a person's spirit are matters of open concern. There is no space for deviation from social standards, since any person whose private life doesn't adjust to the set up moral laws speaks to a risk to general society great as well as to the administer of God what's more, genuine religion. In Salem, everything and everybody has a place with either God or the fallen angel; contradict is not just unlawful, it is related with evil movement. These division capacities as the hidden rationale behind the witch trials. As Danforth says in Act III, "a man is either with this court or he should be represented a mark against it." The witch trials are a definitive articulation of prejudice (and hanging witches is a definitive methods for reestablishing the community's virtue); the trials mark every single social freak with the corrupt of demon love and therefore require their disposal from the community. At a certain point Hogan (1964: 9) ^[10] commented, "The one thing a man fears most beside death is the loss of his great name. Man is underhanded in his own eyes, my companions, useless and the main way he discovers regard for himself is by getting other individuals to state he is a pleasant individual"

One topic that the reader will discover in many plays is the one managing the issue of great and malevolence, or profound quality. *The Crucible* is no special case. A subset of this topic is that of blame. It is basic that the understudies take a gander at these topics in the investigation of the play. Furthermore, to evaluate the conduct of the characters in these terms, the understudy must be ready to distinguish those things that the individuals from the general public depicted in the play esteem right and additionally rectify conduct and convictions. Further, they should break down how disregarding these mores prompt a character's solid sentiments of blame, emotions sufficiently solid for the character to consider demise as a cure. From here, a characteristic movement of emotions from individual blame to acknowledgment of fault to societal blame taken after by foul play ought to likewise be put under the magnifying instrument. The understudy will be made a request to take a gander at this movement and to tell what essential introduce of American equity with

which they are natural is debased and turned back to front in the play, with the outcome that the invert turns out to be valid (blameworthy until demonstrated honest). At the point when this talk is depleted, the understudies will be solicited to take a gander at the subjects from obliviousness and dread, at how they are connected what's more, entwined in *The Crucible*, and how they lead, definitely, back to blame. In this case, the bigger blame of a general public that has understood its wrongdoing and its horrendous outcomes – which have encapsulated fiendish and are really "awful" – will be the question of investigation.

Conclusion

Death of a Salesman is revolved around one man attempting to reach the American dream and taking his family along for the ride. The Loman's lives from start to finish is an alarming story based on attempting to end up noticeably fruitful, or if nothing else happy. For the duration of their lives they experience many issues and the final product is a tragic death caused by ineptitude and the need to succeed. Amid his life Willy Loman caused his significant other great pain by carrying on with an existence not realizing what he could and couldn't do. Linda lived sad and pathetic days supporting Willy's unreachable goals. Being raised in this world caused his kids to lose their character and put their prospects in jeopardy. For twenty-first century readers, the fundamental ideas that drive the action of this play may demonstrate hard to understand. A more equal relationship in a marriage and the greater flexibility of kids to seek after individual paths appear to be commonplace and expected in the realm of today. Willy had expected that his achievement of the American Dream would be the raising of his youngsters to material achievement and acknowledgment. Late in Act One, when Biff and Happy thought of a plan for offering brandishing products as a team, Willy is all for it. In any case, it appears it is past the point of no return for Willy to help either himself or his children. His lack of ability to give materially to his family speaks to his total failure in the realm of mid-twentieth-century American culture.

The investigation uncovers the differential impacts on the selves of the characters required in the verifiable snapshot of a social emergency. It likewise shows an unpredictable interface of individual, social, mental, moral and political components in the look for personality. The decision of an authentic minute encourages the work of Miller's speculation about self, on the grounds that the Salem history at the same time makes a separation and nearness of the group of onlookers to the topic of the play. The accentuation in *The Crucible* is on the outside part of human conduct, on a person's activities, however truly at last these activities can be followed to be starting from a specific inward being. The investigation shows Miller's essential endeavor who needs to indicate man battling against the general public of which he himself is a section. This is the most legitimate and ripe soul-soil of his dramaturgy.

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