

The Tragedy of the Untenanted Mind: Illusion, Memory, and Emotional Escape in *Death of a Salesman*

Supriya

PhD Research Scholar, Department of English

Baba Mastnath University, Asthal Bohar, Rohtak

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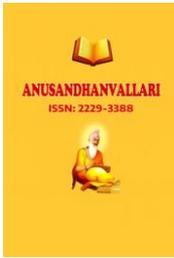
Abstract

This study offers with a psychological and a narrative analysis of Willy Loman's tragic disintegration in the context of Arthur Miller's *Death of a Salesman*, arguing that his downfall represents not merely an economic failure but also a profound cognitive and emotional collapse. The paper looks at how illusion, memory and emotional escape are inter-related survival tactics where Willy struggles to maintain dignity and identity in the capitalistic society that has outmoded him. Through the cultural analysis of the non-linear dramatic form of Miller, specifically, the method of mobile concurrency, the paper shows how subjective memory substitutes the time-based reality and turns the stage into a reflection of polarized consciousness that Willy lives in. Using the trauma theory, socio-economic criticism and linguistic analysis, the paper will examine the functioning of the American Dream as a pathological blueprint, which manipulates self-perception and moral judgment. Willy strikes with his compulsive escapes into idealized memories, his untrustworthy self-ventilation as well as to linguistic fragmentation, indicates a mind that is steadily unable to balance past desires with present obscurity. Ways of life that represent symbolic motifs that include seeds, stockings, and flute are explored as physical expressions on guilt, loss, and longing to mark someone. The paper critically reflects the interpretations of Harold Bloom, Sheila Huftel, and Raymond Williams to opine that the last suicide of Willy is the ultimate emotion-seeking out. The paper concludes that *Death of a Salesman* is a tragedy of the contemporary person whose identity fails under the added burden of cultural myth, distortion of memory, and dehumanization in the system, and, therefore, death of a salesman should be redefined as a crisis of consciousness as opposed to something heroic.

Keywords: Arthur Miller; *Death of a Salesman*; Willy Loman; psychological escapism; memory and trauma; American Dream; illusion and identity; non-linear narrative; modern tragedy

1. Introduction: The Architecture of a Fractured Consciousness

The enduring power of Arthur Miller's *Death of a Salesman* mainly lies within its visceral depiction of any man whose actual internal geography is at the war with his external environment. Willy Loman can largely be collectively classified as a victim of cold capitalistic world; however, this may be the final thought process that overlooks the veil of intense psychological thought behind his death. The play will not be a social commentary, it is simply an inquiry into the human condition of this power of producing reality when the truth is too painful to endure (Abbotson *et al.*, 2007). The past, as seen by Willy, is not a book of what has taken place but a living breathing entity that proverbializes on the present. In this paper, it is mentioned that the primary conflict of the play is the objectivity of the American economy of the 1940s, and the subjectivity of the memory of Willy.



2. The Myth of the Self-Made Man as a Pathological Blueprint

The foundation of the Willy Loman's illusions is mainly built upon a proper distorted interpretation of the American Dream. It is not the earned individualism of an older brother Ben or the passive, loyal toil of an acquaintance, Charley, the success Willy would have that is rooted in the transient nature of being popular. This is the primary misunderstanding based on social value that makes the professional life of his performances. Willy fails to re-serve his expectations when the work performance fails to deliver in regard to the rewards he anticipates receiving which are wealth, respect and leaving a legacy in name of his sons. Instead, he runs away into an ideal vision of his past (Bigsby *et al.*, 2009). His fantasies are not even falsehoods that he shares with others, but the so-called survival-strategies. the absence of this perception that he is an essential man in New England would have meant the ruin of the identity of Willy. Consequently, his obsession with his fancies is now the matter of life and death, which constitutes a psychological circle where the failure in the present results in a more extreme act of indulgence in the past.

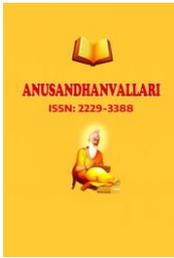
3. The Fluidity of Time: Memory as a Narrative Device

The dramatic genius of Death of a Salesman lies in the fact that Arthur Miller did not follow the linear dramatic in his quest to create a psychological space. In fact, the original title of the play written by Miller was The Inside of His Head which serves to emphasize the outcome of the protagonist, the imagined eminence of his inner world, but not actual reality. It is actually an appropriate nominal shift between social tragedy and a thinking one; the fact that the scene of the play is not merely a house in Brooklyn, but a house which is the crumbling edifice of the mind of Willy Loman (Bloom *et al.*, 2007). The play renders the past not a distant memory, but a gift of the present, an obtrusive present through one of the approaches that Miller call mobile concurrency.

Staging of the play is the manifestation of such fluidity of the mind. In the production directions, Miller says that at the present, the characters can see the walls and doors of the house in the Loman house but on memory scenes the walls vanish completely and characters can walk through the walls and get into the yard. The breaking of boundaries as such is a sign of collapse of ego-defences of Willy. With the commencement of the death of his professional and paternal authority, the time-related demarcations between that time and the present are erased. They are not the traditional movie flashbacks with an implied predetermined, objective past, but rather daydreams or hallucinations due to some of the past-related traumatic experiences that relate to the current feelings.

When at this moment Willy has no choice but to deal with the stark reality of the carnal nature of the state of his son Biff, or the irrelevance of the person he has become in the presence of Howard Wagner, the defensive withdrawal of his mind is in progress (Galbraith *et al.*, 1998). In trying to seek a point in time when he feels like he was in power, at which time he at least had a green grass, and the world seemed full of possibilities, he instinctively attempts to do this. All these flashbacks to the 1928 Chevy, which represents stability in the middle of a career, or the triumph that Biff in the Ebbers Field game can win are all temporary bandaged souls, emotional poultices on top of psychologically wounded man. And this is not, at such moments, a time when Willy is reminiscing, he is only trying to revive the time when his position as a successful salesman, a beloved father has not been challenged.

The grief of this flow of time is in some way augmented with the fact that Willy is not a faithful narrator of his life (Huftel *et al.*, 1965). It is a prism of pathological egomania in his memoirs. Willy is a victim of his salesmanship as well as he is living the past and simultaneously he is editing and editing the past. He is too full of himself about his commission, the possibilities of power with New England and his popularity in high school with Biff. It is a kind of revisionist history that seeks to locate a turning point:--a point where his supposed success was stalled by extraneous forces, and which can be the baseness of Biff or the envy of Charley. When Willy tries



to have his failure justified by the betrayal instead of mediocrity he is able to sustain the illusion of natural greatness.

This narrative device also reveals the biasness of such an emotional escapism by Willy. Quickly trying to summon up the glory days of 1928, he cannot possibly cope with the tincture of so-called Boston Affair. And it is because of this memory that is haunting the jagged slope of his consciousness; the thing that cannot be thrown down in the whirlpool of his nostalgia. Because Willy has his mind operating on parallel planes, the awareness of his betrayal is so deep in him as much as the pride in the career heights he has achieved. Fluidity of time is thus triggered as an entrapment rather than an escape (Miller *et al.*, 1949). He goes over again in a bid to have a reprieve of his present but because his past contains the seeds of his present destruction, he can just find more disintegration.

Lastly, the usage of memory as a narration tool by Miller alters the playing field of the play. We may see Willy struggling against a cold capitalist society as well as against the whole bulk of time itself. Existing now or in the present, where the past always blends with the present, Willy is no longer capable of learning something about his mistakes, or learning to adopt his life. He is fenced in by his greatest hits reel, he can no longer cope with the facts of his career mediocrity or his own personal entirely faulty morality (Miller *et al.*, 1949). This psychological breakdown ensures that his final escape will be his very death since nothing but death will allow terminating the agonises struggle between the man he was and the man he claims to be and the man he is in the real world.

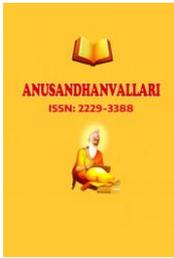
4. The Boston Affair: The Trauma That Fractured the Future

The biggest puzzle of psyche demise dismantling of Willy is the Boston Affair. This accident represents the case when the door of his home-delusion cylinder was bumped. In the example of Biff, he was venerating his father as a hero and was beginning to lead his vagrant life that began with the discovery that his father is adulterous (Roudané *et al.*, 2010). The trauma is so profound that this is what Willy has been attempting to cover his whole life with a mountain of trivial dreams. The haunting theme is the memory of the lady in the black stockings; the lady is normally viewed at the time that Willy feels most guilty and low enough. This, in themselves, is a complication to the real emotional vicariousness; though he even goes far enough to glimpse into an imaginary past the apparition of his betrayal is following him. It is the memory which he is never able to cleanse radically and it is the one witness which can assist in proving the fact that the altruism of his philosophy of life was not an advantageous virtue but only a disguise to be popular and successful.

5. Literature Review: Scholarly Perspectives on the Loman Psyche

Critical reviews on the play *Death of a Salesman* have alternated between it being perceived as a local assault upon American capitalism to the shredding of the human soul as well as the erosion of the human mind. The study of the Harold Bloom, Sheila Huftel and Raymond Williams work could enable us to establish a solid ground base of academic literature that would assist us in ensuring that the inner emotional escapism of Willy Loman is merely a prolongation of the greater tragic and societal structure.

Harold Bloom and the Primacy of the Paternal Pathos: In his thorough critique of the work by Miller, Harold Bloom shifts the focus not on the social but on agon of one individual. Willy Loman is a late man as Bloom explains that he was too late to get to a world where the kind of charisma that he relished has not been worshiped any longer (Williams *et al.*, 1966). In accordance with what Bloom projects to Willy, the tragedy of this character is not his failure to accomplish something but his having a false dream, a dream which was transferred and



distorted. To Bloom, the play could be referred to as the tragedy of memory where the protagonist is not troubled by the dead people, rather, it is the worry of being influenced.

The memories that Willy retains regarding his father (the flute-maker) and to his brother Ben are symbolic to Bloom in a very primitive and almost mythical exemplification of a yearning to a slain father. This assists here in arguing that Willy is attempting to run to a state of grace that was not there in the first place; he is, but attempting to run back to his delusions. According to Bloom, it is the grandeur in Willy: inability to abandon the illusion despite being consumed by it (Al-Abdullah *et al.*, 2024). It is the prism through which we can see the memory-trips of Willy, as not merely a symptom of dementia, but as a deliberate and yet subconscious attempt to form an identity that has been lost by idealizing the ghosts of his father.

Sheila Huftel and the Mechanics of the "Mobile Concurrency"): Sheila Huftel provides the necessary technical and psychological crossroad of the interpretation of the stagecraft of Miller. She was among the first to describe the organization of the play which Miller referred to as mobile concurrency, which is instrumental in the description of a collapsing mind. Huftel puts forth an argument that there is no past in the play as it is a reality of Willy. In this respect this scholastic opinion plays significant role in the discussion of emotional escape because it proves the hypothesis that Willy is not remembering but experiencing another time-line simultaneously.

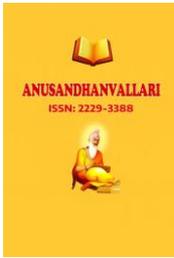
The failure of domestic space of Willy is revealed through the reaction of Huftel. She notes that this is in the sense of transparency which is an outward manifestation of the psychological state of Willy in this Loman house (Ibrahim *et al.*, 2023). Fading of the walls is a literal simulation of the fact that he loses the grip to hold onto the wall that separates his failures and his dreams. In the situation of Huftel, the emotional escape, which Willy seemed to cause, is simply by the sheer dominance of the present affairs. As she analysed, the play is non-linear in nature; this is the sole alternative that contributes to the reflection of a man whose survival is involved at the cost of memory of time. It goes to confirm the research argument of how memory is the predominant form of defending Willy against the ineffective intrusion of modern reality of the hard towers.

Raymond Williams: Social Tragedy and the Common Man As a response to Bloom and Huftel (in individual and technical-psychological respectively), Raymond Williams provides us with the socio-materialist context. Williams notes that Death of a Salesman revitalized the art in the contemporary world because it ceased to be a part of the palace but the small house. In his view, the delusions of Willy are not only the result of a personal incompetence but caused by the society. Williams can indicate that American Dream is a mass hallucination which the individual has to swallow.

The opinion of Williams is thus significant to the explanation of a social phenomenon such as Emotional Escape. He presumes that where the social system failed to provide the man with a sense of place and purpose, the man must create a counter-reality. The retirement of Willy in the memory in this regard is a revolt against a society that disposes of him like waste. Williams stipulates that the tragedy lies in the tension of the man and the environment to live. It is the motive that causes Willy to run away to re-fertilize the "human" in a world that subscribes to just the "functional" in its faith (Feldman *et al.*, 2003). Through the introduction of Williams, one can perceive that, Willy is psychologically disintegrated and this merely is an extension of the society around him is disintegrated and does not give him a sense of belonging.

Critical Synthesis: A synthesis of the three critics yield an entire framework to this research paper. Bloom, gives us the paternal fullness of the desire of Willy, Huftel the structural reality of his disintegrated mind, and Williams the social reality of struggles that take place inside. All that is combined proves the fact that illusion, memory, escape are the themes of the play, but not its peripheral objects.

By the scholarly view, Willy Loman is a tragic hero of the commonplace, whose fault cannot be examined outside the framework of the myths of his society. His own use of the same to escape by using memory as the means of



escape, which was emotionally prompted, is a personal tragedy, besides being a cultural innuendo (Dodge *et al.*, 1996). This literature analysis confirms that Willy is disconnected with reality, which is a multidimensional phenomenon on psychological, technical as well as social planes that can only be analysed in terms of the composite approach that will be adopted further in this paper.

6. The Economic Crucible: Post-WWII Prosperity and the Pathology of Success

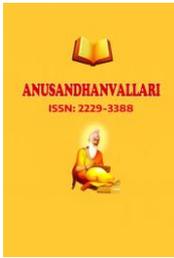
To perceive the psychological context of Willy Loman as escaping to his fantasies, one must look at the specifics of the socio-economic setting of the United States at the end of the 1940s. Arthur Miller, however, does not depict a man out of time as the protagonist of this piece, yet, he is a man who has disintegrated due to a specific change in the American economic soul. The life after the World War II was characterized by the radical transformation of the economy in that the economy was more of a consumption economy than a production economy which required a new spectrum of social needs that Willy was basically ill equipped to meet (Weller-Passman *et al.*, 2014). This section dwells upon how the Great Boom and rise of corporate bureaucracy transformed the American Dream as a viable goal into a mental one that necessitated the utilization of emotions to extract it.

The Shift from Character to Personality: Since the onset of the 20th century, the American Dream generally been mixed with the concept of the pioneer ethos or the yeoman farmer -concepts which conveyed the notion of manual labour, muscular efforts and the creation of material goods. This preceding stage of stage of craftsmanship and an independent stage were there in Willy as the father of the manufacturer of flute. However, this was not the case as the economic state of the post war, 1945, demanded another kind of worker- the corporate salesman. The personality and not character were identified as the qualities and traits that were important in this new economy (Bruner *et al.*, 1979). It is now what a man might make himself be sold against what he might make with his fingers.

It is this transition that Willy Loman was trapped in. In his mad efforts to keep up with the cult of personality, he believes that popularity is the coin of the most. But even the business climate since the war, complete with the mould of Howard Wagner, is already tending toward a more austere, lean, icy chill (Al-Abdullah *et al.*, 2024). Howard is a representative of the new generation of management that treats employees as pieces of machinery and not individuals with a background. When Howard tells Willy that business is business, he is referring to the demise of the personal relation in American business. The consequence of such change puts Willy in an unbearable psychological burden, because all that he has is his personality, and when nobody in the market is interested in that anymore, a person Willy becomes bankrupt.

The Myth of Infinite Growth and the "Hard Towers": This was an era that is defined by the so called affluent society which is the name given by an economist by the name of John Kenneth Galbraith (Shepard *et al.*, 2013). It was a suburban boom, the GI Bill and the consumer credit boom. This disastrous development is evidenced by the scenery of the play. Loman house, which once possessed vegetation and open space, is now covered in indoor towers and apartment buildings. This physical intrusion is a symbolism of the economic strain of 1940s. The world is getting small, crowded and competitive.

The national need to consume is echoed on the fact that Willy is consumed with the thought of selling. The post war economic state required that the economy was in a stable development phase and therefore required, their salesmen to sell goods rapidly and in large numbers. Nonetheless, Willy is aging in a world that idolizes the youth and Vigor. What is causing Willy to his hallucinations is the stress to maintain the appearance of being a successful person in a conspicuous age (Carter *et al.*, 2012). When he looks through his window, he has no other opportunity to notice something, but bricks and windows, this is a real manifestation of the materiality of his own



obsolescence. Diamonds that Ben is talking about are the uncivilized and unrefined version of money a bygone days-money that Willy is no longer able to open in a world full of instalments and refrigerator issues.

The Burden of the "Second Generation": A socio-economic burden of the day also established pre-determined a certain manner of the American family. Being a father who lived differently than the way of life depicted in his life, the post-war father had to insist on providing a better life to children too; some sort of upward mobility that eventually became an ethical necessity. This is the main argument between Willy and Biff. Biff lacked an orthodox career to Willy and as such, Biff is not just committing an economic crime, but also a personal one. The Self-Made Man of 1940s was meant to produce Self-Made sons.

The economic decree of the war is denounced in the desire of Biff to work his hands in a ranch in the West (Miller *et al.*, 2003). Willy, however, is unable to accept this because that means reaching the realization that the Salesman road, one of the urban professional, is a lie. It is a psychological pressure of the necessity to elevate his sons into the realm of corporate ranks that makes Willy blow out of proportion the past achievements of Biff. It is memory which is used to fill the gap between that world of his sons which is only mediocre, and the success of the American myth of socio-economic glory.

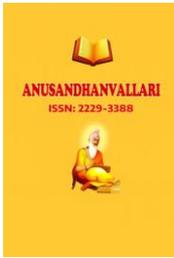
7. The Syntax of Decay: Linguistic Fragmentation and the Language of Contradiction

In the play *Death of a Salesman*, Arthur Miller does not merely describe what took place in the process of mental breakdown of Willy Loman through the arrangement of scenes, but uses that very format of the speech as expressed by this man as the representation of the pathology of a mind that is being emptied (Andricopoulos *et al.*, 2017). The language patterns employed by Willy including instant self-contradiction and repetition in rhythmic ways, mixing up the tenses could as well be viewed as a clinical road map of the erosion in thinking. By further analysis of the conversation between Willy and the other characters we can observe how his words are no longer being a weapon of communication but instead, it is a fortress that Willy has built to put barriers around his fragile ego against this reality that is invading his kingdom.

The Mechanism of Immediate Contradiction: The oscillating syntax or when Willy makes a statement and renegotiates it in the same sentence is the most body-grabbing part of the speech Willy is giving. This is most well-known when he started an earlier assessment on Biff: Biff is a lazy bum! which was immediately followed by, by a second or two, There is one thing about Biff, he is not lazy. It is not just some mere change of heart and this is a linguistic manifestation of cognitive dissonance (Morris *et al.*, 2011). The psyche of Willy is under attempt to simultaneously reveal two mutually exclusive truths about the failure of his son Biff and the truth about the greatness of his son.

These syntactic contradictions have been discovered to be empty of transitory words or logical connectors. The absence of such word as but or however proves that Willy has begun to lose the abilities of information synthesis. His speech is out of contextualizing islands of thoughts. They are both the temporary answer to the internal stimulus the pain of the present or the benefit of a memory. As he is unable to make harmonies between these two worlds his language splinter and the discourse which is the result of such disintegration lacks equilibrium and is unreliable.

Repetition as a Psychological Anchor: and repetition with a word between, diacope; these two types of repetition are symptoms of a brain whirling like a maze. He uses the same adjectives such as vital, magnificent, well, liked and uses it constantly. They are not descriptions that happened to happen, but are incantations (Murray *et al.*, 2000). By repeating these words, Willy is trying to bring in the fact of what he hopes he is. It has got the



repetitiveness which is a form of psychological anchor, mending himself as the roots of his reality start to be undermined.

This repetition, however, in subsequent incidents in the play is palilalic and more frantic. His repetitions are even more desperate and do not take as long after Willy is fired by Howard. He is repeating words, plain names even as though the sheer mass of his oration can be considered his inability to express himself towards others in a social manner. This circuit of speech is the characteristic of dementia and extreme mental stress when the speaker has no more abilities to generate the language and initiates the repetition of the similar set of words. This is turned into a closed system, where even the new information cannot be processed anymore, but instead, previous delusion, sounding on a higher and more frequent note.

The Dissolution of Tense and Deictic Confusion: It can be stated that the words used to denote a time and place (now, then, here, and there) are very complicated and are processed through the linguistic processing of Willy in high agony. A language ensures that there is a difference between what is present in the memory and what is present in the speaker in the instance of a healthy mind. Such clues can be back and forth with one another in the case of Willy. He usually starts his sentence in the present tense stating a problem of the moment, and then finishes the sentence in the past tense, and is rather speaking to someone who is not present at that moment (Aramini *et al.*, 2019). It is this speech language stutter which is an echo of this poignant concurrence of his consciousness. He also needs to solve the ghost of Ben and simultaneously resolve a question of Charley and in this regard his syntax only limited his speech to cross two worlds as well. This creates a grammatically fragmented form assisted by which Miller demonstrates the clarity obtained due to the state of mind Willy is in. His inability to continue struggling to emphasize the tense of his own existence is an evidence that he is no longer the captain, anymore, of his own story; a tenant in a head in which everything is in coexistence.

8. The Semiotics of Failure: A Symbolic Analysis of the Seeds, Stockings, and Flute

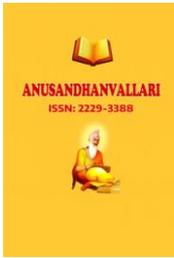
Arthur Miller is using symbolism when Willy Loman collapses psychologically along with the relationship material between him and the world surrounding him and his mental breakdown in *Death of a Salesman* (Agate *et al.*, 1922). Later in the discussion when the devaluation of his mind has taken place the same icons of the seeds the stockings and the flute cause him to give a more lowly, physical account of the worthless remainder of his legacy as his ghost of memory and his forgotten past. These symbols do not exist but they are being transformed to dwindling mental state of Willy that later turns to be emotional withdrawal material.

The Seeds: The Desperate Quest for a Tangible Legacy

The image of the repetition of seeds is definitely the saddest metaphor of realizing the meaninglessness of Willy. This is a theme of planting that Willy is obsessed with throughout the play. The high point of this obsession becomes apparent through the last act when Willy is discovered in the middle of the night on the backyard that is small and shadowed, attempting to excavate grave carrots and beets with the assistance of flashlight.

The seeds are syntactically and symbolically symbolic of the necessity of Willy to have a physical triumph. Willy as a salesman sells things that are short, words, smiles, and handshakes. He is not drawing out anything about things of value. As he dies, he peeps through his bank account and sons and finds out that nothing is planted. Nothing in the ground I have. Planting is considered a last resort so as to make a mark in a world which is literally and metaphorically drowning him up.

It is even more pathetic in the characteristic of the location of the post-war suburban sprawl. The slender towers of the apartments houses also block the sunlight and ensure that nothing will grow (Alves *et al.*, 1996). It is an allusion to the vocation of Willy; the dawn of the new business age has been overshadowed by a new business



zeitgeist that cannot be adapted to suit his styles of the second world. He is also a father to sons Biff and Happy and this is the other theme symbolized by the seeds. As Willy attempts to plant at night, he attempts to accept the fact unconsciously that he has never mentioned them when they were weighed against the truth. He will kill himself before it is time to soil again he computes that it will be on this planting of his income (the insurance money) that he shall be at a position to collect his triumph which he had been incapable of obtaining over decades.

The Stockings: The Fabric of Betrayal and Guilt

These stockings are utilized to signify the smell of his dimmed history in the event that the seeds are the dreams of Willy in the future. The masterpiece of the psychological association is the symbol of stockings (Ibrahim *et al.*, 2023). On several later in the timeline, Willy overreacts on many occasions where he observes Willy spinning the old, torn, stockings, and he screams, when Willy asks, I will not have you spin stockings in this house! This is but foreshadowing of their financial hardships to Linda; this is a smouldering shape of his bankrupt soul of Willy.

The connection with Boston Affair is mostly the spraying of stockings. During the 1940s, stockings and especially, silk stockings, were a luxury, status and alluring symbol. Even the present of new stockings by Willy to the woman to Boston was given in the real sense of bribing his way to a pass and betrayal of the feminine adoration within the house of Linda. Whenever Willy has a glimpse of Linda repairing herself, he reminds us that he was stealing away the support of the family and a stake of self in the name of ego sucking.

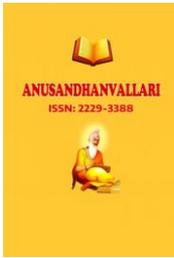
The illusion of materialism of Willy is also referred to in the stockings. He tries to wrap his failures with falseness of fin silk. Nevertheless, the symbol narrates how his life is becoming undone. The harder he makes efforts to conceal the tears in his story, the larger is the tribulation with the memory of the hotel room in Boston (Feldman *et al.*, 2003). The stockings on their part are actually an provoker of emotions that do not help him to leave behind the emotional plane. He is able to move back in time but with stockings the past gets him tortured by the same thing that he had lost when he lost the respect of his son.

The Flute: The Haunting Melody of a Lost Heritage

The airiest and air heterogeneous symbol of the play is the symbol of the flute, but within the context of the play, this is not taken with any seriousness, but is, instead, a sound effect in the staging directions. Miller begins the play with certain playing on a flute. It is small, accidental, of grass and trees and horizon (Dodge *et al.*, 1996). It is the voice which symbolizes the dead father -his father who was father to Willy and toured all over the country making and selling flutes.

The flute is the other incarnation of the American Dream the dream of craftsmanship, nomadic liberation and great outdoors. It is a sharp contrast to the world of the urban area with claustrophobia, which is the salesman. Willy himself is a middleman and his father was a creator. The flute music usually comes into play as Willy is about to undergo the state of mobile concurrency, the statement which denotes the stamp of moving back to the previous and optimistic past.

The flute as well is an incarnation of abandonment, however. His father abandoned Willy on his own at a young age of childhood with a faint and sweet memory but does not have any exact guidelines on how to behave like men do. It is this tenant lessness that makes Willy receive pieces of advice in Ben. The flute is the heroic image Willy is frantically attempting to culminate becoming like yet to no end. He is trapped in his job of underground and office desk and when he is discussing about the big outside and the jungle. This ghost in the machine is the voice of a time-honoured tradition that Willy has discarded in his attempt to create a unique benchmark in a company that has failed to recognize him as a person in a corporate mould.



9. Emotional Escape and the Role of Ben Loman

The uncertainty of the reality in Death of a Salesman is symbolism of Uncle Ben Loman character; it is the most powerful symbol of mental rest. Ben exists not physically in the time of the play, of the time that Willy regards him; he is virtually a footloose concomitancy of thoughts of Willy (Bruner *et al.*, 1979). He is the embodiment of Willy of lost dream of escapism the figure of the crude and untouched success which hovers over the very room of the Brooklyn house. Ben is an incarnation of the myth of a quick rich, the man who went into the jungle and when he came out at the age of twenty one years, he was a rich man. Ben is the fulfilment of his idea of fortune, natural glory, and diamond that lies before the man who is too much a coward to win it, as far as Willy is concerned, whose life is full of rubbish and filthy failures.

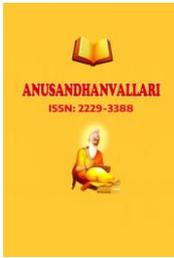
As a part of psychological prearrangement of the play, Ben is observed in the episodes when the tension created by the existing current is excessive. He is an emotional steam-vent. His mind makes Ben a teacher when Willy finds it hard to accept the fact that he cannot afford to have the insurance payout, unable to bond with Biff, or his potential firing by Howard Wagner. The portions of advice Ben proposes are never straightforward on their part since it is about the jungle being the emblem of savage Darwinian capitalism through which Willy would be able to work his way through which he does not cope with easily (Shepard *et al.*, 2013). Creating a dialogue with this ghost, Willy can easily get through with complexities and humiliation of the present world. He escapes in a fictitious world in which he is not an accomplishment because an alienation to accomplishment is thirty four years personality and handshakes, rather than one, perilous journey through the unknown.

Ben is a real life antithesis to Charley the neighbour of Willy in reality. When he rejects Charley, he seems to be offering him a proposal of a very stable success of logic and hard work, and in doing so in turn takes the fantastic, the mythical, successful of Ben. This is the substance of the emotional flight Willy experiences: the big and untouchable dream is the one to follow when compared to the little and real one. Willy has apparently substituted his moral compass with a ghost as the fact that Ben is continuously showing up is an indication of that. Ben is not a comforting element but merely a measure rod of conquer the world Willy will never belong in, nevertheless he is unable to help forget about pursuing. This establishes a sense of helplessness where Willy presents himself as indispensable since he projects himself due to shadow of Ben.

Towards the final statements of the play, the character of Ben is shifted to even a different meaning as he begins to look more of a thing of the past and not of the future, a siren. He is a suicide gangster of Willy. The last scenes shows Willy with one business speaking to Ben touching upon his own death. The 20, 000 dollars life insurance policy is so created into tragedy in the minds of Willy of a diamond - a physical and shining beauty, a prosperity that would have counted with Biff in the future (Al-Abdullah *et al.*, 2024). The last psychological need to which Willy must be subjected to should be the approval of Ben. He holds suicide on a perspective and not as an offer and countering of negotiation with despair and is a last, glittering of bargain.

This implies that the emotional avoidance of Willy has been pushed to the limit and to its pathological limit. It is necessary to him to fly away not to a memory, but to life itself to a state of myth, in order to be here forever. He knows the cold darkness of death in the background in the jungle where Ben recall and he realizes that by death, he is finally strolling along with treasure of some sort, be it a diamond or gold (Galbraith *et al.*, 1998). It is Ben who does the justification that would enable Willy to die a happy death. The last sale is the suicide which is given to Willy who is selling his life to secure a better future of his son.

The comedy of the character of Ben is that it is an anti-social, even wrecking success. He teaches Biff clearly that he must never declare war on inexperienced. You can never emerge out of the jungle in such a manner (Huftel *et al.*, 1965). This is internalized and it causes Willy to abandon the ideals of likeness which he never ceased to share



with him about his life. Ben Loman is, in other words, the siren song that is enticing Willy beyond his ego. He is the visual and acoustic evidence that the world Willy inhabits has been totally overshadowed by the internal world so much so that he believes that all the possibilities open to him includes being a great and to no longer be a man and to be a financial commodity.

10. The Collateral Damage of Illusion: Biff and Happy Loman

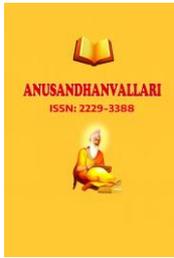
The sadness of the American dream that Willy is thinking of is that it is contagious. He has accustomed his sons into a world of illusory perceptions in which reality does not dictate the value of life of these men; the prospects do. Happy Loman turns into a miserable imitation of his father who has lost his sexual activities with a dead body and who has even an unsuitable existence, at all times sustaining the illusion of losing weight and that he is on par. Biff on the contrary comes out as an illustration of the tortures of the realization. What Biff is going through inside the play is the opposite of that in the struggle of disaggregation of the illusions that his father had put him through (Miller *et al.*, 1949). Death of Willy is not death but of and climax of the play in which Biff reveals the truth to his father. But in this case Willy is psychologically determined to the illusion and here, the cry of Biff is, as though he liked him, and not; the cry is; come out. It is precisely this illusion that contributes to the fact that now Willy is beyond the reach of the real world; he lost himself in the world of fiction; a world where even the heart of his son is turned into a victory.

11. Conclusion: The Cost of a False Reality

The truth that the play, *Death of a Salesman*, by Arthur Miller, exemplifies, is that we lie to hope that the lies that we make would pave our way out. It was a warning story of a mass against the human will leading to the weakness of the human ego, and when following a social myth that is impossible to recognize. These two components of memory and illusion offer him a protective position of playing games with his feelings where he forgets the towers of coldness in the city and coldness in calculations with his employers but eventually makes him temporary and cold. The final suicide charge by Willy is the act of perfection of beauty of a memory to the agony of reality of real life. He is a salesman who has bought the largest among all lies and that is that his value lies not in his life but in his life insurance cover.

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