

The Fatal Self- Realization in Miller`s Views

By

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Arthur Miller is the famous American dramatist who chooses human nature as an important arena. His choice to explore the inner spots of human life stems from his belief that from the human nature emanates the earthly violence and corruption. Thus, the common man occupies the central subject of his works. He focuses on the family conflict to unfold the responsibility of man in the destruction of our world. His strategy comes from his belief that man is a small, but significant part of the society and if he is corrupted, his disease will be spread to wreck the whole identity of the society. Miller has a great belief in man`s goodness, thus he attempts to stir the hidden love in the human heart. He puts a weighing hope on love because of its ethereal ability to rebuild the human ruin. Through his exploring the human motives, he provides a remedy, if there is any, to the source of corruptions. The surprise is that he chooses death or suicide to be the sole solution to correct them. In spite of choosing suicide to be the final end to his heroes, there is a wide difference between a suicide and other.

Death of a Salesman (1949) is Miller`s masterpiece in which he presents his hero, Willy Loman who is a victim to his devoted philosophy of his life and his two son`s. His illusion is that he and his two sons especially the eldest. Biff, have unique

features which allow them to be the greatest. His illusion drags him to commit other mistakes for instance telling a series of lies to nurture his wrong view. His son, Biff, suspects his father's view. He finds out that they don't have any unique feature. How one expects Willy to endure the truth the rest of his life. Also Biff tells him to burn all his dreams, but Willy chooses burning himself instead for the sake of his dream. He chooses to be buried with his illusion.

In *All my Sons* (1947) Miller also penetrates the familial conflict to reveal another victim of truth, and provide his sole elixir to his hero. Joe Keller's crime starts from his concern on his family safety and neglect anything beyond blood ties. His tragedy begins from this crucial point especially when he frees his soul from sensing any guilt or carrying any responsibility toward the world. Thus, his crime of shipping defective airplane cylinder heads during the war which causes the death of twenty-one pilots is excused by him. The loss of his son, Larry, and the connection between the two accidents stir his crime again in his heart and he attempts to put his crime in its actual position. Then he begins to taste the horrible bitterness of his crime. His son, Chris, faces him with the truth with all its pain, Joe Keller shoots himself and before hearing the shot. Joe Keller's suicide is the evidence of the turning to his realization from personal to social one. Only after his death he gains his family and the human world. Larry, Keller's son, also finds no vent for his injured idealism rather than death but, Larry's suicide after the discovery of his father's crime, is a triumph of human love and universal brotherhood.

Miller in these two plays, chooses suicide to end his heroes lives after facing the truth as if the truth is a dangerous weapon that shouldn't be neglected otherwise one will be its victim. Though suicide is the end of both heroes of Miller's dramas, there is a vivid difference between the two states. In Willy Loman's case the death is chosen to strengthen his belief and he tries in vain to accept life that is empty from his faith and philosophy. In spite of his wrong views, still he has a deep faith in something who dies for it. While the death of Joe Keller is a sign of a bravery and triumph over his wrong belief.