



NALI YOUSIF BAHAUDDIN

İNGİLİZ DİLİ VE EDEBİYATI
ANABİLİM DALI

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T.C.
VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ



YÜKSEK
LİSANS
TEZİ

ARTHUR MİLLER'İN *DEATH OF A SALESMAN*
(1949) VE EDWARD ALBEE'NİN *THE ZOO*
STORY (1959) OYUNLARINDA DETERMİNİZM

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YÜKSEK LİSANS TEZİ

HAZIRLAYAN
NALI YOUSIF BAHAULDDIN

DANIŞMAN
DR. ÖĞR. ÜYESİ ÖMER AYTAÇ AYKAÇ

VAN - 2024

T.R.
VAN YUZUNCU YIL UNIVERSITY
SOCIAL SCIENCE INSTITUTE
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

**A REVIEW IN THE LIGHT OF ERICH FROMM'S PHILOSOPHY:
DETERMINISM IN ARTHUR MILLER'S *DEATH OF A SALESMAN* (1949)
AND EDWARD ALBEE'S *THE ZOO STORY* (1959)**

MA. THESIS

PREPARED BY
NALI YOUSIF BAHAUDDIN

SUPERVISOR
DR. LEC. ÖMER AYTAÇ AYKAÇ

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KABUL VE ONAY

<p>Nali Yousif BAHAULDDIN tarafından hazırlanan “A Review in the Light of Freeman’s Philosophy: Determinism in Arthur Miller’s <i>Death of a Salesman</i> and Edward Albee’s <i>The Zoo Story</i>” adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ ile Van Yüzüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.</p>	
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ERICH FROMM'UN FELSEFESİ IŞIĞINDA BİR İNCELEME: ARTHUR MİLLER'İN *DEATH OF A SALESMAN* (1949) VE EDWARD ALBEE'NİN *THE ZOO STORY* (1959) OYUNLARINDA DETERMİNİZM

ÖZET

Bu çalışma Arthur Miller'ın *Death of a Salesman* (1949) ve Edward Albee'nin *The Zoo Story* (1959) oyunlarında determinizm konu etmiştir. Söz konusu çalışma iki oyunu kapsama dahil ederken Alman asıllı Amerikalı filozof ve sosyolog Erich Fromm'un düşünceleri merkeze alarak hazırlanmıştır. Determinizmi temellendirme noktasında hatırı sayılır bir bakış yere sahip Fromm'un özgür irade ve determinizm konusundaki düşünceleri ile bahse konu eserleri incelemek için teorik olarak güçlü bir arka plan oluşturulmaya çalışılmıştır. Determinizm demelli araştırma ile yukarıda adı geçen iki oyunun benzer deterministik koşulları çalışmanın ardaalanına alınarak ekonomik sistem içinde sıkışıp kalmış bireyler üzerinden tespitlerde bulunma hedefi ile kurgulanmıştır. Aynı şekilde her iki oyun bireyler üzerinden Amerikan kapitalist toplumunu eleştirmeleri yönüyle de çalışmanın kapsamına dahil edilmeye çalışılmıştır. Bu yönüyle de eserlerde, bireyin büyük sosyo-ekonomik sistemin dışında kalması, sefil bir hayatı yaşama mecburiyetinde kalmaya razı olması hususu da kapsamlıca çalışılmıştır.

Anahtar kelimeler: Determinizm, Erick fromm, Hayvanat bahçesi hikayesi, Satıcının ölümü.

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ABSTRACT

This research studies the concepts of freedom and determinism in Arthur Miller's *Death of a Salesman* (1949) and Edward Albee's *The Zoo Story* (1959). The study employs the ideas of German-American philosopher and sociologist Erich Fromm as its theoretical framework, to analyze the deterministic factors depicted in the two plays. It explores the confining conditions of the characters, delves into the underlying reasons, and concludes their consequences. The findings reveal that both plays portray similar deterministic conditions, where individuals are trapped within a socio-economic system. In both plays, these deterministic forces drive the characters toward an escape mechanism which is assimilation into the larger socio-economic structure, leading to loss of authenticity and individual autonomy. Alternatively, those who remain outside the system are in misery. Both plays criticize the American materialistic society that is resulted from a capitalist economic system, highlighting its role in shaping individuals into automatons or outcasts, thereby emphasizing the dehumanizing effects of such a system.

Key Words: Determinism, *Death of a Salesman*, Erich Fromm, The zoo story, Freedom.

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INTRODUCTION

Death of a Salesman (1949) and *The Zoo Story* (1959), two masterpieces of twentieth-century American theater, telling narratives that question individuals' roles and fates in the socio-economic system. In these plays, the main characters who have been the subject of important studies are constrained by conditions that appear to be beyond their autonomy and will. Whether through the tight borders of social classes or economic limitations, both plays portray the defining circumstances in the life of the modern individual. Miller and Albee explore the social and psychological confines of humans from a deterministic perspective. They invite audience to reconsider the true nature of free will and individual achievements. The plays are authored by American playwrights in the same decade, which was marked as being the early post-WWII. A period that people were again encouraged to work hard and enjoy the prosperous economy. Politically, it was during the time when cold war had just emerged and the economy of the United States of America was fully on the track of capitalist system.

Both works address their characters' struggle for free will, the pre-determined system, psychology and sociology, as well as the unavoidable pressures of their environment. In this framework, the thesis delves into learning of the reason that characters' attempts of governing their own lives fail. The two playwrights, like many other intellectuals, saw an unauthenticity in the society of the Americans especially due to the harsh capitalist realities. They found that various economic restrictions determine people. Moreover, people were also determined by their beliefs and ideas on their lifestyle and their condition. Such difficult social patterns threatened the existence of many Americans. One of the prominent writers who touched upon such facts is the German American Erich From (1900-1980).

To give an introduction to the works; Arthur Miller's *Death of a Salesman* is about an American man with his family who are deceived by the dominant ideas and are trying hard to have their own business. Although the man, Willy Loman does not succeed but he loses trust with his sons and finally suicides. Edward Albee's *The Zoo Story* is less dramatic; however, it is about a long discussion between two Americans who look to be very different. Both at the same age, but one is in business with a family while the other

has no family, money or job. During their discussion various determining conditions are revealed. In the end the poor man suicides, hoping that the other man is more aware.

This study can be as long as to be lost in texts; due to the wide range of the topics it may cover. This paper will explore the determining factors in the plays and tries to analyze some examples from the play. The determining conditions will be exhibited, and then they will be linked with the main reasons for such determining factors such as society and economic system. There will also be a section for each of the plays delving in to the outcomes of such deterministic conditions, which will contain the address the findings of the research.

In this context, Miller's Willy Loman depicts a 'little man' caught up in the attractive yet trap-filled character of the American Dream, and Albee's Peter and Jerry face the unavoidable realities of modern society, such as loneliness, miscommunication, and alienation. It is a common detail that determinism holds that an individual's behaviors and life path are heavily influenced by the social, economic, cultural, and psychological conditions under which he or she lives.

Moreover, the plays will be studied according to the ideas of the German American Psychologist and writer, Erich Fromm. His ideas will be used as the basis for analyzing the plays. This does not mean that this research is done according to the psychological literary criticism. Fromm has written about sociology and politics as well. He specifically talked about determinism of the modern societies in capitalist system. Therefore, his ideas will be used to address the various determining conditions in the play. Fromm's quotes will endorse the researcher's analysis for the two plays in question. In other words, this study was designed to make a comprehensive study of two works by Erich Fromm, a world-renowned psychoanalyst, sociologist, and philosopher, based on the idea that we all have the potential to control our own lives, but that we are worried about it.

The question of the research will be, what are the deterministic elements presented in the play? How are they addressed? What is the reason behind the deterministic conditions, and then What is the result of the deterministic conditions? The methodology will be a qualitative study, according to Erich Fromm's idea that deterministic conditions will push humans to various escape mechanisms.

Accordingly, this research is divided into five chapters. Chapter one is about the theoretical background of the research, where concepts of freedom and determinism as well as Fromm's ideas in this regard are discussed. Chapter two is about Arthur Miller, the writer of *Death of a Salesman*. It includes details about the ideas and views of the writer, the context of writing the play, perceptions of other writers and a brief about the play. Chapter three is for analyzing *Death of a Salesman* in detail. As mentioned above, the deterministic conditions in the play will be exhibited and they will be analyzed according to the views of Erich Fromm. Chapter four is for Edward Albee, where his ideas, biography and works are explained. Chapter five discusses *The Zoo Story* in detail and presents the deterministic elements in the play as well as a deep analysis.



CHAPTER I

1. THEORETICAL BACKGROUND AND ERICH FROMM'S DETERMINISM

1.1. Determinism, History and Definitions

Freedom of human has always been one of the adorable topics for philosophers through out the history. Various concepts have been introduced to address the issue, especially when man sensed the obstacles to their freedom. Therefore, it is important to have a flash back on how the matter has been tackled, and to achieve this, concepts like fate and determinism will be explored in the upcoming paragraphs of this chapter. Moreover, at the current point of history which is under the influence of several prominent writers, Erich Fromm will be explored and his ideas become the basis of this research.

Before the scientific discoveries, Determinism was not the term for researching, however fatalism was the dominant idea among the scholars. Based on such ancient opinions, human was fated, in other words was determined to his\her destiny. Following the Renaissance and later stages of scientific developments, scholars started to look for the determining factors within the scope of science and materialistic life. They introduced various factors that restrict human life including the environment, economic condition, childhood psychology, and etc.

The *Rutledge History of Philosophy* (1994) defined the term, Fatalism as, "A form of determinism, according to which what will happen will happen, and there is nothing that humans can do to alter the course of the events. Although all fatalists are determinists, not all determinists are fatalists" (Ten, 2013: 460). The main difference between fatalists and determinists lies in their view towards the source of the determinism. Fatalists see the source of the determination to be from a supernatural agent such as God or unseen misfortune, while the determinists find the source of the determinism in the earthly restricting means.

when it comes to the fated destiny of mankind, the deterministic condition comes from super-powers, outside the human capacity. Therefore, not much explanation is provided in this regard, except defining such superpowers as God or unseen. The recent naturalist writers claimed explainable deterministic factors, including natural laws,

economic, social, political, psychological conditions, etc. This opened the way to scientific research and solutions to those determining factors.

This whole topic depends on the question to which extent is human free in his life? This question has been one of the very initial dissertations of the early philosophers, religions and even the recent writers. Robert Kane, in the introduction of his book, *The Oxford Handbook of Free Will* (2005), stated, “The problem of free will arises when humans reach a certain higher stage of self-consciousness about how profoundly the world may influence their behavior in ways of which they were unaware” (Kane, 2005: 4). Greek Philosophers believed in “Moirai” who were powerful agents watched and directed the human destiny from birth to death. Romanians had the same agent called “Parcae”. The earliest philosophers of India have talked about the “Karma”, meaning action and namely the past actions of the past lives which determines the life status of the currently living people (Velasquez, 2014: 14). Chinese believed in “Ming”, which means an external power that controls the earth, and it provides a very close meaning to “Fate” (Chen, 1997: 323). The ancient religions believed in reincarnation of the souls and pre-born life, which could influence the current status of the soul.

All the divinely religions with slight variations, agree that God foreknows everything including the source of all actions, but man is enough free to choose and take the responsibility of his/her choice whether to go with devil or with evil. In Judaism, there is a famous statement of Talmud, “All things are foreseen, but free will is granted” (Goldberg, 2000: 37). Which is interpreted that although God knows everything, but leaves freedom for its slaves to choose among the various actions. In Christianity, the omnipotence and the omniscience features of God is well asserted on, but like other religions man is responsible for what he does. It is stated in the *New Statement* Romance “For those God foreknew he also predestined to be conformed to the image of his Son, that he might be the firstborn among many brothers and sisters. And those he predestined, he also called; those he called, he also justified; those he justified, he also glorified” (Romans 8: 29-30). This statement is a clear reference to God’s full will in predestination of mankind. Moreover, it starts with “God Foreknows”, which is introduced as the reason for God’s predestination actions.

In Islam the situation doesn’t differ much, all the Islamic thinkers asserted on the full power of God, and his ability on everything, including God’s foreknowledge. In

Quran it is stated, “And you do not will except that Allah wills - Lord of the worlds.” (81:29). This verse explains that although human might be able to wish, but tied to the will of Allah, who is the Almighty, the Super power God. In all the three divine religions, God has the feature of being superpower and foreknowing! Although from Such perspectives, fate is determined, still all the religions keep the responsibility of choice on human’s decisions. On the other hand, there have been religious thinkers who tried to reconcile between the religious texts and the philosophical believes of their age, but all have failed to give full freedom to human.

1.2. Determinism

Cerebrating on determinism brings many issues on mind, such as the nature and limits of human freedom on his actions and his future, which gives a way to issues like responsibility, dignity, autonomy, addiction, self-control, criminal liability, punishment and etc... It also meets with issues related to the relation of mind to body, consciousness, divine foreknowledge, human freedom in theology and philosophy of religion. Furthermore, it questions necessity, chance, possibility, time, quantum reality, and laws of nature.

Bob Doyle, in his book *Free Will: The Scandal in Philosophy* (2011) categorizes the determinists according to the determining power. He sorted them as following: Behavioral, Biological, Causal, Cognitive-Science, Fatalism, Logical, Linguistic, Mechanical, Neuron Scientific, Psychological, and Theological. Each of them relies on one of the dogmas of determinism (Doyle, 2011: 69-71). The dogmas of determinism are the logical thesis to formulate believing in determinism, such as reason, necessity, logic, physics, mechanism, certainty, and causality. All the mentioned dogmas or fundamental thoughts of determinism persuade mind for having explainable reasons behind anything happens, which leads to the possibility of an accurate expectation for future and ultimately believing in series and networks of determined events.

Majority of the philosophers who worked on determinism, believe in the capacity of human to deal with such determining factors. Especially because their believes on determinism derived from their believe in causality. As the common sense, if the causality chain is changed at any point, the determining factors are impacted. Despite that, there are few scholars who argue for the absurdity of human free will. Like the fatalists, they

do not suggest any solution towards the determining factors of humans. These group are called, hard determinists.

The very first philosophers, who developed the idea of natural law, alleged that everything in the universe is in compliance with such laws. The Greek philosopher, Heraclitus who claimed that everything in nature is going through changes, has stated in his fragments, “All things come to pass in accordance with logos” (William, 2012: 44). The word “logos” implies various meanings in the ancient Greek language, including a law or a higher wisdom (Brann, 2011: 10-30). Other cosmologists and later Physicist believed that everything in the world is according to certain laws, like the motion of the universe. Aristotle, in his *Physics*, Book I, Chapter 7 States that there are four causes behind anything happens; they are matter, form, mover and the final. Aristotle explains each cause and through clarifying the final cause, he explains that, “therefore certain things necessarily are and come to be” (Aristotle et al., 1930: 198). This belief leads to understanding that all what happen is the necessity of certain chains. In other meaning, all what happens is the result of certain events of the past. It is argued that since man knows the determining agents, he can influence and use his free will to change. It is further argued that if there is no cause, it is chance, as Aristotle also mentioned the possibility of coincidence, “since they did not arise for this end, but it was merely a coincident result” (Modinos, 2013: 22).

The Stoics believed that everything in the universe is in relation and the unity of the world is an end, where all the changes are connected to each other through a cluster of causes and effects. “The unity of the world is an end, consisting, as it does in the chain-like dependence of cause upon cause and in the absolute necessity of everything and every change” (Zeller, 1870: 1760). The Stoics believed in causal determinism, and they considered anything happened without causes or given circumstance as made from nothing. Chrysippus, the well-known figures of Stoics believed that things are determined by fate. When he is asked about the responsibility of man in a determined world, he explained the simple and complex fate. To him the things are co-fated, if being ill is fated; consulting the doctor is also a fate, the second is the responsibility of man to do it. The stoics believed that things are determined as per their relations in the universe (Kenny, 2006: 99).

The Roman Philosopher, Cicero who has clearly acknowledged the presence of human free will, did not deny the causality law, he rather thought man is free in taking specific action and is responsible (Henry, 1927: 34). Despite Cicero's acknowledgment of free will, he was no more than a Compatibilist. Like Cicero, the Christian Philosopher of the medieval ages, Erasmus has accepted and praised the free will of man, but didn't deny God's foreknowledge and causality law.

Alexander of Aphrodisias (C150-210) rejected determinism and called for human free will. He was later known as the first libertarian. He, who rejected God's foreknowledge, Necessity and determinism, believes that man has the rational capability which allows him to originate new beginnings. Alexander believes in causal chain, but not necessity, he alleged that chance as breakers of the causal chains, restart the causal chains. Such a doctrine led a way to libertarians assume that since chance can restart the chain, human action can also change the direction of the chain. The later libertarians were the dualists, who found mind in order to get away from the physical laws. The allegation springs from a theory that human agent includes body and mind, reflected from shape and form. Therefore, a free will needs a free mind which is outside the scope of the physical laws.

The modern philosophers like Descartes and Kant, justified dualism to be the basis for freedom of will. Descartes advocated that free mind can provide freedom for man. He believed that man is consisted of mind and body, in which both differ and materialistic laws don't influence the mind. Kant's dissertation of phenomena and noumena, lead a way to believing that the noumenon of man is able to disobey the natural laws, and can make free choices regardless of the natural causal chain. Such doctrines were proposed during the era when science and physical laws dominated most of the intellectual figures. Dualism was a reconciliation agenda between the scientific determinism and the free will.

Kant who hailed the freedom of the noumena part of man is labeled as an agent causation libertarian. That is to return the origination of the action to the agent, or the human who decides like a substance. Agent causal libertarians, introduced agent (Man) to be the originator of starting a new causal chain. Event causal libertarians reject strict causal chain, despite their theory that prior events create their following one (Clarke, 1996: 39). They claim some events may happen without any cause, or sometimes the causal chain may restart without explainable cause, For instance: quantum events. There

are some Libertarians who claim no cause by event or agent behind the actions, decisions and choices are creating the events, not causal chain.

Nietzsche is skeptic enough about the matter of free will that he rejects all the classical comments and definitions made on the issue. Nietzsche praise his commonality with Spinoza for denying Free Will (Diethe, 2013: 328), and present it as a tool by some people for considering others as responsible for his deed, and consequently to allow themselves to punish them, as he states in his *Twilight of the Idols* “We no longer have any sympathy nowadays for the concept 'free will': we know only too well what it is—the most disreputable piece of trickery the theologians have produced, aimed at making humanity 'responsible' in their sense” (Nietzsche, 1998: 31). On the other hand, in his *Beyond Good and Evil*, he thinks naturalistic believe of cause-effect to the extent that man is a part of a big machine is wrong (21). Therefore, he states in *Antichrist* human is not free, and at the same time is not un-free. Although, he is hailing self-making which needs freedom, but at the same time, he praises psychological necessity and biological determinism.

As described by Robert C. Solomon, Nietzsche complements fatalism with free will (64). Although, in his *Return to Eternal*, Nietzsche introduces a totally determined life route as he writes, “the universe is thus shown to be a circular movement which has already repeated itself an infinite number of times, and which plays its game for all eternity” (Brush, 2016: 16). Still he asserts on man’s will, to him, a free man is the one who get rid of the culture which has been grown with and start to become an independent agent who acts autonomously. Nietzsche’s doctrine of moral responsibility and freedom is based on the fact that man’s moral values must be derived from his instinct rather than some teachings of the preachers.

Kierkegaard who is known to have observed himself deeply and he concluded his existentialist philosophy by categorizing human life into three stages. The stages are the milestones where man is passed through during his journey of finding his true self, that are aesthetical, ethical and religious. The aesthetical phase is the level where man is enjoying himself and his focus is on pleasures, and when man reaches the ethical stage, he faces the social rules and will be determined in the social values. An ethical man tries to achieve social achievements rather than his own self-interests and enjoyments. Human in the destination stage abides by the rules of God and reaches religious stage which is

considered as the highest one. In all stages human is not totally free, therefore man suffers from despair and anxiety. Despair is available in human, but not all of them are aware of it. Human feels about anxiety only when he is aware of his unfortunates and anguish, thus when a crisis happens the despair explodes and awakens human to feel about his despair (Grunthaler, 2013).

The above-mentioned ideas on determinism shows intensive research by many writers on the position of human in all what is happening around him. This is a wide issue that is related to every discipline from science to theology and from law to medicine. The mission in this research is to delve into the role of determinism in the life of modern man as depicted by the renowned literary writers, Arthur Miller and Edward Albee. To further consolidate the theoretical background for analyzing the studied texts, the research will solely rely on the ideas of the German American writer, Erich Fromm (1900-1980).

1.3 Erich Fromm's Determinism

Fromm was a German Jew and ran from the Nazi regime, settling in the United States in 1934. He was known for his sociological and psychological dissertations. He studied Sociology, and in his early 20s, he shortly joined the Zionist movements. Later, he mentioned that it conflicts with his humanism ideologies. Fromm also got trainings in Psychology and in 1927, he opened his Psychiatric clinic. Beside his work as a psychoanalytic, he also continued writing various books in German and English. His most notable English books are *Escape from Freedom* (1941), *The Art of Loving* (1956) and *Marx's Concept of Man* (1961). After authoring *Escape from Freedom* was later reprinted *The Fear from Freedom*, Fromm gained popularity for his socio-political comments. This book was very sharply targeting the socio-economic condition of modern man amid the rise of capitalism in the United States.

In his *Escape from Freedom*, Fromm explored freedom and delved into the deterministic conditions of the life of modern man. In general, he adopted and revised both, Marx's economic determinism and Freud's psychological determinism. According to Fromm, modern civilization has provided a sort of liberation to individuals from several external constraints, achieving what he calls negative freedom. However, this form of freedom often results in the alienation of individuals. Fromm argued that when

individuals are no longer bound by any social norms or beliefs, they can become lost and isolated. He emphasized the importance of self-realization within a supportive society, where individuals can enjoy positive freedom, as he called it. In his book *Escape from Freedom* (1969), while discussing the psychology of authoritarianism, Fromm touches upon fate commenting, "It depends on his social position what "fate" means to him. For a soldier it may mean the will or whim of his superior, to which he gladly submits. For the small businessman the economic laws are his fate" (192).

Erich Fromm passes linguistic controversy and redefines the concept of fate as to be the restricting factors that are rooted in the psych of the individuals. Therefore, it can be a religious believe of God, a myth of supernatural powers, a scientific idea or a socio-economic or political opinion. He believes that when human is born, the stage is ready and the child need to drink and eat. Moreover, the child can never survive alone without being taken care by another elder human. He argues that this work for eating and drinking shall in a certain socio-economic condition which will ultimately determine the scope of the individual. While linking human relations to Freud's human basic needs, he further commented the following:

Each person works for himself, individualistically, at his own risk, and not primarily in co-operation with others. But he is not a Robinson Crusoe; he needs others, as customers, as employees, or as employers. He must buy and sell, give and take. The market, whether it is the commodity or the labor market, regulates these relations. Thus, the individual, primarily alone and self-sufficient, enters into economic relations with others as means to one end: to sell and to buy. Freud's concept of human relations is essentially the same: the individual appears fully equipped with biologically given drives, which need to be satisfied. In order to satisfy them, the individual enters into relations with other "objects." Other individuals thus are always a means to one's end Not only the forces that determine one's own life directly but also those that seem to determine life in general are felt as unchangeable fate. It is fate that there are wars and that one part of mankind has to be ruled by another. It is fate that the amount of suffering can never be less than it always has been. Fate may be rationalized philosophically as "natural law" or as "destiny of man" (29).

In the above paragraph, Fromm is explaining how the relations with others can be sourced from the basic needs of human. He thus argues that the basic needs of human are

directly determining the manner and shape of the life of individuals. According to Fromm, being in relation with others is a basic need for humans, as conceptualized by Freud. This is mainly through the fact that man cannot satisfy his basic needs such as eating and drinking without interaction with others. He also argues that human needs to belong to people, through an idea in order to feel belonging. As he wrote, “The physiologically conditioned needs are not the only imperative part of man's nature. There is another part just as compelling, one which is not rooted in bodily processes but in the very essence of the human mode and practice of life: the need to be related to the world outside oneself, the need to avoid aloneness” (33-34).

Based on the mentioned arguments, Fromm believes that society has a function to restrict and also to shape individuals. Therefore, determinism is determined in such a social system:

The most beautiful as well as the most ugly inclinations of man are not part of a fixed and biologically given human nature, but result from the social process which creates man. In other words, society has not only a suppressing function-although it has that too-but it has also a creative function. Man's nature, his passions, and anxieties are a cultural product; as a matter of fact, man himself is the most important creation and achievement of the continuous human effort, the record of which we call history (27).

Fromm's doctrine is to resemble the sociological determining factors of life to the biological fixed conditions. He radically links human nature and passion to the socio-cultural condition of the individuals. Fromm also explores the psychological conditions of modern man who colors the same as millions of other people in which the color is painted by a fascist power. He concludes that, “Yet all this bespeaks a dim realization of the truth-the but that modern man lives under the illusion that he knows what he wants, while he actually wants what he is supposed to want” (278).

Fromm believes that such a condition is the result of the numerous and giant determining factors that leads the modern man to adopt an escape mechanism. He believes that modern man seeks refuge in a fake character that is to become anyone but not himself. He wrote,

This particular mechanism is the solution that the majority of normal individuals find in modern society. To put it briefly, the individual ceases to be himself; he adopts entirely the kind of personality offered to him by cultural patterns; and he therefore becomes exactly as all others are and as they expect him to be. The discrepancy between "I" and the world disappears and with it the conscious fear of aloneness and powerlessness. This mechanism can be compared with the protective coloring some animals assume.

They look so similar to their surroundings that they are hardly distinguishable from them. The person who gives up his individual self and becomes an automaton, identical with millions of other automatons around him (208-209).

To Fromm, human is determined by the cultural and social conditions the same as he is determined by fixed biological conditions. Therefore, man adopts the determining conditions by stopping to be himself. This is an escape mechanism against all the determining factors around him. Thus, in such societies man becomes an automaton in the giant machine-like society. This research will study such a study and such an automaton in the two plays in question.

1.4 Determinism in Literature and Theatre

Oedipus Rex by Sophocles is the most prominent for fatalism in literature. This play outlines the fatalist destiny of human. Literature and English literature particularly contain a considerable number of masterpieces and art works that centers this theme. For instance, *The Rime of the Ancient Mariner* (1834), by Coleridge, *Doctor Faustus* (1592) by Christopher Marlowe, and *Othello* (1603) by William Shakespeare. However, this research is concerned with the deterministic conditions of human life outside the supernatural powers. Therefore, it looks for literary pieces that outlined the deterministic conditions that are explainable but still outside the power of the determined individuals. Determinism has been one of the themes in the American theatre from the early ones. *Margaret Fleming* (1890), a play by James Herner, devled into the social determinism and psychological complexities. Another example is *Our Town* (1938), by Thornton Wilder that explores the deterministic coditions of human life such as death, time and the human relations complexities. These are examples of many, beside the studied plays *The Death of a Salesman* (1949) by Arthur Miller, and *The Zoo Story* (1959) by Edward Albee.

Naturalism is the doctrine that followed realism, and the main distinctive specialty is its deterministic view. Naturalism, like realism, focuses on the present but goes further to explain the reasons that made now, and future as a result of the present momnt. They believe that human is influenced by the scientific fixed facts such as biological, psychological and economic determining factors, and the undetectable element of the environment of individuals. Seeing, man as being under the impact of his surrounding, or looking at the current events and conditions for the future, lead to the dominance of a

deterministic atmosphere. That is why determinism has been considered as the main theme of naturalism, and most of the writers have expressed their deterministic ideas through naturalism. Determinism is defined as, "every event or every state of affairs belonging to a certain class is determined by certain factors, in the sense that given these factors, the event must happen or the state of the affair must hold" (Ten, 2013: 459).

Naturalism took the revelation from science, inspired by the psychological thesis of Freud, and the biological dissertations of Darwin. The first pioneer of naturalism was Émile Zola (1840-1902) in France, and American writer adopted Naturalism was Frank Norris (1870-1902). Donald Pizer remarks "Naturalism is social Realism laced with the idea of determinism." (Pizer, 1982: x). Bressler's definition it in his *Literary Criticism* is, "Human beings are animals that are caught in a world that operates on definable scientific principles and that respond somewhat instinctively to their environment and internal devices" (Bressler, 2011: 56).

In addition to the scientific approach of naturalism, various literary pieces addressed human determinism through their social and economic conditions. For instance, *Oliver Twist* (1837) by Charles Dickens which is about the socio-economic conditions that shapes the destiny of little kid Oliver, *Tess of the d'Urbervilles* (1891) by Thomas Hardy which is about the harsh Victorian age social conditions, *The Jungle* (1906) by Upton Sinclair that explores the deterministic conditions for the immigrant workers, *Of Mice and Men* (1937) by John Steinbeck that addressed the depression as a strong economic determining factor and *Native Son* (1940) by Richard Wright which is about the difficult urban life. Moreover, Bernard Shaw's *Majour Barbara*, shows how man is determined by economic forces. In Arthur Miller's *Death of a Salesman*, Willy Loman is determined by economic and psychological forces, and in Edward Albee's *The Zoo Story*, human is determined by the social norms and individual's social & biological conditions.

CHAPTER II

2. ARTHUR MILLER AND THE *DEATH OF A SALESMAN*

The American playwright, Arthur Miller was born in New York City's Harlem on 17 October 1915. He was from a Jewish family who had migrated from Poland. They were Yiddish speaking and beside Arthur, had an elder son and a younger daughter. His father owned a clothing business with a thousand workers, and his mother watched him going to the nearby school. During his early age in Harlem, he lived in a neighborhood where a diverse nationality lived, including Germans, Italians, Polish, Jewish and Africans (Christopher, 1997: i-iii).

This life did not continue due to the stock market crash of 1929 which was known as the Wall Street crash and was followed by the depression years. His father, like many others around him lost his business. This was very impactful on the course of his life, thoughts and ultimately reflected in his works. He witnessed people suiciding and losing their believe in a dream on which they had constructed all their identity. Following this change I his family life, they were moved to Brooklynn. Although, in the beginning, he wanted to become a soldier, but later Arthur wanted to be anything that brings his livelihood.

During his teenager, before joining the university, he did various jobs. He was a jazz singer for a while, running a radio program. He was also delivering bread at 4:00 in the morning to gain his university tuition fees. He could not get a university seat in the beginning, but started different works, including writing his first short story, *In Memoriam* in 1933. He finally joined the university of Michigan where he studied journalism. There he started issuing Michigan Daily newspaper with five of his classmates. The university atmosphere was known to be leftist and radical. In 1938, Miller graduates from the University and moves to New York.

In 1940, he gets married to Mary Grace Slattery and stay together for 16 years. They will have a daughter, Jane born in 1944, and a son Robert born in 1947. In 1956, he divorces Marry in order to marry with Marilyn Monroe. They lived together for five years and had no children. In 1962, he was married with Ingeborg Morath and will have a daughter in 1963, named Rebecca. Morath died in 2022, and since then Miller had a partner named Agnes Barley.

Arthur Miller wrote 37 plays which are chronologically listed as following: *No Villain* (1936), *They Too Arise* (1937), *Honors at Dawn* (1938), *The Grass Still Grows* (1938), *The Great Disobedience* (1938), *Listen My Children* (1939), *The Golden Years* (1940), *The Half-Bridge* (1943), *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *An Enemy of the People* (1950), *The Crucible* (1953), *A View from the Bridge* (1955), *A Memory of Two Mondays* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Reason Why* (1970), *Fame* (1970), *The Creation of the World and Other Business* (1972), *Up from Paradise* (1974), *The Archbishop's Ceiling* (1977), *The American Clock* (1980), *Playing for Time* (1980), *Elegy for a Lady* (1982), *Some Kind of Love Story* (1982), *I Think About You a Great Deal* (1986), *Playing for Time* (1985), *I Can't Remember Anything* (1987), *Clara* (1987), *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002), *Finishing the Picture* (2004). Beside the mentioned stage plays, he also wrote 13 radio plays, and 7 screen plays. Moreover, he has written 2 collections of short stories, a novel and few single sort stories.

Miller has been awarded several times, from the university award to Pulitzer Prize. His first play in 1936, *No Villain*, won the University of Michigan's Avery Hopwood Award. In 1944, *The Man Who Had All the Luck* won the Theatre Guild's National Award. In 1947, his *All My Sons* won Antony Award for Best Author. In 1949, he won the Pulitzer Prize for Drama for his *The Death of a Salesman*. His play, *The Crucible* won Antoinette Perry and Donaldson Awards in 1953. In 1959, Miller was awarded with Gold Medal for Drama by National Institute of Arts and Letters (Christopher, 1997: xiv-xix).

2.2. Arthur Miller as a Writer

Miller did not start his life or education to end up as a playwright, but he became a renowned one. Around the time of joining the university he started with writing as a craft including journalism and copywriting. His first attempt for writing a proper play was *No Villian* in 1936 which won the University's award. This award for his stage is probably encouraging for him to peruse playwrighting as his career. Christopher Bigsby, wrote in his introduction of the *Cambridge Companion to Arthur Miller* (1997), "There was something real about theatre which appealed to a man who, beyond anything, liked to

make things. From the age of six he had worked with wood. (...) A play, he has suggested, is like an architectural structure” (2).

Arthur Miller’s works derived from his leftist beliefs which is very much influenced by the 1929 Market Crash and the Holocaust. Following the market crash, he witnessed his family and many others losing everything and saw previously successful Americans conducting suicide. He commented, as collected in *Timebend* (2013) “the Depression as, ‘was only incidentally a matter of money. Rather it was a moral catastrophe, a violent revelation of the hypocrisies behind the façade of American society” (85).

The Depression itself was a big catastrophe to the Americans. Massive people lost their jobs, big businessmen returned to workers, many works were striving to get their daily food. This condition came after many years of strong beliefs in the American dream which claimed equal opportunity for everyone who works hard. This dream was tied to success in business and income. In fact, most of the Americans were enjoying a booming live condition. The Depression made everyone to question all the values they had in the past. Hard working, success, American dream and etc. Miller who was 14, was directly influenced by the depression witnessing his father’s sharp and dramatic decline and finding himself giving up his dreams looking for a job to live with.

Peter Hays and Kent Nicholson, in the introduction of their book *Arthur Miller’s The Death of a Salesman* (2008) stated that such an experience had influence on Miller’s beliefs including Marxism, “throughout the thirties and the forties Miller was a dedicated Marxist, but never a member of the Communist Party” (12). Christopher Bigsby also argued for the influence of the Depression on Miller, but he added Holocaust as another factor for forming his ideas. He commented,

The fact is that two events, above all, proved definitional for Miller - the Depression and the Holocaust. One changed a particular model of social organization, a national myth, an interpretation of history; the other seemed to destroy the very meaning of the individual and the concept of society as a network of sustaining obligations. To write after such events was to face a challenge, for how could art itself be said to have survived (4-5). Miller’s writing were responses to such traumas that hit his dream land where his father migrated to and his nation where he would suffer if his father stayed in Poland.

Arthur Miller was Marxist and vocal about his beliefs. During his university time, some of his fellow joined the Spain civil war to fight against the capitalist ruling regime. Although, he did not join, but continuously attacked Franco and the pro-Fascists, for which he had a file at the FBI. This file grew bigger in later years until he was listed as subversive by the General Attorney. Terry Otten, in his article *The Legacy of Arthur Miller* (2012) wrote,

The record clearly shows that Miller was always a willing critic of the injustices in the American system and in the world at large. In plays like *All My Sons*, *Death of a Salesman*, *A View from the Bridge*, *The Crucible*, *The Archbishop 's Ceiling* , *The Misfits* , *The Price*, *Ride Down Mount Morgan*, *The Last Yankee*, even his last staged work *Resurrection Blues* , not to mention Miller's many essays and speeches, his novel *Focus* , and such non-fiction books such as *On Politics and the Art of Acting*, he was always uncompromising in exposing the hypocrisy and injustice he saw here and throughout the world (138).

Miller's influence by communist ideology and his bitter experiences with capitalist regimes not only resonated on his plays, but also in his activities. Despite censoring, observations and court cases, but he could maintain his literary life unaffected by politics. He was never a member or a communist party. Miller's works were mostly derived from his life experiences, displaying American Dream as a fake allegation, showing human's frustrations and difficulties and the determining factors that hinder man's life and happiness.

Arthur Miller faced various silencing attempts in America, mainly due to his communist ideas and the cold war which was running between America and Soviet Union. In 1954, he was denied passport by State Department to attend opening of *The Crucible* in Brussels because of his alleged support of the Communist movement ("Playwright Arthur Miller Refused Visa"). Moreover, in 1955 he contracted to write a film script for New York City Youth Board, but is dropped following a condemnation of his leftist activities appears in a New York City newspaper (xvi). He was elected as the President of PEN International in 1965 in which defending free speech and freedom of writers globally, became a part of his job. In America during the cold war, this was literally defending the leftist writers.

He started by writing about family dynamics and economic personal condition of American individuals. For instance, his *No Villain* (1936) is about adopting to economic hardship, personal conditions and family dynamics. *Honors at Dawn* (1938) is also about personal struggles of an academic between his professional integrity and personal benefits. Christopher Bigsby, in an essay *The Early Plays* (2005), commented, “at the very beginning of that career he chooses to focus on the family, finding there a microcosm of those tensions which equally characterize a society in transition” (24). Miller’s works always contained dimensions of ethics, power, fate and responsibility. The settings are mostly, American dream.

In 1947 and later, Miller’s plays became more popular and they had more extensive and broader themes. Robert Scanlan, in his essay *Arthur Miller's Unstinting Output of New Plays* (2004) argued, “Miller's huge success so many years ago with the canonical Big Four has led many testy critics to stand Miller in his own shadow. *All My Sons*, *Death of a Salesman*, *The Crucible*, and *A View From the Bridge* were all written in the nine years between 1947 and 1956 basically Miller's thirties” (85). This period is the post World War II, and the start of cold war between the two camps.

All my Sons (1947) centers on Joe Keller, whose aircraft factory produces faulty planes leading to 21 pilot deaths in WWII. Keller's son returns, intending to marry his partner's daughter, resulting in tragic family dissolution. Miller critiques the American dream's pursuit of financial success, highlighting disloyalty and immoral behavior's impact on family life. The play underscores how one's past can determine their fate. *Death of a Salesman* (1949) follows an American man's devotion to becoming a successful salesman, masking a miserable life. The play ends with his suicide, exposing the falsity of the American dream and its impact on family life. *The Crucible* (1953) allegorizes McCarthyism, depicting a community engulfed in hysteria, accusing people of witchcraft. It illustrates blind conformity and the manipulation of power. *A View From the Bridge* (1956) portrays Eddie's obsession with his niece, leading to tragic consequences when he betrays her cousins. The play delves into family dynamics, desire, betrayal and conflicts. It can be an allegory of immigrants and older immigrants fighting for Cathreine, which resembles the American promise.

Arthur Miller’s life started with sufferings and traumas from capitalist regimes and systems. He later, lived through the conflicts of his country and the communists that

made his life and writing career much more difficult. In all his plays, he obviously exhibited the miserable life of those who are want to achieve American dream and showed how they sacrifice everything, including their moral and social values in pursue of financial accomplishments.

2.3. *The Death of a Salesman*

The Death of a Salesman is a two-act tragic play, written in 1948, was premiered Broadway in 1949 and was performed 742 times. Roudané, (1997) wrote, “Within a year of its premiere, *Death of a Salesman* was playing in every major city in the United States. As early as 1951 it was viewed by appreciative audiences in at least eleven countries abroad” (62). Brenda Murphy argued that the play writing started in the winter of 1946\1947 (1). The play won the Pulitzer Prize for Drama in May 1949, beside several other prizes including Antoinette Perry Award [the Tony] and the New York Drama Critics’ Circle Award. Being the Pulitzer Winner play, it is Miller’s most popular writing. In addition to that, this play includes most of the themes he used in his writings throughout his life. It includes, family dynamics, economic issues, moral values, social conditions as well as psychological traumas.

2.3.1. Plot

It is about a salesman, Willy Loman and his family Linda Loman, his wife, Biff and Happy Loman, his sons. The setting Loman house in Brooklyn, located among typical apartment buildings, in 1949. The Salesman, Willy is a 63 years old man with 34 years of experience in sales, but still, he is a travelling salesman. He returns home from a cancelled business trip due to his condition on the road. He complains about his elder son, Biff who is 35 and yet could not find his job. He decides to go to his boss, Howard to ask for an in-town job. Biff and Happy discuss their father’s worsening mental condition and go to their father who is frustrated with his son’s unsuccessful life. They tell their father that Biff will start working on an ambitious business the day after, aimed at pacifying him.

The next day, Willy was rejected by his boss for a job inside the New York and was even fired after Willy was exploded for his boss's disloyalty to his services to the company. Biff also failed to get anything out of his meeting with his former employer who does not remember him. The unemployed Willy goes to his old friend, Charley who discuss their son's life condition and Charley tells him that Biff was changed in high school after his visit to meet Willy in Boston. Willy and his sons meet at a restaurant for dinner, all failed, but Willy does not want to hear bad news while Biff want to tell him everything realistically. Willy gets angry and starts to flashback the time when Biff went to him in Boston asking him to persuade Mathematics teacher to curve Biff's marks to enter the university. Biff arrives in Boston, finding his father in a sexual affair with the hotel's receptionist. Despite Willy's stories to cover the situation differently, Biff losses his believe in his father and gives up everything including his study (Miller A. , 1950).

The two sons go home, leaving their father alone in the restaurant and face their mother's anger for leaving Willy alone. Outside their house, Biff and Willy have a emotional discussion, finally Biff starts to cry and tells his father that they are ordinary people and he does not want to dream unrealistically. Willy feels comfortable that Biff has forgiven him and decides to pay his life in order to let his son have his life-insurance allowance to establish a business. Willy crushes his car and suicides. The funeral is only attended by his family and there Linda comments that Willy died before paying his final installment of the house. Willy says that he does not take his father's path (Miller, 1950).

2.3.2. The Context of the Play

The play, like many other plays of Miller is about his popular themes such as American dream, morality and family dynamics. Such themes are derived from his own life and the traumas he faced during the Depression and the Holocaust, as well as the later happenings of the WWII. During 1947-1949 when this play is formulated, written and produced, the whole world had just rested from the superpower clashes of the WWII, while the cold war had started. Propaganda was at its peak between the Russian communist and the American capitalist. Wars were happening or about to happen in various places supported by the global pillars. America was about to start an act to ban communism activities, later known as McCarthyism.

Arthur Miller was one of the many activists of America who were fans of communism. Although, Miller rejected to have been a member of any communist groups, but he was vocal against the capitalist system of America. This comes from the experiences he saw around himself. Finding his father a salesman dropping from such a high life to a hard-working middle age man due to financial fluctuation was absurd to him. Seeing American economy booming during the WWII through weaponry industry was also a question to him. Finding many people living miserable life running behind their daily life, believing in a big dream which never came was also an illusion to Miller. He was very critical about the moral value of the capitalist societies, and many of his writings were touching upon the family relations, betrayal and declining to the social values in pursue of further financial achievements. *The Death of a Salesman* is derived from few life examples around himself, capturing the condition of an American family.

The play is built on characters derived from real people in his family. The salesman is his uncle, Manny Newman who was obsessed with his imaginary life and achievements. When Miller was busy with the performance of his play *All My Sons* in 1947, he encountered his uncle who had driven all the way from New York to Boston with his little car. Arthur Miller, described his uncle at the moment, "I could see his grim hotel room behind him, the long trip up from New York in his little car, the hopeless hope of the day's business" (Roudané, 1997: 71). Terry Otten wrote, "According to Miller, Willy Loman was in part a reflection of his, Uncle Manny Newman, who, like Willy, had a wife and two sons. Annie Newman resembles Linda (...) who supported her husband" (13). Soon after this short meeting, Manny died and Arthur Miller was not convinced with the reason of his death.

Mathew Roudané argued that, "more than merely providing a model of character development, Manny Newman inspired Miller to theatricalize plot and narrative in wholly new forms. When Miller called out to Manny in the lobby of the Colonial Theatre, a distracted Manny ignored Miller's greeting and simply replied, 'Buddy [his son] is doing very well' " (71). According to Roudané, this irrelevant reference to his son, Buddy, triggered Arthur Miller to characterize Biff and the possibility of a new dramatic method.

Murphy, in her book, argued that it is not only Newman who contributed to the formation of Willy, but also another salesman. He commented, "Miller acknowledged at various times that his own relationship with his father informs the play" (2). In addition

to that, Miller wanted to write about a salesman a decade before writing *The Death of a Salesman*, as he commented, “I had begun a play in college about a salesman and his family but had abandoned it. I would only discover the notebook in which I had written it... long after the first production of *Death of a Salesman*” (Hays, 2008: 27). Salesmanship was a popular job in America during that time, and many Americans were proud of it. On the other hand, being a salesman looks very much like being a farmer in the lands of a feudal. The salesman promotes a product and sell it to people, while he gets only a commission. At the end of the day, the own of the company will have much higher profit than the salesmen he has, and the product that is distribute and promoted has nothing to do with the salesman but owned by the company owner. Miller’s use of a salesman is to comment on the capitalist society.

2.3.3. Reception of the Play

As soon as the play was premiered, it received many reactions, with different reviews. Some of them considered it to be a communist propaganda, identifying Miller as a Communist. On the other hand, some critics considered it as a fine art and a play that many American find themselves in it. Peter L. Hays with Kent Nicholson, in their book *Arthur Miller’s Death of a Salesman* (2008), argued that, “Eleanor Clark in *The Partisan Review* condemned the play’s anti-capitalistic themes as Communistic propaganda” (44). They further argued that critics negatively commented on the political-economic aspect of the play, its language as well as its tragedy. Most of the critics who negatively reviewed the play, commented that it is politically biased, it is not an authentic tragedy, because Willy Loman is too childish to become a tragic hero. They also criticized the language for being strange and improper for the play. Miller, and many other critics responded to most of the mentioned comments. However, tragedy and the language of the play are, in the twenty first century, still attractive for critics to write about.

Matthew Roudane in essay, *Death of a Salesman and the Poetics of Arthur Miller* commented on the linguistic aspects of the play, arguing, *Death of a Salesman* works because of its linguistic simplicity. Miller had discovered his verbal métier. For, on one level, the play is exceedingly realistic,” (75). The language of the play is controversial but Miller was realistic enough to show how the condition of families like Lomans. The

language Miller used is the language of the common man, not a heroic one; however, it is the language of a common man who is destructed by the tragedy of his life. Moreover, Miller's language in *The Death of a Salesman* is full of physical energy.

William Hawkins, commented in his article *Death of a Salesman: Powerful Tragedy* (1949), "*Death of a salesman* is a play written along the lines of the finest classical tragedy. It is the revelation of a man's downfall in destruction, whose roots are entirely in his own soul" (Dunkleberger, 2015: 85). Hawkins' comment is sharp and exemplified by the protagonist's destruction to be from his own inside. However, the tragedy of the play deserved more writing, Miller himself published two articles about the tragedy in the *Death of a Salesman*. Terry Otten, in his essay, *Death of a Salesman at Fifty—Still "Coming Home to Roost"* (2007) stated, "thirty years later and a half-century after the play's premiere, the question of its fitness as a tragedy continues to be a central critical concern" (89).

The *Death of a Salesman* on the top of Miller's plays that can be universal pieces to represent an era of literature. Anthony Mountain, in the performance review section of the *Arthur Miller Journal* (2009), stated, "The success of Miller's play came not simply from the play itself but from the fact that it was (or was to become) virtually the example of what a modernist play could be in a stridently modernist period; and whatever else can be said about modernists, they took ideals seriously" (67). On the other hand, Robert Martin in his article "*The Nature of Tragedy in Arthur Miller's 'Death of a Salesman'.*" published on *South Atlantic Review* (1996) commented, "The tragedy inherent in *Death of a Salesman* is no longer only an American tragedy. It is part of the universal tragedy of love, grief, despair, and betrayal that today characterizes life in most countries of the world" (106). Both Mountain and Martin affirm the same point that the play could represent the whole world of literature, one as a modernist work, and the latter as a tragedy play.

Many critics agree that the topic of the play is cultural and it is about the American dream withing socio-cultural framework. Arthur Oberg described the play in his article, '*Death of a Salesman*' and Arthur Miller's *Search for Style* (1967), "When Miller undertook in *Death of a Salesman* to present the plight of Willy Loman, he offered a reexamination of radical aspects of the American dream" (307). On the other hand, Stephen Barker viewed it from a wider perspective, portraying the play as a window

through which we see the crisis of the contemporary culture, he stated in his essay, *The Crisis of Authenticity: Death of a Salesman and the Tragic Muse* (2007) “*Death of a Salesman* portrays the crisis of contemporary culture; culture, in turn, is the perpetual crisis of authenticity” (37).

The Death of a Salesman is a realistic play, but obsessed with symbolism and images. Raymond Williams described the play in his essay *The Realism of Arthur Miller* (1966);

The Death of a Salesman is an expressionist reconstruction of naturalist substance, and the result is not hybrid but a powerful particular form. The continuity from social expressionism remains clear. (...) The expressionist method embodies this false consciousness much more powerfully than naturalism could do. (75)

Furthermore, Samantha Batten concludes her article, “Compensatory Symbolism in Miller’s *Death of a Salesman*” (2008), with

Throughout the play, Arthur Miller not only utilizes symbols to represent the decay of the Loman family but also transforms Willy from a flesh and blood human being into inanimate objects: an orange peel, a zero, and, ultimately, the prospect of a check for twenty thousand dollars. (170)

Arthur Miller’s play is about a realistic condition of the society; however, it uses various techniques to convey his message, as Arthur Oberg wrote, “the radical aspects of American dream. To achieve this, expressionism and symbolism would be strong assets, which also contributed to the esthetics of the play.

Roudane commented, “Half a century later, the significance of *Death of a Salesman* has only increased” (80). Despite negative reception in the beginning and accusing it for being politically biased, economically incorrect, literary meaningless, but it is still one of the most discussed the play. It is not only the pride the most prominent play of Arthur Miller, but also one of the most popular plays of the time.

CHAPTER III

3. Edward Albee and *The Zoo Story* (1959)

Edward Franklin Albee III, was born on March 12, 1928 in Washington D.C. to Louise Harvey. He was abandoned by his biological parents due to their separation, then Reed A. Albee and his second wife Frances adopted him when he was only two weeks of age. Albee lived with his new wealthy family in New York. They were inheritors of fortune made by Keith-Albee chain vaudeville theatres. Edward Albee had a conflicting relationship with his adoptive mother. When he was 11 years old, he went to different school boardings. He finally graduated from Choate School in Connecticut. Albee's university was the same, he was expelled from Trinity College, Hartford due to lack of attendance, followed by briefly attending Columbia University.

In 1946, when he was eighteen years old, Albee left home where he was not feeling comfortable, because his adopted families wanted him to work for corporates not follow his writing career. He went to Greenwich Village, doing various odd jobs. During his early twenties he did various low-income jobs to manage his life, such as delivery boy of western union from 1955. Albee's personal life was also complicated for he was a gay since he was 12 years old. He was very much engaged in the family of his close friend Muir Weissinger, Jr., calling his friend's mother mommy. He later went into relationship with Muir's sister, Delphine. Their relation was ling and intense, however, they never married. Albee was also in relationship with playwright, Terrence McNally during 1950s. His lifetime partner was the sculptor, Jonathan Richard Thomas, with who he was in relation from 1971 to Jonathan's death in 2005. Albee died at his 88, on September 16, 2016, at his home in Montauk, New York.

In 1946, Labee wrote his first play, "The Schism", which was published in his school's *Choate Literary Magazine*. Meanwhile doing different jobs to earn his life, he wrote various plays, prose and poems. In 1959, when he wrote *The Zoo Story*, he left his job and fully dedicated himself for writing plays. From then on, he has written 34 plays. His first popular play was *The Zoo Story* in 1959, and his last one was *myself & I* in 2007. Other well-known plays of Albee are *Who's Afraid of Virginia Woolf?* (1962), *A Delicate Balance* (1967), *Seascape* (1975), *Three Tall Women* (1994), and *The Goat, or who is Sylvia?* (2000). He has been awarded 27 times, including three Pulitzer Prizes, for A

Delicate Balance (1967), *Seascape* (1975), and *Three Tall Women* (1994), and in 2005, he was awarded Special Tony Award for Lifetime Achievement. (Bottomas XVII - XXI).

3.2. Edward Albee, A Playwright

Edward Albee as a playwright has touched upon various themes and outlined many issues and problems of the American society. He started with addressing social injustice and ended in economic problems of the United States. He was touching upon the dominant capitalist socio-economic system of the United States. He has grown up in a rich family, but he never wanted to follow their plans and ideas. Either due to his inner conflicts for being an adopted child by the family or due to differences in his thinking compared to his adoptive parents. Later, he could not cope with his school and education life, he hardly joins the university where he could not maintain. Besides this, Edward Albee was a homosexual during a time, when it was not accepted enough in the American society. Experiencing such an environment, he can easily be potential for becoming an anti-system in the United States. To work and write for changing the status quo. A family that pushed him to become a corporate staff, a system that discriminated his sexual tendencies. Moreover, his conflicts with his capitalist family contradicts the life he had during his twenties when he was running behind low-income jobs to gain his livelihood.

Maria Koreneva, in her article, *Edward Albee and the Development of Modern Drama* (1981) argued, “Edward Albee who had caught and expressed the essence of the change the country was undergoing more profoundly and fully than any other American playwright of the time. The process of realization of the catastrophe brought about by social injustice and moral degradation of American society was slow and very painful. This pain has also found its way into Albee's drama, which, in this respect, has also been a product of its time” (47).

In his first master piece *The Zoo Story*, Albee showcased a poor and a rich person, Peter represented the rich bourgeoisie group of the society argued by Jerry who represented the poor, discriminated, outside-the-system group of society.

Following *The Zoo Story*, Albee wrote *Who's Afraid of Virginia Wolf* in 1962. This play is about two families who are academic professors and they represent the perfect American families. Albee wants to smash this idea of the perfect family through showing

how determined are they by various problems, and thus how unsatisfying they are. The play exhibits how previous choices, economic and academic gains, family achievements cause frustration among the family members.

In 1970s and 1980s, Albee wrote several realistic plays. His *Seascape* which was written in 1974 is about a couple who are during their retirement time and argue about their difficult relationship on a sea beach. While meeting another couples of lizards, they further discuss themes of communication, human relations, purpose, existence and fear. This play is different from Albee's previous plays and is considered to be in the group of works that are written in 1970s and 1980s.

In his later age, Albee continued writing plays and his plays during 1990s and later had possessed different features than his previous plays.

Albee's *The Goat, or Who is Sylvia?* Which is written in 2000, is another work for which he got Pulitzer, Tony Award and few others. It is about a man with a perfect family and life. His sudden revealing of being in love with a goat shows the imperfect condition of the so seen excellent life. It is about the taboo of love, human desire and boundaries as well as social tolerance.

Edward Albee, is definitely, a prominent innovative American writer who believed to confront the dominant norms of his society and aimed for a change. His works were questions rather than answers. He tried through his works, to raise certain issues which were not in the radar of people. Maria Koreneva, described Albee's works as, "In the dramatic world of Edward Albee, as in that of Eugene O'Neill every new play is a venture, a probing of the unknown. And like O'Neill he may sometimes fail but then it is a failure of a legitimate artist rather than that of a conscientious imitator" (55).

3.3. *The Zoo Story*

The Zoo Story was not the first play of Edward Albee; however, it was the first one that could be popular and successful enough to be considered as his first prominent one. It is a one-act play, was written in 1959. It was first premiered in West Berlin at the Schiller on September 28, 1959, and later in 1960 it was performed off-Broadway in the United States. The performance in the united states continued during 1961.

3.3.1. Plot

The setting of the play is a park in New York, on a Sunday afternoon and the only performing characters are Jerry and Peter who are two New Yorkers in their forties. They meet at a bench in the park and Jerry starts talking and pulling Peter into conversations. Peter is a wealthy businessman who is doing publishing business. He has wife and two kids, living peacefully and looks to be perfect in his life. Jerry is the character who has no clear job, no family and no house. Peter looks like a decent man who has come to the park with a book to enjoy a peaceful Sunday afternoon., while Jerry looks like a torn apart person who does not know where and why goes.

Jerry jumps into Peter and pulls him into conversations, forcing him to talk about his life and also listen to Jerry's stories. Peter, with a slight neglect, continues with Jerry, but at some point, Jerry challenges Peter to fight for his territory on the bench. However, Peter wants to leave, but Jerry pulls a knife on Peter, but soon throwing it to Peter. As soon as Peter holds it to defend himself, Jerry falls himself on the knife. While Jerry is bleeding, Peter runs away, Jerry dies.

Jerry tries to tell how he is isolated and determined by his socio-economic condition to live where he does not like, do what he does not prefer and go where he does not know. In addition to that Jerry unfolds Peter's authentic life conditions, by interrogating him with many questions. Through their conversation, readers understand that Peter is also not enjoying a perfect life. He is determined by various factors.

3.3.2. Context

The Zoo Story is written after the post WWII period, when the people of America and the World have dramatically suffered from the capitalist economic systems. Albee himself was a liberal man who was more into a progressive society with equal shares for everyone. However, he was more concerned about the specific condition of the United States of America. Albee also has a complicated life that is very much hindered by social systems. He was abandoned by his family due to their parent's separation and was adopted by a rich family. Despite that, Albee could not live with them and enjoy their wealth forever. Soon, he left home and started living on small jobs to earn his life. During that

time, a decade before writing *The Zoo Story*, he lived with the hippos of New York. Being a homosexual is another reason for him to feel isolated from the society and the dominant system, especially during his youth time. Stephen Bottoms, in the introduction of his book, *Cambridge Companion to Edward Albee* (2005) argued, “Drawing on the relative poverty of his own life at the time, and on his experiences while working in “the city of people” as a Western Union telegram delivery boy, Albee created the menacing, world-weary, but highly articulate character of Jerry, to give unfettered expression to his sharply critical view of the conventional, bourgeois world embodied by Peter (3).

Given the above life-condition, if Jerry is not his typical American character, he want to tell everyone that Peter is the prototype of the perfect American person. Probably, if Peter is the society, Albee himself is Jerry who unfolds Peter’s underneath problems and issues. Albee reflects on some realities of the society that the perfect man is not perfect. Charles Samuel, in his article *The Theatre of Edward Albee* (1965) argued, “Like all of Albee's work, *The Zoo Story* is fundamentally a piece of social criticism. It is another of those secular sermons about the businessman who won't make it through the eye of the needle and the pederast who'll inherit the earth” (188). Therefore, the play is the result of a socio-economic condition that was present around Edward Albee. Part of this is general experience of the Americans and a part was Albee’s personal experience during his twenties in the post war America.

3.3.3. Reception

Albee’s *The Zoo Story* received many interpretations as soon as it was off-Broadway in the United States. For being premiered in Europe first and then being performed for over a year in the United States of America, many American critical articles came after 1961. Zimbardo, in her article *Symbolism and Naturalism in Edward Albee's The Zoo Story* (1962), commented “On the simplest level *The Zoo Story* is concerned with human isolation. The world is a zoo "with everyone separated by bars from everyone else” (Zimbardo, 1962: 10). In his 1964 article, *Theatre of Edward Albee* Charles Thomas Samuels, stated, “Like all of Albee's work, *The Zoo Story* is fundamentally a piece of social criticism. It is another of those secular sermons about the businessman who won't

make it through the eye of the needle and the pederast who'll inherit the earth" (Zimbardo, 1962: 188).

Peter Spielberg, in his article, *The Albatross in Albee's Zoo* (1966), touched upon the symbolism and argued, "There is ample ground for identifying Jerry as a Christ figure, and they might also accept the Peter-St. Peter coupling (although some might argue that Peter should rather be associated with the Pharisees in a Biblical interpretation). The play, quite obviously, invites such allegorical equations, and can, perhaps, be better understood through such interpretations. Yet it seems to me that we must move beyond the Jerry-Christ link-age fully to appreciate the play" (Spielberg, 2024: 563). Carol A. Sykes, in her article *Albee's Beast Fables: "The Zoo Story" and "A Delicate Balance"* (1973), argued "*The Zo Story* is a pessimistic, but not totally hopeless, statement about what Albee sees as the contemporary American version of the human condition, especially the lack of love and real contact between people. Jerry understands this plight and seeks to remedy it on a personal level" (Sykes, 1973: 448).

Cynthia Thomiszer, wrote an article titled *Child's Play: Games in "The Zoo Story"* (1982), where she commented, "The configurations of three traditional activities usually associated with children: King of the Mountain, twenty Questions, and competitive storytelling, all linked by a repetitious riddle about a mysterious "trip to the zoo." Like all children's game processes those in *The Zoo Story* are characterized by spontaneous openings, abrupt endings, verbal and pattern repetition" (55-56).

The articles that have addressed Edward Albee's *The Zoo Story* are endless, however it's worth mentioning that still articles are written about it. Lenke Németh, wrote an introduction article in 2009, titled *Introduction Theater as a "Life-Giving Force"* where she argued, "The subject-matter as well as the dramatic style (bare plot, biting ironic language, minimalist staging) introduced in *The Zen Story* proved a radical departure from conventional dramatic realism and the well-made play tradition dominant in American drama before 1960" (99). On the other hand, Dr. Tarit Agrawal wrote about *Existential Approach of Edward Albee in The Zoo Story* (2023). He argued, "On the simplest level *The Zoo Story* is concerned with human isolation. The world is a zoo "with everyone separated by bars from everyone else". Through showing a zoo, Albee tries to explain the environment where humans live in" (Agrawal, 2023: 51).

The above-mentioned comments about Albee's *The Zoo Story* are diverse in time, writer and topic. It is to show that the play had a clear reception from the beginning and still continues. The early articles focused o more on the play's literary techniques while the newer ones concentrated on its message, given the situation of modern man in American during 1950s.



CHAPTER IV

4. Determinism in the *Death of the Salesman* and *The Zoo Story*

Death of a Salesman displays a deterministic condition, in which the characters are restricted by various complicated factors. Such condition led characters into certain life style and destiny. In the coming sub-sections, the determining images in the play, their factors will be analyzed. Moreover, the impact of a deterministic system on individuals will be explored according to the theories and ideas of Erich Fromm.

Both plays, show an image of a determining society for the characters of the plays. In the *Death of a Salesman* Willy Loman and his family are strongly by their personal and social conditions. They live in New York which requires them to work hard in order to afford their life, while Willy is in decline in his work. On the other hand, Willy does not follow his true self but rather made a fake character of himself to follow. He has a popular and successful salesman in his dream and tries to show with that mask to people. However, in the end he is faced to the reality when his sons clearly tell him that they lost their trust in him. Therefore, Willy takes another mechanism to counter his conditions which is to suicide. Here, determining conditions are powerful enough to harm his existence, whereas audience understand that Willy's life and existence has never been authentic enough to be worth living. In addition to that, not only Willy is determined, but his sons are also trapped in such a life condition. However, Biff rejects to accept such a fake condition, and accepts his true self and decides to live the way he wants, despite being considered as unsuccessful or being unpopular in the society of New Yorkers.

Albee's *The Zoo Story* depicts a similar image, but portraying a dual condition. A man who is enjoying his life in the socio-economic system named Peter, while another man is torn apart by the same economic system named Jerry. In the strong argumentations between the two men, it turns out that Peter is also not living his authentic life. In another word, he is also determined by various social, biological and economic conditions. In the end, Jerry suicides, portraying how the determining conditions threaten the existence of those who are outside the system. Peter is also exhibited as an individual who accepted the system, looking happy and enjoying while in fact he is also determined to an extent to lose his true self and become like an automaton.

4.1. The *Death of a Salesman*

Death of a Salesman is obviously showing a determining condition. Although, it sometimes does not explicitly show the determining factor as autonomous conditions that limits the life of the individuals. Austin Quigley, in his article *Setting the Scene: Death of a Salesman and After the Fall* (2007) commented, “The key problem is not the shortage of causal factors but their sheer number and variety, so much so that the play, with its episodic structure, has at times been criticized for failing to make them cohere. At various points in the play, Willy’s radical discontentment is explicitly linked to a variety of causes” (130). In fact, determinism does not mean that the causalities are obvious and apparent, but rather complicated and interwoven. Therefore, it’s worth study to understand the deterministic factors and conditions in the play. Poornima, in his article “*Death of a Sales Man illuminated that a Resistance of Realism Play*” (2018), published in International Journal of English Literature and Social Sciences, argued, “According to Miller, such a force in Greek times may have been called mysterious fate or destiny, in modern times, it was the power of capitalism and the banized value system that tends to regiment and control the life of an average individual” (Poornima, 2018: 1229).

The play starts with Willy returning late in the evening from an unsuccessful trip, complaining of his condition that he could not travel because he lost his mind and nearly made an accident. His wife, Linda, suggests to ask his employer company to position him in New York, where he does not need to travel all the way, but this seems to be difficult. Then, Linday says, “you’re sixty years old. They can’t expect you to keep traveling every week” (4).

The first scene shows a man who is in his late age and must travel all the way to other states in order to work for a company. Like Linda, audience also provides solutions to Willy Loman such as working in New York, working for another company, retiring after this long working, but going through watching the play, everyone understands that Willy’s restricting conditions are far deeper than this.

Willy is exhibited as broken as a man can be. In his sixty-three, after 36 years of working for the company, he is cut off his salary and works on commission. Willy gets 50 USD loan from his neighbor Charlie every week to pretend that he is gaining this amount. He is in a bad psychological condition that he does nothing but hallucinate and make flashbacks to the time when he was young. He has failed to take off his latest trip

which seems to be due to day dreaming of his red chevy while driving and almost hit a child.

This protagonist is not determined by his current situation, as an old man with decline in his career without being able to give up, but also determined by his earlier life. He is obsessed with his sons that are in their thirties, but unmarried and jobless. In his flashbacks, he recalls the time when Biff stole a football, after that, Willy questioned, “Why is he stealing? What did I tell him? I never in my life told him anything but decent things” (27). His unease condition continued, until Ben appeared to endorse that he did right in educating his sons. Willy started shouting, “...was rich! That’s just the spirit I want to imbue them with! To walk in to a jungle! I was right! I was right! I was right!” (37). He was out to find someone to tell him this news. Willy is trapped in the failure of his sons, but also in his thoughts about this. His feeling of being guilty and responsible about their unsuccessful life.

According to the flashbacks of the time when the boys were high-school students, it seems that Willy had a big dream for his family and his sons. Although, it does not turn to be an authentic one, Willy is trapped in a dream that necessitated him to live in a certain life-style which led to other restricting factors. When Willy tells his commission during a trip, Linda jumps in with a list of invoices to be paid by the week after. Willy’s income during that week has been 80 USD which is relatively fine for a salesman in 1949 in New York, whereas as Linda explains, “(...) And odds and ends, comes to around a hundred and twenty dollars by the fifteenth” (23). This shows a life-style that never allows a salesman to be rich enough to get rid of loans. Willy is determined by certain wishes and dreams that had put him into this condition, in which he could never come out from.

This determining dream is transferred to Biff as well. Biff also find himself to be helpless and deeply restricted. He is shown as strong and highly spirited boy during high school, but soon after that he could not join university on one hand, and on the other hand he changed many jobs and now returned home jobless and unmarried. He is now trapped in his condition which is being uneducated enough, and not having knowledge to grab money. In addition to that, he has no money to start his own business.

Willy tells his brother, “Hap, (...) This farm I work on, it's spring there now, see? And they've got about fifteen new colts. There's nothing more inspiring or — beautiful than the sight of a mare and a new colt” (Miller, 2013: 22). This quote shows that he is

interested in being a farmer, but still, he is not. The reason is Willy's dream who cannot accept his son to be in a farm, instead Willy wants Biff to be in business. When Linda informs Willy that Biff is at home and he will find himself, Willy comments, "How can he find himself on a farm? Is that a life? A farmhand?" (5). In fact, Willy is well-aware of Biff's interests and inspirations, but he has trapped his son in his dream and only lately, Biff could do what he likes after he failed all the city jobs in business.

In the end of the play, during the climax, audiences learn the reason of Biff's failure in his life. It is rather Biff's loss of his trust in his father and his father's dream. This loss of trust happened when he found his father in Boston engaged in affairs with a hotel receptionist. Biff experienced a moment which was extremely opposite to the image he had for his father. He could not have this scar cured, instead identified his father as a fake man with no character. This changed Biff's admire and believe in his father to an intense and sensitive relationship.

The main factors of the mentioned determinism in the play are driven by Psychological and socio-economic conditions. In the case of Willy, he seems to be deceived by the dominant believe and thus he has made a fake dream to fulfil his wishes internally. He has also created a hope that one day his son will realize his dream and they will be the ones who are accepted according to the social norms of their time.

4.1.1 Deterministic Life and Society

While observing the condition of Willy Loman and his family, it becomes obvious that they are spinning in a determining status. As Fromm worded the set stage for Willy and Biff does not help them to grow in a way that helps their psychological need. This is due to the social environment, but also their personal feelings. They suffer the pains of a modern man who is stuck in the materialistic life and driven by social norms that ultimate purpose is financial achievements. On the other hand, the two characters decline to successfully meet such requirements of their society. Terry Otten, in his article "*Death of a Salesman at Fifty— Still 'Coming Home to Roost'*", published in *Arthur Miller's Death of a Salesman* book (2007) argued, "Because Miller both creates a naturalistic, almost Marxist view of American culture in the post-Depression era, some have reduced the drama to social determinism. And the truth is Miller does describe Willy as a childlike victim of the cultural values he adopts virtually without question" (96). Arthur Miller

believed that human form themselves to an extent, but are never the main ones. As quoted by Janet Balakian, in her article *The Holocaust, the Depression, and McCarthyism: Miller in the sixties*, wrote “Earlier in his career, Miller said I'm under no illusions that people really invent themselves. They do to a degree, but they're working with a social matrix” (135). Appasaheb Pharne, in his book *The Theme of Conflict in Arthur Miller's Selected Plays* (2019), echoed the same “The Crisis in Miller's plays is because man lives in a world full of socio-economic pressure, and his choices are always governed by glorious uncertainties” (50).

Willy and Biff are both surrounded by various determining factors. The question is then why are they determined, and what is the rationale or the irrational factors for them to continue with such determining conditions. Erich Fromm, in his book *Escape from Freedom* (1969) wrote:

When man is born, the stage is set for him. He has to eat and drink, and therefore he has to work; and this means he has to work under the particular conditions and in the ways that are determined for him by the kind of society into which he is born. Both factors, his need to live and the social system, in principle are unalterable by him as an individual, and they are the factors which determine the development of those other traits that show greater plasticity.

Thus, the mode of life, as it is determined for the individual by the peculiarity of an economic system, becomes the primary factor in determining his whole character structure, because the imperative need for self-preservation forces him to accept the conditions under which he has to live. This does not mean that he cannot try, together with others, to effect certain economic and political changes; but primarily his personality is molded by the particular mode of life, as he has already been confronted with it as a child through the medium of the family, which represents all the features that are typical of a particular society or class (32-33).

According to Fromm, man need to work and gain his livelihood, and needs to relate to a society and belong to an ideology. In addition to that Fromm is referring to two factors, one is personal which is the need to gain food and live, and the other is the particular conditions and the kind of society that man needs to strive within, he is indicating that the mode of life on anyone is molded by the economic system that the person is living through. Therefore, the economic system which creates the social

conditions, determines how a human being gains his livelihood and basically secures his food and drink.

Looking at Willy and Biff from this perspective, we understand that they are not merely trapped by finding their food and drink, but rather by the economic system that fatigued them running behind materialist achievements. First of all, Willy is determined by his own beliefs which is the outcome of the dominant ideology around him. Miller drew a strict materialistic economic system in the play, and Willy is the image of a man who wants to reflect such a lifestyle. From the beginning, in his speeches, hallucinations, and even dreaming with Ben, he is fond of a consumerist capitalist lifestyle. From the beginning of the play, Willy expresses his dream job for his son Biff, which is to be in business, and when his wife says that he will find himself, Willy rejects his son's findings commenting, "How can he find himself on a farm? Is that a life? A farmhand?" (5).

On the other hand, he is a kind of consumer who is commenting to his wife, not to remake her stockings but rather buy new ones. "Willy (noticing her mending): What's that? \ Linda: Just mending my stockings. They're so expensive (...) Willy (angrily, taking them from her): I won't have you mending stockings in this house! Now throw them out!" (26). This quote, Willy is trying to adopt a consumerist lifestyle that is extravagant for their life condition. Furthermore, during Willy's discussions with his wife it turns out that he will have deficit for that week. This shows that, despite being poor, he wanted to live in such an extravagant way. In addition to that, when Linda explains the monthly expenses, audience can obviously feel how this family like any other families in that society are trapped in their own belongings.

WILLY: Why sixteen?

LINDA: Well, the fan belt broke, so it was a dollar eighty.

WILLY: But it's brand new.

LINDA: Well, the man said that's the way it is. Till they work themselves in, y'know. (They move through the wall-line into the kitchen.)

WILLY: I hope we didn't get stuck on that machine.

LINDA: They got the biggest ads of any of them!

WILLY: I know, it's a fine machine. (22-23)

The above quote shows the economic system of the society. Despite buying a brand-new machine, it needs to fix and spend money in it. Moreover, despite these conditions of the machine and becoming a weekly payer for its maintenance, when Linda says that they had a big advertisement for it, Willy submits saying that it's a fine machine. In the play, the consumerism life style of this doomed family is linked to their pride in the American products. The Author wanted to introduce the capitalism of America. On

the other hand, it is about the consumerism of the Americans. When Willy is home from his failed trip, Linda soothes him saying, “Willy, dear, I got a new kind of American-type cheese today. It’s whipped” (6). On the other hand, Willy himself praises Chevrolet as, “Chevrolet, Linda, is the greatest car ever built” (21). While commenting on Biff’s failure, Willy says, “Biff Loman is lost. In the greatest country in the world” (6). This shows Willy’s belief in his country America and its economic system. Audience can feel that this is the determining factor for Willy. He is proud of what has restricted and shaped his life.

Willy’s day dreaming is the best for understanding his beliefs and subconscious. Ben, his imaginary brother is the best example that Willy wants to be or at least his sons to become. Ben is a businessman who is always ready to travel somewhere, to Alaska or Africa. Facing various adventures and succeeding them without any clear explanation. Willy’s thinking method is based on a rationale that is inspired by the dominant ideology of his society.

The relations between Willy and the company he works for is a very clear example of how the economic system was. He worked for that specific company for decades and continued on his same job with decrease in his wage due to reduce in his sales. He explains that he introduced the products of the company to the other states, and he was so close to the owner that he suggested the name of his son. Despite the mentioned conditions, Willy was easily expelled after quarreling with the new owner, Howard and finding out that he is no more productive enough for the company. Willy does not seem to go on pension, but become fully broke and is left with zero income.

Papiya Ray in his article *Arthur Miller and Contemporary Society* (1992), commented, “He [Willy] is caught in a trap compounded of economic, social and psychological forces and is ultimately destroyed but not defeated. The characters which spring to life are seen as victims of false values and an evil social system” (75). As Ray believes, the protagonist, Willy is destroyed by the socio-economic system. Although not defeated, but he was in a trap of psychological and social restrictions. Charley, commenting to Willy, further clarifies the social condition, “Willy, when're you gonna realize that these things don't mean anything? You named him Howard, but you can't sell that. The only thing you got in this world is what you can sell. And the funny thing is that you're a salesman, and you don't know that” (Miller, 1950: 97). Charley is trying to inform

Willy of how the society and their economic system works, which is all about what you can sell and make money out of it. This is compared to Willy's decades of working for the same company that does not worth a penny to be sold for.

The main question in this part why Willy is living this way? Through the play, there are various comments showing that Willy is the kind of person who is more interested in countryside than city. He is more into nature and trees than in buildings and roads.

WILLY: The way they boxed us in here. Bricks and windows, windows and bricks

WILLY: The street is lined with cars. There's not a breath of fresh air in the neighborhood. The grass doesn't grow anymore, you can't raise a carrot in the backyard. They should've had a law against apartment houses. Remember those two beautiful elm trees out there? When I and Biff hung the swing between them? (6)

Willy is criticizing the narrow building system of the cities which might be due to his heart broken condition, but it still makes sense that the cities do not help individuals to feel openness. With a bigger space, trees and less buildings, Willy could have felt a bit less stressed. The point of this quote is the city condition of a society which is drowned in materialism. This comment shows that Willy was not happy with this organizations. In addition to that, Willy always praises the beautiful countryside while passing through the road between the different cities. This is also another sign that he was fascinated by nature, not big cities.

Therefore, the reason for being attached to such a materialistic life-style is not his love for such a way of living. The author also does not show Willy as a representative for a capitalist society, but rather a victim of this kind of social conditions. According to Erich Fromm, individuals need to be connected with others and they need to belong to an ideology. He commented,

[an individual] works for himself, individualistically, at his own risk, and not primarily in cooperation with others. But he is not a Robinson Crusoe; he needs others, as customers, as employees, or as employers. (...). Thus, the individual, primarily alone and self-sufficient, enters into economic relations with others as means to one end: to sell and to buy. Freud's concept of human relations is essentially the same. (...). Other individuals thus are always a means to one's end. (26)

From's comment is very realistic from the sense that human is by nature interacts with people and thus others give meaning and value to what individuals are doing. This statement by Fromm is to prove that man need social relations, he also commented the following:

The physiologically conditioned needs are not the only imperative part of man's nature. There is another part just as compelling, one which is not rooted in bodily processes but in the very essence of the human mode and practice of life: the need to be related to the world outside oneself, the need to avoid loneliness. (33-34)

The whole point here is to respond why did Willy submitted to such a lifestyle. In other words, why individuals are molded by their economic system. However, everyone can provide an answer to such a question, but Fromm is answering from the perspective of being determined by certain socio-economic conditions. An individual like Willy is not just determined by his society but also pulled into it. He is pulled in to a capitalist economic system that finally throughs him away as a useless individual who can no more produce. The reason for him to be attached to such a misery is his need to interact with others, but more than this is his psychological need to be related.

4.1.2 Deterministic Conditions, Determined Consequences

Willy took an escape strategy throughout his life until his suicide in the end. Looking at Willy, audience understands that in fact he is not himself. One of his main problems is that he is not authentic. Willy liked nature and countryside, while he lived in the center of New York. He always showed to have many friends and to be socially and commercially very popular in other states of America, but he was not. In his discussions with Howard, trying to impress him, he tells the story of the man who impressed him to become a salesman:

I met a salesman in the Parker House. His name was Dave Single man. And he was eighty-four years old, and he'd drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers — I'll never forget — and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. 'Cause what could be more satisfying than to be able to go, at the age of eighty four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know? When he died — and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven and Hartford, going into Boston — when he died, hundreds of salesmen and buyers were at his funeral. (60-61)

Whether this is a fact or an imaginary person like Ben made by Willy's dreams, this is what Willy was looking to become as a salesperson. A man who is socially popular and living his late years uxoriously wearing the handmade velvet slippers. Willy was also showing a lot of pride in his sons, despite their bad condition and joblessness, but he was always praising their status as being in big deals and doing great businesses. When Howard fires him, he continues maintaining the fake image of his sons, "HOWARD: Where are your sons? Why don't your sons give you a hand? \ WILLY: They're working on a very big deal" (63). On the other hand, when his neighbor, Charley's son, Bernard, asks about Biff, he answer with similar lie, making a big fake picture of his son.

“BERNARD: (...) Dad tells me Biffs in town. \ WILLY (with a big smile): Yeah, Biffs in. Working on a very big deal, Bernard. \ BERNARD: What’s Biff doing? \ WILLY: Well, he’s been doing very big things in the West. But he decided to establish himself here. Very big. We’re having dinner” (70).

The above quotes inform the audience that Willy did not have the courage to express his true self and his son’s true condition. His sons are not as successful as Howard and Bernard, but Willy wants to color himself and his sons with them. Therefore, he shows his sons as successful people who are working on big deals. On the other hand, Willy was engaging in affairs with a hotel maid. Despite the fact that this caused a very big shock to Willy, but he never dared to have a real conversation with his son about this. Moreover, when Biff was first found to have stolen a ball, Willy rejected that. “BERNARD (rushing in): The watchman’s chasing Biff! \ WILLY (angrily): Shut up! He’s not stealing anything!” (36).

In fact, Willy was a fake person with a fake pride that made him happy and sometimes angry. When he was fired by Howard, and still commented that his sons are doing big deals, Howard told him, “This is no time for false pride, Willy. You go to your sons and you tell them that you’re tired. You’ve got two great boys, haven’t you?” (63). In the end of the play reaching to the climax, Biff tells his mom that Willy is fake, “Because I know he’s a fake and he doesn’t like anybody around who knows!” (42), referring to his betrayal with the hotel maid. During the climax, Biff has a true argument with Willy on the core matters, telling his father, “Pop! I’m a dime a dozen, and so are you!” (105). WILLY replies so strongly that they are not like common people, but Biff continues, “I am not a leader of men, Willy, and neither are you. You were never anything but a hard-working drummer who landed in the ash can like all the rest of them!” (105).

Biff tries to be the real voice amid the determined world and the poor condition of their family. On the other hand, Willy sticks to his false pride and is in trouble to abandon it. Willy has lived all his life this way. A dime a dime a dozen man dreaming to be big and making different stories to show his imaginary glory and success to a society that appreciates such successful people. In fact, what Willy is doing and dreaming is an escape mechanism from his determined world that is surrounded by big actors and Willy has no exit except to dream and sell his dream to everyone as a mechanism to color

himself with the millions in his society. Erich Fromm discussed escaping methods for the individuals who are determined by bigger external forces, as following:

Other mechanisms of escape are the withdrawal from the world so completely that it loses its threat (the picture we find in certain psychotic states'), (...) Although these mechanisms of escape are important for individual psychology, they are only of minor relevance culturally. (...) This particular mechanism is the solution that the majority of normal individuals find in modern society. To put it briefly, the individual ceases to be himself; he adopts entirely the kind of personality offered to him by cultural patterns; and he therefore becomes exactly as all others are and as they expect him to be. (...) The person who gives up his individual self and becomes an automaton, identical with millions of other automatons around him, need not feel alone and anxious any more (208-209).

This quote of Fromm refers to a condition in which the individual does not suicide, or think of physical and escape but rather to escape from himself and fully adopt the dominant style. He smartly attributed these characteristics of modern man to an escape strategy for the individual in order to color himself like millions of others.

Willy's fake story to others is doing the same. While looking at his life, especially when he was younger, he is trying his best to melt in to the kind of society that requires him to be a good salesman for the big corporate he works for. Willy is a character in the world of capitalism, massive production, hard-working, and extreme generation of money, while he is not playing the main role in any of the mentioned characteristics of his society. Therefore, he escaped from this deterministic reality to forming a fake world for himself. His continuous daydreaming with Ben is an assisting method for maintaining his dreams. Ben is a busy person to whom time is important and always from one location to another in order to manage big deals. Ben's locations change according to Willy's dream, from Alaska to the jungles of Africa. Willy dreams to escape to such far away places and come back with a success label and a known brand; however, this is impossible for him. Therefore, he dreams it and with such a dream tried to fuel his sons in order that they do something big.

Willy's failure in supporting his sons starts at the final year of Biff's high school when Biff finds him with a hotel maid at the hotel in Boston. Biff expected Willy to be at the hotel lobby sitting with influential people and big buyers. To be fair, this does not stop here, Willy's education to his sons was a royal one, while himself has never been the king. He could not establish a kingdom for his sons except the one in his dreams, whereas raised his kids as princes. As, in the end, Biff tells him, "And I never got anywhere because you blew me so full of hot air I could never stand taking orders from anybody! That's whose fault it is!" (105).

The play ends with the Salesman, Willy, to suicide. This might be his only authentic action he ever did in his life. His suicide was another, stronger reaction towards his determined socio-economic condition. After, being fired by Howard, Willy goes to Charley and in their conversation, he says, “Funny, y’know? After all the highways, and the trains, and the appointments, and the years, you end up worth more dead than alive” (76).

Willy’s death was to secure some money for his sons in order to establish a business. By his death in a car accident, the insurance company will reimburse his family with an amount of money that Willy thinks is enough for his sons to establish something. Matthew Roudane, in his article *Death of a Salesman and the poetics of Arthur Miller* (1997), described Willy’s situation as being, “Caught in a naturalistic world that reduces him to an insignificant speck in the universe, Willy and his soaring inner spirits are tempered by an outer deterministic environment” (83). In fact, Willy truly escaped from a determining condition that he could no more bear with it. He lived for over sixty years a fake person, and now he is faced with his son calling him fake. What Willy had built even in his dreams is now ruined, and therefore death is the solution. He will still be remembered as a hero who sacrificed for his sons.

4.2. *The Zoo Story*

The Zoo Story is about two characters who are determined by their economic and social conditions. Each one responded differently to the determining factors. They go through a strong discussion where they discuss and reveal various restricting elements in their life. The play is about the influence of capitalism on the American society during the post WWII. At such times, people were rarely being themselves, they rather tend to look like what is ideal without thinking and questioning the core of their life-style. They all believed that they are enjoying a free and prosperous life, while Albee is showing something different. The following paragraphs will delve into the determining conditions of the two characters and their response to such conditions.

While watching the play, the sad ending stimulates every audience’s mind to think of the reasons for the factors that created such a scenario. Jerry is dead and Peter is in trouble. However, while going through the play and looking at the conversation between both, Jerry and Peter, the ideas are brighter while the conditions seem darker. Charles

Samuel, in article (1964) argued, “Albee is interested in the miserable beatnik who longs to make contact with the world of money and power (193). He tends to comment that the society which is exhibited by Albee is divided on the world of money and power as well as the world outside money and power. One of the essential topics that Albee conveys is that the world of money and power is also deterministic, probably more than the other world.

Jerry is determined by poor economic condition. He is jobless and does not have any property. His condition could be best described by showing that his pant is amended, since he cannot afford a new one, “(...) He got a piece of my trouser leg, look, you can see right here, where it's mended” (37). Jerry lives in a roaming house which is outside the city. Thus, he does not have the luxury of living in the city, having an independent kitchen and bathroom. Beside this his description for his fellow residents explains more about the poverty his neighbors live through.

In addition to that, Jerry is also suffering from biological issues. He is a gay since his fifteen which is not the preferred condition for him. For instance, he is continuously targeted by the landlady and thus he could not have a partner. In fact, Jerry is suffering from his life fact that there is no one around him, he has no family, nor friends. Jerry is also determined by his past life, the problems between his parents, their early death and the carelessness of his aunt to him. Jerry thrown into the society alone and with nothing. He is still alone and has nothing.

Peter is also determined by various conditions. He is economically doing well. He has a proper house, business and households. Therefore, in the beginning, he looks to have no issues, but in fact he is determined by various conditions which is not according to his real authentic favor. Peter is married to a woman who controlled his life. He wants to have a son, but he cannot. He is socially and biologically determined to having his current wife and two daughters. Peter who is smoking is also threatened biologically to have cancer in the future. Moreover, Peter is also psychologically determined for he cannot fully express himself and he is unaware of his authentic real condition.

4.2.1. Deterministic Life and Society

Jerry and Peter are both, determined by a bigger force which is their social and economic system. Thus, their determining factors mainly come from outside. However,

they are also determined by their personal conditions. Jerry's determining personal determining condition includes his homosexuality and his psychological traumas. He is also determined to be poor, friendless and jobless that are directly influenced by the social and economic conditions. On the other hand, Peter's personal determining factors are being incapable to have a son, or more children and being in his current life-style. Jerry repeatedly comments, "But that's the way the cookie crumbles?" (18), until Peter agrees "Yes ... I guess so" (19), which is an indicator of determined conditions. It is basically how things are!

Jerry has been through various family problems from his childhood, including the death of his parents in an early age and later being out having nothing. This condition very much looks like the situation of the author, Edward Albee who was registered for adoption two weeks after he was born. Jerry is determined by his family condition which is the early death of his mother and his father. Jerry's problem is not only about his parent's death but rather their behavior. They have not filled him enough with care and emotions. They were careless parents addicted on drinking and partying. This is an example of a modern man whose thought is selfishly about his and her own pleasure. Although, much is not mentioned about Jerry's parents, but we can learn deeper from the story of the author Albee. He was also abandoned by his parents because his biological father rejected to have him. Such a social system that people giving birth to children with no prospect and then an economic system that does not provide any public opportunity for the children is an outcome of capitalism and materialistic societies.

This family condition determined Jerry's future to start his life as an adult having nothing, but since he is living in a materialist society within a capitalist system, he is very much affected and the misery continues. Jerry's poverty mentioned is not only due to having no family, or friends, but also because of the influence of the system of money and power. Jerry is outside the system, and thus he has nothing to possess. He is very poor that he either need to live on street or the roaming room, with a stingy landlady. The landlady does not feed her dog that it has become a threat on Jerry. Jerry's economic restrictions are effectively determining his life-style.

Jerry is determined by his biological condition. He gives various indications within the play to signal biological deterministic conditions such as cancer and Peter's fertility condition. However, he also mentions that he is a homosexual person, which is

again has to do with biological determinism. Given the situation of the fifties, Jerry is biologically determined to be a man while he feels differently.

Peter is determined by various restrictions. The difference between Jerry and Peter is that Peter does not look or feel to be determined, while Jerry has the awareness of being determined. Jerry's discussion with Peter reveals many aspects of Peter's life where he is determined to certain social and biological conditions of his life. In the beginning of their conversation, Jerry comments to Peter's smoking, "...what you probably get is cancer of mouth, and then you have to wear one of those things Freud wore ..." (14). This comment on Peter's smoking with reference to Freud is an indication of scientific determinism. Freud is a prominent figure who argued for psychological determinism.

Jerry finds that Peter is determined by his family, because he is following his wife's way of living rather than his own way. He liked to have a dog, but he is actually having a cat as his wife and daughters prefer.

Hm. No dogs? (PETER shakes his head, sadly) Oh, that's a shame. But you look like an animal man. CATS (PETER nods his head, ruefully) Cats! But, that can't be your idea. No, sir. Your wife and daughters?" (20). Through the responses of Peter, it is obvious that he is not happy with the fact, however as Jerry repeats, "that's the way the cookie crumbles. (18)

When Peter mentioned that he is married, Jerry comments, "It isn't a law, for God's sake." (17) which denotes Jerry's negative opinion about family. When Peter wants to go home, he is planned to feed the parakeets and cats which do not actually belong to him. "After all, the parakeets will be getting dinner ready soon. Hee, hee. And the cats are setting the table" (14).

Peter is also determined to no more children and despite the fact that he likes sons, but he has only daughters.

PETER: Well ... naturally, every man wants a son, but...

JERRY: [lightly mocking] But that's the way the cookie crumbles?

PETER: [annoyed] I wasn't going to say that.

JERRY: And you're not going to have any more kids, are you?

PETER: [a bit distantly] No. No more. [Then back, and irksome] Why did you say that? How would you know about that?

JERRY: The way you cross your legs, perhaps; something in the voice. Or maybe I'm just guessing. Is it your wife?

PETER: [furious] That's none of your business! [A silence.] Do you understand? [JERRY nods.

PETER is quiet now.] Well, you're right. We'll have no more children. (Albee, 1960: 16)

The above quote from the play explains a lot how Peter is restricted and in fact he cannot do anything about it. The deterministic dimensions of Peter's life might be normal for any human, less dramatic than the ones of Jerry; however, since he looks to have a perfect life, all kinds of determining factors in his life are interested.

The two characters are both determined, and in fact trapped in the same toils. Although they seem to be totally different, but in actuality Jerry, like Peter is the victim of the capitalist system that has created a bourgeois good-looking person, who is embedded in a concrete life-style far from his own design and wishes. Capitalism on the other side of the coin presents the shred life of Jerry who is cursed by his socio-economic condition, and has been deprived from a suitable life status, and left as destitute. In terms of being determined, the differences between the two characters are like different patterns of the same coin. The first message of Albee is human all suffer from a determined life, not by God, but by the events happened in the past and currently happening around each man.

4.2.2. Deterministic Conditions, Determined Consequences

The mentioned deterministic conditions have consequences and in fact have a source. It's briefly explained above that the main reason for their determining conditions is the capitalist economic system. This is obvious for Jerry, but when it comes to Peter it needs more contemplation. The main question of the play is the determinism for Peter. He is looking a perfect person in the society, but *The Zoo Story* shows another side of his life which tells that he is also determined by the system he is in.

The main difference between Jerry and Peter is that Jerry is outside the system, while Peter is inside the system. To make this clearer, it might be good to compare modern man with an individual who lived in the medieval centuries. Erich Fromm, in his book *Escape from Freedom* (1969), provides the following input in this regard.

*After centuries of struggles, man succeeded in building an undreamed-of wealth of material goods; he built democratic societies in parts of the world, and recently was victorious in defending himself against new totalitarian schemes; yet, as the analysis in *Escape from Freedom* attempts to show, modern man still is anxious and tempted to surrender his freedom to dictators of all kinds, or to lose it by transforming himself into a small cog in the machine, well fed, and well clothed, yet not a free man but an automaton. (XII)*

Fromm alleged that modern man shall either submit to a dictator's agenda or join a socio-economic system. In both cases, modern man is in trouble and play in deterministic environment full of anxiety, uncertainty and conflict. On the other hand, medieval individuals lived in a feudal system running behind their daily income. In today world, as also indicated by Fromm there are systems that have replaced the medieval feudal systems. People outside this system, like Jerry are outside power and money, while

those who are in the system have access to power and money like Peter. The point here is that, joining this economic system does not necessarily provide a free platform. On the contrary, it pushes individuals not to be themselves but to become a small screw in the big machine, as called by Fromm automaton.

Therefore, Jerry and Peter are both determined by the capitalist economic system. Jerry is suffering to be an outsider and is derived from his primitive life, while Peter has joined the system is no more himself but colored like millions of other people. This is the reason, that Jerry looks to feel more freedom than Peter does. Peter is not good in expressing himself, all what he says is carefully expressed as he has practiced this his whole life, while Jerry is spontaneously speaking. Peter says " ... And I'm ... I'm normally ... uh ... reticent..." and then he asserts "I ... I don't express myself too well, sometimes" (Albee, 1960: 19-20). Edward Albee commented about Peter, when interviewed by Stephen Bottoms. And it occurred to me that even though I was fairly happy with *The Zoo Story* when I wrote it, I really didn't do a full job on the character of Peter. Jerry, we know very well. So I'm writing a play about Peter, before he meets Jerry, called *Homelife*. Peter at home with his wife, Ann, and how this affects his reaction to Jerry – to the extent that it does.

(...) The interesting thing about it is that I wrote The Zoo Story about forty-five years ago, which is a long time. (How could I do anything forty-five years ago when I'm only thirty-two now?) But after all those years, I find I'm writing about the character Peter as if it was yesterday. I found I haven't lost contact with him, which is very interesting. At least I don't think I have." (Bottoms, 2005: 231)

Peter is the character who unlike Jerry joined the system is now determined by that. Erich Fromm discussed the different mechanisms that individuals adopt while facing deterministic conditions. Among them he proposes suicide and exit from the society. Erich Fromm introduces a different escape strategy which is more popular in among the normal individuals of the modern societies. He comments, This particular mechanism is the solution that the majority of normal individuals find in modern society. To put it briefly, the individual ceases to be himself; he adopts entirely the kind of personality offered to him by cultural patterns; and he therefore becomes exactly as all others are and as they expect him to be. The discrepancy between "I" and the world disappears and with it the conscious fear of aloneness and powerlessness" (Fromm, 1969: 208-209).

Peter is a perfect example for such a personality. He is not expressing himself and he is acting rather than being an authentic person in his life. Peter has cats because his 2 daughters and wife want. Moreover, Peter is working in the publishing industry and he is

in the park reading a book, but when Jerry asks him for his favorite writers, he literally cannot answer.

JERRY: All right. Who are your favourite writers? Baudelaire and J.P. Marquand?

PETER: [wary] Well, I like a great many writers; I have a considerable (...) catholicity of taste, if I may say so. Those two men are fine, each in his way. [Warming up] Baudelaire, of course (...) uh (...) is by far the finer of the two, but Marquand has a place ... in our ... uh ... national...

JERRY: Skip it.

PETER: I ... sorry. (24)

Peter cannot give the name of a single writer. It might be understandable in a capitalist society for a publisher not to know the name of the writers, but the more interesting point here is that Peter has a book in his hand. Peter is interrupted from reading by Jerry. He does not remember to take a look at the book in his hand and tell the name. Furthermore, when he is asked the question, he feels uncomfortable, and as described by the author “warms up”. Peter definitely responds to Jerry stating, using a complicated cliché stating, “Well, I like a great many writers; I have a considerable ... catholicity of taste, if I may say so” (24).

This is an example of not being himself. Having a book in his hand reading it is not what he as Peter wants to do on this afternoon of Sunday. He never read a line or if he did, it has never been with his mind. What he did on the afternoon of Sunday was to act like millions of other people. Albee very smartly shows the absurdity of the life of Peter through this image. He is reading a book, but cannot name even one writer. The reason for this absurd condition is found in Peter’s cliché response to Jerry. He remembers few words for such questions, to look sophisticated and simply like his other fellow publishing workers. It might be this cliché reply turned his focus on the real condition and the book in his hand.

Albee provided a smart way to exhibit the Peter’s life, by the image of tickling. When Jerry starts to tickle him, Peter is in unrest, anxious and laughs. This image of tickling is by far very close to the image of Peter. He is tickled, and thus determined to laugh with his bright face, but is never happy. When Peter is tickled, he cannot stand, but need to move and he is never resting uncertainly. This is exactly, a modern man who joined the economic system. Such a person is determined by various conditions that the person must continue moving. Moreover, the individual laughs and looks happy, but in fact this is not his true happiness but expressing anxiety of the tickling.

The economic system that determined Peter to lose his true self and led Jerry to finally lose his existence is the capitalist economic system which is prominently

mentioned in the play through referring to words like upper, top and west. While counting what he has, he mentions, “an old Western Union typewriter that prints nothing, but capital letters” (27). This reference to a financial company like Western Union is reference to the powerful controllers of economy and capital letters is a clear reference to the capital system, especially it says prints nothing, which denotes that it has no benefit at all but for the capitalists.

The Zoo Story refers to the system which is resembled to the zoo. Through the play, Jerry keeps the audience and Peter as well to stay with him hoping that he will tell the zoo story. Jerry says, “I went to the zoo to find out more about the way people exist with animals, and the way animals exist with each other, and with people too. It probably wasn't a fair test, what with everyone separated by bars from everyone else” (Albee, 1960: 49). The whole idea is how people exist? Jerry is questioning the system in which people live and exist. He commented that everyone separated by bars which is an image of the zoo where all animals are taken care fed, but put in big cages. This comment denotes the life of human in which people are fed, taken care of but also have bars in front of them. They cannot communicate with each other only if the zoo keeper wants two of the animals fight for the sake of the viewers or make love in order to have new animals. When Peter is prepared to hear the zoo story, Jerry immediately asks, “I told you that. Say, what's the dividing line between upper-middle-middle-class and lower-upper-middle-class?” (Albee,1960: 23). This is a reference of linking the zoo to the human environment, more specifically to the class distinctions in the societies. The zoo, is the determining environment of the humans that drives individuals into different divisions and groups which will all become deterministic factors for the life of the individual.

In the end Jerry tells the story of the zoo, but it is in fact the story of himself meeting Peter;

And now I'll tell you what happened at the zoo. I think (...) I think this is what happened at the zoo (...) I think. I think that while I was at the zoo I decided that I would walk north (...) northerly, rather (...) until I found you (...) or somebody (...) and I decided that I would talk to you (...) I would tell you things (...) and things that I would tell you would (...) Well, here we are. You see? Here we are. But (...) I don't know (...) could I have planned all this? No (...) no, I couldn't have. But I think I did.” (Albee, 1960: 48)

This block quotation from Jerry, denotes that his story is the zoo story, and his main question is that if he did plan all this? Either Jerry has the freedom to act and move, or is determined by higher and super powers. Jerry's comment, “I think I did”, shows his determination for doing something with his full freedom which is as a result exiting the

zoo. It will remain up to Peter, if he will stay in his cage, or he will look for a way to start being himself and challenge the determining factors truly.

The Zoo Story is about a determining system that is resembled to a zoo where people are separated by bars. To further zoom in, it is about a character who is outside the system and heavily burdened by being deprived from the basics of his life. On the other hand, another character who is inside the system, but is also determined by the system. Peter, who is in the system has already taken an escape mechanism which is to become like anyone else. Jerry who does not seem to have much options takes another mechanism to escape the system which is suicide.

The play is about the capitalist economic system and materialistic society that is free from moral values and attempts to paint everyone with the same color. Jerry, being outside such colorings, is trying to wake up his fellow citizen and inform him that he is determined by certain conditions and thus he need to be his true self. Peter is a perfect example of what Erich Fromm (1900-1980) showed, an individual who gain everything by joining the system but lose their true self.

CONCLUSION

In the end, *Death of a Salesman* and *The Zoo Story* portray poignant images of lives entangled by deterministic constraints. Miller and Albee gain inspirations for their narratives of deterministic life, barely from realistics of human existence such as ensnaring by the socio-economic systems that shaped modern society. Though differing in plot, style, and theme, the plays profoundly cover similar explorations of human struggle in a determined life. This unique relevance complements the same message of a shared human strive in certain patterns of social and economic conditions.

Both works unveil the role of deterministic conditions, the dominant socio-economic structures, in occupying the autonomy of the individuals and reduce them to mere relentless machine. These dominant structures act not only as external barriers but as internalized beliefs that enthralls individuals to complying to societal expectations, often costing their true selves. The image of individuals marching from their authentic self-ruling lifestyle towards a materialistic society-driven economically determined style, resembles to what Erich Fromm called “automaton”.

Linda's lament, In the closing parts of the *Death of a Salesman*, over Willy's grave, repeating, “We're free... We're free,” illustrates a tragic irony. While Willy lived struggling, his death marks the moment of freedom. In his world, freedom comes in his death, not in his life which was tormented by the relentless demands of a capitalist system. Willy clutches to a void image of success, consequently ends in a moment when his death makes more value than his life. A value that is derived from material perspectives and a mission that only financial achievements are success. Willy was a man who could enjoy more years with his family enjoying their moments, if he could overcome the social patterns that had wrapped him and his beliefs. Willy's death emphasized the emptiness of a life designed by the pressure of social norms and unrealistic dreams.

Willy wanted Biff to be his dream man, but Biff was shocked by Willy's behavior and consequently lost trust in all the dreams and inspirations of his father. In fact, Biff was also determined by various conditions, but he took a different escape mechanism than Willy. After returning home, in his talks with Happy, Biff explains how fascinating it was to work in a farm. “I just realized it lately, in Nebraska when I herded cattle, and the Dakotas, and Arizona, and now in Texas. It's why I came home now, I guess, because I

realized it. This farm I work on, it's spring there now" (11). This is the realization of Biff to himself and his authentic self. Biff, unlike Willy wanted to take another direction; the direction of his reality. Biff in his talks with Happy, rejects their status quo and shows interest in escaping towards his autonomous choice. He comments, "I spent six or seven years after high school trying to work myself up. (...) business of one kind or another. And it's a measly manner of existence. (...) To suffer fifty weeks of the year for the sake of a two weeks vacation, when all you really desire is to be outdoors, with your shirt off. (...) — that's how you build a future" (10-11). Biff rejected his father's illusory aspirations aimed to material achievements. He went on seeking authenticity in life and chasing what his self is relieved with.

The different reactions to the same dominant socio-economic structure is worth contemplating. While, Willy surrenders and does his best to meet the standards, including suicide, Biff chooses to stay away from the system. In other words, Biff will not live in New York, he will not have refrigerator, American chevy cars and might not care to eat American cheese. He will not wish his sons to become well-known business people as well. Instead, He will live in the countryside, away from the determining world that pushes him to a certain life style. Although, the point is not in the determined life-styles, because both are determined, but which one is according to the true self. Biff's choice of working on a farm is the author's witty way of showing contrast. He did not choose to be a shoemaker but to live the same way peasants lived in the medieval ages. Still, the audience finds it better than his father's choice, which led to suicide.

The Author conveys a message that the socio-economic system which is brought up by capitalism does not free human, but rather restrictions. This deterministic condition places the existence of people like Willy, in danger. Not only due to the economic burden, but also because of the propaganda of the system. Willy, being pushed to join this deterministic difficult system was obligated to color himself according to the society and get a fake shape. This escaping mechanism only worked until he reached his sixties. In addition to losing the future of his sons, his existence also became the victim of his unrealistic dream.

The Zoo Story is about a determining system that is resembled to a zoo where people are separated by bars. To further zoom in, it is about a character who is outside the system and heavily burdened by being deprived from the basics of his life. while,

another character who is inside the system, but is also determined by the system. *The Zoo Story* ends with the suicide of Jerry who is understood by the audience to be a victim of the socio-economic deterministic conditions. His suicide, could be an escaping mechanism, but it was also an outcome of all the constraints that had shaped his life. Peter, who seems to enjoy a decent life, is also determined as known to the audience. At least, he is a part of a big economic system which looks fancy, but inside a cage for human.

The play delves in to the a society in the capitalist system showing inequality. However, the two characters are similar in many aspects, such as age and their freedom. Audience will not recognize the equalities easily because each is on an island. Peter looks younger and like a free man, while Jerry looks older and heavily burdened. The play, explores each character's detailed life and exposes the essence to the audience. Peter is not as free as he understood. He is also determined by many factors, but he is used to the only or the easiest options he has. Such options are such as Sunday afternoon reading in the same park and on the same bench.

On the surface, the play shows the capitalist economic system and materialistic society that is free from moral values and attempts to paint everyone with the same color. Jerry, being outside such colorings, is trying to wake up his fellow citizen and inform him that he is determined by certain conditions and thus he need to be his true self. While delving into details, Erich Fromm's typical example is found. Peter is the individual who gain everything by joining the system but lose their true self. He has no way but to color himself the same as everyone and join the automaton.

This reaseach is complete when both play's conclusions are compared, as the following paragraphs. In *Death of a Salesman*, Willy Loman family are determined by their economic conditions. Moreover, they are also determined by Willy's believes that they must have a business. Although Willy himself and his elder son do not suit business. Willy's employer company is easily firing him after decades of working for the company. In *The Zoo Story*, Jerry is determined by his poverty, joblessness, homosexuality, but is also determined by his social condition. He has no family and no friends. He has had a difficult life, with no clear ties to his parents who died when he was eleven. Another character is Peter who looks to be decent enough that his deterministic conditions are fully covered by his family, good position at a publishing business and possessions.

However, Jerry unveils that that he is determined to having no more children and he is fully scheduled by his family when, what to do.

Willy Loman's main issue is that he is not himself. He is trying to become something that he never got it. He wanted to become businessman, which he could not and he wanted to encourage his son to become a businessman but due to his moral behaviors his elder son, Biff lost trust in his father and thus he never starts business. On the other hand, Peter is also a fake person. He cannot express himself very well and he is acting rather than really moving around. Although, he has a book in his hand, but when Jerry asks him, what is your favorite writer? He has nothing to answer.

What makes these two cases to be better linked, is Erich Fromm's automaton doctrine. He believes that the modern societies pull individuals under many difficulties, restrictions and deterministic conditions. Individuals use an escape mechanism which is to join the system and paint themselves with the dominant color. He alleged that in this case, they lose themselves and they no more have relations between themselves and their I. This doctrine is very well implemented on the characters in both plays. Willy has fully lost himself in the materialistic society. Although, he and his son Biff prefer nature and working for a farm, but Willy is insisting to become successful salesman and his sons to have their own company. He is as fake as he continuously making stories about having a very high income, meeting many important people in the cities he visits as well as making an image of his sons that they are doing big deals while they are jobless. On the other hand, Peter, is also a fake person. He expresses himself with difficulty.

The two plays addressed determinism of the modern man in the capitalist, materialistic societies of America. They portrayed that either people will stay outside the system and live poor or join the system but loose his authenticity. In case of the latter, individuals are supposed to various moral violations towards the society such as Jerry's parents and Willy Loman. In general, the two plays share many similar ideas, mainly they both address the American society suffering from capitalism. They both exhibit how characters submit to the system by loosing themselves and becoming a part of such a big system. Both plays, show immoral behaviors such as betrayal, labor exploitation as well as carelessness towards children.

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CURRICULUM VITAE

Kişisel Bilgiler

Adı ve Soyadı: Nali Yousif BAHAULDDIN

Uyruğu: İraq

Orcid:



Eğitim

Derece	Eğitim Birimi	Mezuniyet tarihi
Yükseklisans	Van Yüzüncü Yıl University – Department of English Language and Literature - American Language and Literature.	2024
Lisans	Salahaddin University - College of Languages - Department of English Language and Literature.	2012

İş Deneyim

Yer

.....

Görev

.....

Yabancı Dil

Arabic and English

Yayınlar

.....

Hobiler



Lisansüstü Tez Orijinallik Raporu

Öğrenci Bilgileri	
Adı-Soyadı	Nali Yousif BAHAULDDIN
Öğrenci No	159201498
Anabilim Dalı	İngiliz Dili ve Edebiyatı Anabilim Dalı
Programı	İngiliz Dili ve Edebiyatı
Statüsü	<input checked="" type="checkbox"/> Yüksek Lisans <input type="checkbox"/> Doktora

Tez Bilgileri	
Başlığı/Konusu	Erich Fromm'un felsefesi ışığında bir inceleme: Arthur Miller'in <i>Death of a Salesman</i> ve Edward Albee'nin <i>The Zoo Story</i> oyunlarında <i>Determinizm</i>
Tez Orijinallik Raporu Bilgileri*	
Sayfa Sayısı (Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümleri)	79
İntihal Tespit Programı	Turnitin
Benzerlik Oranı (%)	06
Tarih	25/11/2024

* Orijinallik raporu, aşağıdaki filtreler kullanılarak oluşturulmuştur:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimedenden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Van Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimizi ve yukarıda vermiş olduğumuz bilgilerin doğru olduğunu beyan ederiz.

Gereğini bilgilerinize arz ederim.

	Danışman	Öğrenci
Adı Soyadı	Dr. Öğr. Üyesi Ömer Aytaç AYKAÇ	Nali Yousif BAHAULDDIN
İmza		
Tarih		06/12/2024