

Death of a Salesman



BACKGROUND INFO

AUTHOR BIO

Full Name: Arthur Asher Miller

Pen Name: Arthur Miller

Date of Birth: October 17, 1915

Place of Birth: New York City

Date of Death: February 10, 2005

Brief Life Story: Arthur Miller was born into a middle-class Jewish family in Manhattan. In the stock crash of 1929, his father's clothing business failed and the family moved to more affordable housing in Brooklyn. Miller was unintellectual as a boy, but decided to become a writer and attended the University of Michigan to study journalism. There, he received awards for his playwriting. After college, he worked for the government's Federal Theater Project, which was soon closed for fear of possible Communist infiltration. He married his college sweetheart, Mary Slattery, in 1940, with whom he had two children. His first play, *The Man Who Had All the Luck* opened in 1944, but Miller had his first real success with *All My Sons* (1947). He wrote *Death of a Salesman* in 1948, which won a Tony Award as well as the Pulitzer Prize, and made him a star. In 1952, Miller wrote *The Crucible*, a play about the 1692 Salem witch trials that functioned as an allegory for the purges among entertainers and media figures by the House Un-American Activities Committee. Miller testified before this committee, but refused to implicate any of his friends as Communists, which resulted in his blacklisting. In 1956 he married the film actress Marilyn Monroe. They were divorced in 1961. His third wife was the photographer Inge Morath. Miller continued to write until his death in 2005.



KEY FACTS

Full Title: *Death of a Salesman*

Genre: Dramatic stage play

Setting: New York and Boston in 1948.

Climax: Biff's speech to Willy at the end of Act Two.

Protagonist: Willy Loman

Antagonist: Howard Wagner; the American Dream that allows Willy and his sons to delude themselves.

HISTORICAL AND LITERARY CONTEXT

When Written: 1948

Where Written: Roxbury, Connecticut

When Published: The Broadway premiere was February 10, 1949. The play was published in 1949 by Viking Press.

Literary Period: Social Realism

Related Literary Works: *A Raisin in the Sun*, a play written by Lorraine Hansberry and produced in 1959, looks at the American Dream through an African-American lens as the Younger family tries to deal with the insurance money they will receive through their grandfather's death. Walter Lee Younger, the patriarch who dreams of owning a liquor store, bears comparison to Willy Loman in his desire to see both himself and his children rise in the world.

Related Historical Events: During the postwar boom of 1948, most Americans were optimistic about a renewed version of the American Dream: striking it rich in some commercial venture, then moving to a house with a yard in a peaceful suburban neighborhood where they could raise children and commute to work in their new automobile. The difference between this and

the nineteenth-century version of the same dream, in which a family or a single adventurer went into America's wilderness frontier and tried to make their fortune from the land itself, reflected the country's economic shift from agriculture to urban industry, and then from manufacturing into service and sales. Charley sums up this process at the end of the play when he says about Willy Loman, "He don't put a bolt to a nut... he's a man way out there in the blue, riding on a smile and a shoeshine."

EXTRA CREDIT

Death of a Simpson: Beleaguered, overweight family man Willy Loman has been the genesis not only of live-action domestic sitcoms like *All in the Family* and *Married with Children*, but animated satires like *The Family Guy* and *The Simpsons*, both of which have made knowing reference to *Death of a Salesman* in various episodes.

Salesman in Beijing: In 1983, the People's Art Theatre in Beijing wanted to put on a Chinese-language production of *Death of a Salesman*. Arthur Miller flew to Beijing and spent six weeks directing the cast, though he only spoke two words of Chinese. He documented his experiences in the book *Salesman in Beijing*, published in 1984 with photographs by his wife, Inge Morath.



PLOT OVERVIEW

Willy Loman, a traveling salesman, returns home to Brooklyn early from a sales trip. At the age of 63, he has lost his salary and is working only on commission, and on this trip has failed to sell anything. His son **Biff**, who has been laboring on farms and ranches throughout the West for more than a decade, has recently arrived home to figure out a new direction for his life. Willy thinks Biff has not lived up to his potential. But as Biff reveals to his younger brother **Happy**—an assistant to the assistant buyer at a department store—he feels more fulfilled by outdoor work than by his earlier attempts to work in an office.

Alone in his kitchen, Willy remembers an earlier return from a business trip, when Biff and Happy were young boys and looked up to him as a hero. He contrasts himself and his sons with his next door neighbor **Charley**, a successful businessman, and Charley's son **Bernard**, a serious student. Charley and Bernard, in his view, lack the natural charisma that the Loman men possess, which Willy believes is the real determinant of success. But under the questioning of his wife **Linda**, Willy admits that his commission from the trip was so small that they will hardly be able to pay all their bills, and that he is full of self-doubt. Even as Linda reassures him, he hears the laughter of **The Woman**, his mistress in Boston.

Charley comes over to see if Willy is okay. While they are playing cards, Willy begins talking with the recently deceased figure of his brother **Ben**, who left home at the age of seventeen and made a diamond fortune in Africa and Alaska. Charley offers Willy a job but Willy refuses out of pride, even though he has been borrowing money from Charley every week to cover household expenses. Full of regrets, Willy compares himself to Ben and their equally adventurous, mysterious father, who abandoned them when they were young. He wanders into his back yard, trying to see the stars.

Linda discusses Willy's deteriorating mental state with the boys. She reveals that he has tried to commit suicide, both in a car crash and by inhaling gas through a **rubber hose** on the heater. Biff, chagrined, agrees to stay home and try to borrow money from his previous employer, **Bill Oliver**, in order to start a sporting goods business with Happy, which will please their father. Willy is thrilled about this idea, and gives Biff some conflicting, incoherent advice about how to ask for the loan.

The next morning, at Linda's urging, Willy goes to his boss **Howard Wagner** and asks for a job in the New York office, close to home. Though Willy has been with the company longer than Howard has been alive, Howard refuses Willy's request. Willy continues to beg Howard, with increasing urgency, until

Howard suspends Willy from work. Willy, humiliated, goes to borrow money from Charley at his office. There he encounters Bernard, who is now a successful lawyer, while the greatest thing Willy's son Biff ever achieved was playing high school football.

Biff and Happy have made arrangements to meet Willy for dinner at Frank's Chop House. Before Willy arrives, Biff confesses to Happy that Oliver gave him the cold shoulder when he tried to ask for the loan, and he responded by stealing Oliver's pen. Happy advises him to lie to Willy in order to keep his hope alive. Willy sits down at the table and immediately confesses that he has been fired, so Biff had better give him some good news to bring home to Linda. Biff and Willy argue, as distressing memories from the past overwhelm Willy. Willy staggers to the washroom and recalls the end of Biff's high school career, when Biff failed a math course and went to Boston in order to tell his father. He found Willy in a hotel room with The Woman, and became so disillusioned about his former hero that he abandoned his dreams for college and following in Willy's footsteps. As Willy is lost in this reverie, Biff and Happy leave the restaurant with two call girls.

When Biff and Happy return home, Linda is furious at them for abandoning their father. Biff, ashamed of his behavior, finds Willy in the back yard. He is trying to plant **seeds** in the middle of the night, and conversing with the ghost of his brother Ben about a plan to leave his family with \$20,000 in life insurance money. Biff announces that he is finally going to be true to himself, that neither he nor Willy will ever be great men, and that Willy should accept this and give up his distorted version of the American Dream. Biff is moved to tears at the end of this argument, which deepens Willy's resolve to kill himself out of love for his son and family. He drives away to his death.

Only his family, Charley, and Bernard attend Willy's funeral. Biff is adamant that Willy died for nothing, while Charley elegizes Willy as a salesman who, by necessity, had nothing to trade on but his dreams. Linda says goodbye to Willy, telling him that the house has been paid off—that they are finally free of their obligations—but now there will be nobody to live in it.



CHARACTERS

Willy Loman - The salesman of the title, and the husband of **Linda**. We never learn what he sells, but he has thoroughly bought into a version of the American Dream in which charisma and luck count for more than diligence or wisdom. All his life, he represents himself to his family as being constantly on the verge of huge success, while privately wondering why he has not risen to the heights that he believes he is capable of reaching. Eventually, this schism between his dreams and reality results in mental collapse, in which he relives significant moments from his past without learning the lessons of that past. He invests all his hope in his sons and is disappointed in the way they have turned out, not realizing that his shallow dream of success has influenced both **Biff's** disillusionment and **Happy's** shallowness. His death represents a final transformation of himself into a commodity—a life insurance policy—for the benefit of his family, whose love he failed to fully recognize while he was still with them.

Biff Loman - **Willy** and **Linda's** elder son. He has always been in the shadow of his father's expectations for him, beginning with his starred career as a high school football player and prospective college student. At that impressionable age, he witnesses Willy's affair with the **The Woman**, which is enough to shake his faith in everything his father has ever told him. When the play begins, he is grasping for answers in his life, having worked as a farm laborer for years and still unable to meet his father's standards of success. In the course of the play, he has the revelation that he, like his father, is not destined for greatness. But he realizes that he can still achieve happiness through his own, simpler version of the American Dream: working with his hands in wide-open spaces, doing the things that fulfill him. He represents Willy's better, more honest nature, which Willy tragically turns away from.

Linda Loman - **Willy's** wife. She remains devoted to him even as he betrays her at two major points during the play: committing adultery with **The Woman** as a younger man, and committing suicide with the deluded belief that he will solve the family's problems by doing so. As the person closest to Willy, she realizes that he is trying to kill himself, and exhorts her sons to show him more

love. However, she is as responsible for his death as any of the other characters, as her encouragement fuels Willy in his doomed pursuit of glory.

Happy Loman - **Willy** and **Linda's** younger son. He is the assistant to an assistant manager at a department store, and is always willing to do whatever is convenient: be duplicitous to his family, take bribes at work, or sleep with the girlfriends of his colleagues. At the end of the play he resolves to carry on Willy's legacy by making as much money as possible, which is a twisted misinterpretation of what Willy's death meant. In the importance that Happy places on getting ahead, and in his readiness to delude himself, he represents the worst aspects of Willy's nature.

Ben Loman - **Willy's** adventurous brother, who has just died in Africa when the play begins. At moments of great stress or doubt, Willy converses with Ben's ghost. Ben is the embodiment of the most old-fashioned aspect of the American Dream, the idea that a man can set out into the wilderness by himself and come back wealthy. Willy regrets not following Ben's path and testing himself against rugged natural settings. Yet he barely knew Ben, and Ben showed contempt for him on his few visits to Willy's home.

Charley - **Willy's** neighbor, a steady businessman. He is a constant friend to Willy through the years, though Willy is quick to take offense whenever Charley tries to bring Willy's unrealistic dreams down to earth. Charley foresees Willy's destruction and tries to save him by offering him a job. He gives the final elegy about what it meant for Willy to live and die as a salesman.

Bernard - **Charley's** son, he is studious and hardworking. As a boy in high school, he warns **Biff** not to flunk math, a warning both **Biff** and **Willy** ignore. He grows up to be a successful lawyer who is about to argue a case before the Supreme Court.

The Woman - **Willy's** mistress in Boston, during the time that **Biff** and **Happy** were in high school. She is a secretary to one of the buyers, and picked Willy as a lover because, it seems, she is able to exploit him for gifts.

Howard Wagner - **Willy's** boss and the son of Frank Wagner, who founded the company for which Willy works. A cold, selfish man, he inherits his success without building anything himself. He refuses to take the personal association between Willy and his father into account when he tells Willy there is no place for him at the New York office. He represents the new, impersonal face of the sales business.

Stanley - A waiter at Frank's Chop House, who is friendly with **Happy** but has sympathy for **Willy's** plight.

Miss Forsythe - A call girl **Biff** and **Happy** met at Frank's Chop House.

Letta - A call girl friend of **Miss Forsythe**.

Jenny - **Charley's** secretary.

Bill Oliver - **Biff's** former boss. Though crucial to the plot, he doesn't appear onstage.



THEMES

In LitCharts each theme gets its own color. Our color-coded theme boxes make it easy to track where the themes occur throughout the work.

THE AMERICAN DREAM

The American Dream that anyone can achieve financial success and material comfort lies at the heart of *Death of a Salesman*. Various secondary characters achieve the Dream in different ways: **Ben** goes off into the wilderness of Alaska and Africa and lucks into wealth by discovering a diamond mine; **Howard Wagner** inherits his Dream through his father's company; while **Bernard**, who seemed a studious bore as a child, becomes a successful lawyer through hard work. **Willy Loman's** version of the Dream, which has been influenced by his brother Ben's success, is that any man who is manly, good looking, charismatic, and well-liked deserves success and will naturally achieve it.

Over the course of his lifetime, Willy and his sons fall short of the impossible standards of this dream. But the real tragedy of the play is not that Willy fails to achieve the financial success promised in his American dream, but rather that he buys into the dream so thoroughly that he ignores the tangible things

around him, such as the love of his family, while pursuing the success he hopes will bring his family security. By sacrificing himself at the end of the play in order to get his family the money from his life insurance policy, Willy literally kills himself for money. In the process, he demonstrates that the American dream, while a powerful vehicle of aspiration, can also turn a human being into a product or commodity whose sole value is his financial worth.

FATHERS AND SONS

The central conflict of the play is between **Willy** and his elder son **Biff**, who showed great promise as a young athlete and ladies' man, but in adulthood has become a thief and drifter with no clear direction. Willy's other son, **Happy**, while on a more secure career path, is superficial and seems to have no loyalty to anyone.

By delving into Willy's memories, the play is able to trace how the values Willy instilled in his sons—luck over hard work, likability over expertise—led them to disappoint both him and themselves as adults. The dream of grand, easy success that Willy passed on to his sons is both barren and overwhelming, and so Biff and Happy are aimless, producing nothing, and it is Willy who is still working, trying to plant seeds in the middle of the night, in order to give his family sustenance. Biff realizes, at the play's climax, that only by escaping from the dream that Willy has instilled in him will father and son be free to pursue fulfilling lives. Happy never realizes this, and at the end of the play he vows to continue in his father's footsteps, pursuing an American Dream that will leave him empty and alone.

NATURE VS. CITY

The towering apartment buildings that surround **Willy's** house, which make it difficult for him to see the stars and block the sunlight that would allow him to grow a garden in his back yard, represent the artificial world of the city—with all its commercialism and superficiality—encroaching on his little spot of self-determination. He yearns to follow the rugged trail his brother **Ben** has blazed, by going into the wildernesses of Africa and Alaska in search of diamonds, or even building wooden flutes and selling them on the rural frontier of America as his father did. But Willy is both too timid and too late. He does not have the courage to head out into nature and try his fortune, and, anyway, that world of a wild frontier waiting to be explored no longer exists. Instead, the urban world has replaced the rural, and Willy chooses to throw his lot in with the world of sales, which does not involve making things but rather selling oneself.

Biff and **Happy** embody these two sides of Willy's personality: the individualist dreamer and the eager-to-please salesman. Biff works with his hands on farms, helping horses give birth, while Happy schemes within the stifling atmosphere of a department store. While Willy collects household appliances and cars, as the American Dream has taught him to do, these things do not ultimately leave him satisfied, and he thinks of his own death in terms of finally venturing into nature, the dark jungle that the limits of his life have never allowed him to enter.

ABANDONMENT AND BETRAYAL

Inspired by his love for his family, **Willy** ironically abandons them (just as he himself was abandoned by his father when he was three). The tragedy of Willy's death comes about because of his inability to distinguish between his value as an economic resource and his identity as a human being. **The Woman**, with whom Willy cheats on Linda, is able to feed Willy's salesman ego by "liking" him. He is proud of being able to sell himself to her, and this feeling turns to shame only when he sees that by giving stockings to The Woman rather than **Linda**, he is sabotaging his role as a provider. He doesn't see that his love, not material items, is the primary thing Linda needs from him.

The link between love and betrayal is present throughout the play: part of Biff's revelation at the play's end is that Willy has betrayed him by encouraging him to settle for nothing less than greatness, thus making the compromises of the real world impossibly difficult. Happy, and even Linda, also betray Willy out of a kind impulse to not shake him out of his illusions, which forces Willy's fragile mind to deal alone with the growing discrepancy between his dreams and his life.



SYMBOLS

Symbols appear in **red text** throughout the Summary & Analysis sections of this LitChart.

RUBBER HOSE

The **rubber hose** is a symbol of **Willy's** impending suicide. **Linda** finds it hidden behind the fuse box in the cellar, and the "new little nipple" she finds on the gas pipe of the water heater leads her to the conclusion that Willy had planned to inhale gas. Like Willy's other attempted method of suicide—driving off the road in the car he uses to travel to work—the rubber hose points how the conveniences such as the car and water heater that Willy works so hard to buy to afford might, under their surface, be killing him.

STOCKINGS

During his affair with **The Woman**, **Willy** gives her the intimate gift of **stockings**. **Biff's** outburst at discovering Willy with The Woman—"You gave her Mama's stockings!"—fixes the stockings in Willy's mind as a symbol of his betrayal. He has let his wife down emotionally, and he is siphoning the family's already strained financial resources toward his ego-stroking affair.

SEEDS

"I don't have a thing in the ground!" **Willy** laments after both his sons abandon him in Act 2. The sons he has cultivated with his own values have grown to disappoint him, none of his financial hopes have borne fruit, and he is desperate to have some tangible result of a lifetime of work. By planting vegetable seeds, he is attempting to begin anew. But as **Linda** gently reminds him, the surrounding buildings don't provide enough light for a garden. Willy's attempt to plant the vegetable **seeds** at night further reinforces the futility of his efforts.

FLUTE

The **flute** music that drifts through the play represents the single faint link **Willy** has with his father and with the natural world. The elder Loman made flutes, and was apparently able to make a good living by simply traveling around the country and selling them. This anticipates Willy's career as a salesman, but also his underused talent for building things with his hands, which might have been a more fulfilling job. The flute music is the sound of the road Willy didn't take.



QUOTES

The color-coded boxes under each quote below make it easy to track the themes related to each quote. Each color corresponds to one of the themes explained in the Themes section of this LitChart.

ACT ONE QUOTES

Act One Quotes

I have such thoughts, I have such strange thoughts.



Act One Quotes

Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it.



Act One Quotes

It's a measly manner of existence. To get on that subway on the hot mornings in summer... To suffer fifty weeks a year for the sake of a two-week vacation, when all you really desire is to be outdoors, with your shirt off. And always to have to get ahead of the next fella. And still - that's how you build a future.



Act One Quotes

Manufacturers offer me a hundred-dollar bill now and then to throw an order their way. You know how honest I am, but it's like this girl, see. I hate myself for it. Because I don't want the girl, and, still, I take it and - I love it!



Act One Quotes

And they know me, boys, they know me up and down New England. The finest people. And when I bring you fellas up, there'll be open sesame for all of us, 'cause one thing, boys: I have friends.



Act One Quotes

Linda: Willy, darling, you're the handsomest man in the world—

Willy: Oh, no, Linda.

Linda: To me you are. The handsomest.



Act One Quotes

The man knew what he wanted and went out and got it! Walked into a jungle, and comes out, the age of twenty-one, and he's rich! The world is an oyster, but you don't crack it open on a mattress!



Act One Quotes

Never fight fair with a stranger, boy. You'll never get out of the jungle that way.



Act One Quotes

Gotta break your neck to see a star in this yard.



Act One Quotes

I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper... But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person.



Act One Quotes

Remember how he waved to me? Right up from the field, with the representatives of three colleges standing by? And the buyers I brought, and the cheers when he came out - Loman, Loman, Loman! God Almighty, he'll be great yet.



ACT TWO QUOTES

Act Two Quotes

Willy: Your father came to me the day you were born and asked me what I thought of the name of Howard, may he rest in peace.

Howard: I appreciate that, Willy, but there just is no spot here for you.



Act Two Quotes

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. Things were sad on a lotta trains for months after that.



Act Two Quotes

Bernard: But sometimes, Willy, it's better for a man just to walk away...

Willy: But if you can't walk away?

Bernard: I guess that's when it's tough.



Act Two Quotes

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.



Act Two Quotes

Funny, y'know? After all the highways, and the trains, and the appointments, and the years, you end up worth more dead than alive.



Act Two Quotes

I even believed myself that I'd been a salesman for him! And he gave me one look and - I realized what a ridiculous lie my whole life has been!



Act Two Quotes

But it'll go on forever!

Dad is never so happy as when he's looking forward to something!



Act Two Quotes

She's nothing to me, Biff. I was lonely, I was terribly lonely.

You - you gave her Mama's stockings!



Act Two Quotes

I've got to get some seeds, right away. Nothing's planted. I don't have a thing in the ground.



Act Two Quotes

Will you let me go, for Christ's sake? Will you take that phony dream and burn it before something happens?



Act Two Quotes

The jungle is dark but full of diamonds, Willy.



REQUIEM QUOTES

Requiem Quotes

No man only needs a little salary.



Requiem Quotes

There were a lot of nice days. When he'd come home from a trip; or on Sundays, making the stoop; finishing the cellar; putting on the new porch... You know something, Charley, there's more of him in that front stoop than in all the sales he ever made.



Requiem Quotes

He had the wrong dreams. All, all wrong.



Requiem Quotes

He don't put a bolt to a nut, he don't tell you the law or give you medicine. He's a man way out there in the blue, riding on a smile and a shoeshine... A salesman is got to dream, boy. It comes with the territory.



Requiem Quotes

I made the last payment on the house today. Today, dear. And there'll be nobody home.



SUMMARY & ANALYSIS

The color-coded boxes under "Analysis & Themes" below make it easy to track the themes throughout the work. Each color corresponds to one of the themes explained in the Themes section of this LitChart.

ACT 1

The curtain rises on **Willy Loman's** house in Brooklyn. The house, with its small backyard, looks fragile next to the tall apartment buildings that surround it. A soft **flute** melody is playing in the background. It is a Monday evening.

Home ownership is a central pillar of the American Dream. But Willy's house has been overwhelmed by the city, just as Willy is himself overwhelmed by the pressures on him.



Willy Loman returns home from a sales trip, carrying two suitcases of merchandise. He is exhausted, or as he puts it, "tired to the death." **Linda Loman**, who is in bed, comes out to see him. She wonders why he is home early.

The product Willy sells is never revealed, highlighting that what a salesman must really sell is himself. Willy's statement hints at the spiritually and materially unrewarding nature of his job.



Willy tries to avoid talking about the reason for his early return. When **Linda** presses him, he admits that he lost his concentration while driving and nearly drove off the road. He explains that he opened the windshield of his car to enjoy the scenery and warm air, and became too lost in his dreams to drive.

Opening the windshield signifies Willy's connection to nature, which his city-living, car-driving sales job interferes with. Willy's dreams, rather than motivating him, steer him off course.



Linda brings up what is clearly an old argument between them: she wants him to work in New York, closer to home. But **Willy** responds that he is a vital salesman in the New England area. He points out that he opened up this market to his company, though he adds that now the founder of the company is dead and his son, **Howard Wagner**, does not appreciate Willy's history of service.

Willy's remarks about his importance as a salesman must be taken with a grain of salt: a salesman as successful as he claims to be would likely be better off than he is. Nevertheless, he has strived for success, only to be betrayed by his former boss's son, who inherited success.



The conversation turns to Willy and Linda's grown sons, **Happy** and **Biff**, who are upstairs sleeping after a double date. Biff has been working as a farm laborer all over the West, and has returned home for a visit. **Willy** had fought with Biff a day earlier about the fact that Biff has been content with low-paying manual work for ten years. While criticizing Biff to **Linda**, he calls Biff a lazy bum and then contradicts himself, praising Biff as a hard worker.

Willy's contrasting statements on Biff's work ethic show how his hopes for Biff have been dashed, but also his capacity for self-delusion. He can't accept that Biff has turned out to be something other than a great man of the world because he can't let go of his American Dream of huge success for himself and his sons.



Linda convinces **Willy** to go downstairs to the kitchen so that he won't wake the boys. **Happy** and **Biff**, who are already awake, wonder if Willy has had another car accident.

Willy's car accidents, at this stage of the play, seem to point to his increasing age and physical fragility. As the play progresses, they will come to mean more.



Recalling his argument with **Willy**, **Biff** says that he doesn't know what he is supposed to want. He has tried following his father's salesman path and briefly worked as a shipping clerk, but he felt too constrained. He tells **Happy** how inspiring and beautiful it is to see a new colt born on the farm where he works. Then he admits to **Happy** that he has come home because he feels he has been wasting his life and needs a new direction.

The original American Dream involved proving and making a life for yourself by heading out into the wilds of nature, as Willy's father and older brother Ben did, and as Willy himself sometimes wishes he did. But Willy raised Biff to value financial success above all else, and so Biff wonders whether it is wrong to not make money.



Happy, who works at a department store, declares that he is not content either. He claims to feel guilty about his unethical behavior: sleeping with the girlfriends of higher executives and then attending their weddings, and taking bribes from manufacturers to put their items on display.

Happy has inherited Willy's dream of success in sales. Less favored than Biff by Willy when the boys were young, Happy now tries to emulate the examples of aggressive sexuality and dishonesty that Biff displayed as a boy.



Biff decides he will ask his old employer, **Bill Oliver**, for some money to start a ranch, though he worries that Oliver still blames him for some basketballs that went missing when Biff worked there. **Happy** is encouraging, and reminds Biff that he is well liked. The boys are embarrassed to hear **Willy** downstairs talking to himself, and try to go to sleep.

Biff aims to win his father's approval while staying true to himself. He tries to reconcile both sides of the American Dream: doing the outdoor work he loves and also profiting as a ranch owner. Happy thinks that being well liked guarantees success.



In the kitchen, **Willy** is lost in a memory, which is acted out onstage. He is remembering a time when **Biff** and **Happy**, as young boys, helped him wash the car. **Happy** tries to get **Willy's** attention, but **Willy** is focused on **Biff**, who is playing with a new football. When **Willy** asks where he got it, **Biff** says he stole it from the locker room. **Willy** laughs, saying that if anyone less popular than **Biff** took that ball, there would be an uproar. He then goes on to tell the boys how well liked he is when he goes on business trips: he has coffee with the Mayor of Providence, and the police protect his car on any street in New England. He says he will soon open a bigger, more successful business than that owned by their neighbor, **Charley**, because he is better liked than **Charley**.

Throughout the play Willy gets lost in his memories. At first it seems these memories of better times provide him with solace. But it quickly becomes clear that the memories actually trace the seeds of his and his family's present troubles. Here, Willy clearly favors Biff over Happy, and also clearly instills in his sons the idea that being well-liked is more important than character. To make himself look successful, he lies to his sons about his stature as a salesman on the road.



Bernard, **Charley's** son, enters. He wonders why **Biff** has not come over to study math with him. **Biff** is close to flunking the subject, and **Willy** orders **Biff** to study, but is quickly distracted and impressed by the University of Virginia logo **Biff** has printed on his sneakers. **Willy** reasons that with scholarships to three universities, **Biff** can't fail. When **Bernard** leaves, **Willy** asks if he is well liked. His sons respond that **Bernard** is "liked," but not "well liked." **Willy** tells his sons that no matter how well **Bernard** does in school, he doesn't have the charisma to make it in the business world, but that the **Lomans** do.

In emphasizing "well liked" as the most desirable quality for success, Willy places a higher premium on outward projection than inner strength of character. He dismisses Bernard's hardworking attitude, and implies to his sons, through his disinterest in Biff's issues with math class and his talk of charisma, that they naturally deserve success, and that it will come easily to them.



A younger version of **Linda** enters. She asks **Willy** how much he sold on his trip. At first, he claims he made \$1,200. **Linda** calculates his commission and is excited at the high figure. **Willy** then backs off, amending the amount down to \$200. The underwhelming commission from this is \$70, which is almost entirely swallowed up by what the family owes on their appliances and the car.

Willy's lie again shows his need to make himself look successful. Linda's excited response shows her willingness to believe in him despite his exaggerations. The endless payments on their possessions hint at how Willy and his family have become slaves to his dream of material comfort.



Sobered by the tiny amount that he has earned, **Willy** now worries to **Linda** that people don't seem to like him, which is stopping him from getting ahead. He wonders whether he talks and jokes too much, and confides that once he hit a fellow salesman because he overheard the man making fun of his weight. **Linda** tells him with fervor that, to her, he is the handsomest man in the world. **Willy** replies that **Linda** is his best friend and that he misses her badly when he's on the road.

Linda's love for Willy is steadfast, and isn't based on the money he makes. Willy fails to see this, however, and except for occasional moments like this one in which he admits his vulnerability, he is always trying to confidently "sell" himself, even to his family. His job also takes him away from his family, so that he is seldom around.



As **Willy** says these words to **Linda**, **The Woman's** laughter is heard from the darkness of another part of the stage. The scene shifts, and now **Willy** is flirting with **The Woman**, a secretary for a buyer at one of the stores in **Willy's** territory, in a hotel room. She tells him that she picked him out from all the salesmen. He is extremely flattered. She thanks him for the **stockings** he has given her as a gift, and promises that when he returns she will make sure he gets to see the buyers.

The Woman's appearance in Willy's memory at this moment, along with his flattered response to her, suggests that loneliness and insecurity spurred him into the affair. The Woman's ghostly laughter suggests how his betrayal of Linda haunts him. Also notice how, in contrast to Linda's unconditional love, his relationship with The Woman seems almost like a financial transaction of gifts for sex and access.



Willy returns to his conversation with **Linda**, who is mending her stockings. **Willy** becomes upset, and orders her to throw the old stockings out. He says that he refuses to let his wife wear an old pair of stockings.

Linda mending stockings reminds Willy that he has betrayed Linda on both emotional and financial fronts.



Willy's memories build to a crescendo. **Bernard** runs through, begging **Biff** to study for the upcoming exam. Willy tells Bernard to just give Biff the answers. Bernard refuses, then advises Biff to return the football. **Linda** complains that she has heard that Biff is too rough with the girls from school, and that their mothers are afraid of him. Willy responds that he will whip Biff when he finds him, but then becomes angry and defends Biff as someone with spirit and personality. To himself, he wonders why Biff is stealing footballs.

Willy's memories reveal how the values with which he has raised Biff have made Biff come to consider himself exceptional and entitled to whatever he wants regardless of how hard he works or whether it harms others. Willy doesn't want to confront the more troubled side of Biff's nature. He'd rather believe Biff has failed him rather than that he's failed Biff as a father.



Happy comes downstairs, distracting **Willy** from his memories. Happy tries to convince Willy to come upstairs and go to bed. Willy wonders aloud why he didn't go to Alaska with his brother **Ben**, who started with nothing and made it rich by discovering a diamond mine in Africa.

Ben is Willy's idealized version of the American Dream: an adventurer who struck out into the wilderness and became fabulously wealthy. He regrets settling for his "lesser" dream of becoming a successful salesman.



Charley, who has heard the voices in Willy's house, comes over from next door to see if **Willy** is all right. The two men play cards. Charley suspects from Willy's early arrival home that work is not going well for him, and offers him a job. Willy refuses, taking this friendly offer as an insult to his abilities as a salesman.

Willy refuses Charley's offer because he thinks that a man must be self-sufficient, as Ben was. He also sees accepting the offer as giving up on his dream. He can't bear to give up on the dream that is the only thing he has left, even if the dream itself is the cause of his problems.



Willy asks **Charley** what he thinks of the new ceiling Willy has put up. Charley shows interest, but Willy quickly turns on him, mocking Charley because he can't handle tools.

Like his flute-making father, Willy enjoys making things. But his salesman job involves creating nothing and selling only himself. His regret and insecurity at having given up on that aspect of himself are evident in his nasty treatment of Charley.



In a kind of daydream, Willy's rugged, dignified older brother **Ben** appears onstage. **Willy** tells **Charley** that **Ben** died only a few weeks ago, in Africa. In his grogginess, he talks to Charley and Ben at the same time. He becomes confused, and accuses Charley, who has just won a hand, of playing the game wrong. Charley leaves, angry at the insult from Willy and disturbed that Willy is talking to his dead brother as if he is in the room.

Ben is the ideal of everything that Willy wishes he was: wealthy, strong, and manly. Yet his appearance in Willy's dreams coupled with Willy's bullying treatment of Charley (and his disregard for Charley's skill at cards) suggests that Ben may not be that great an example to follow.



Now alone, **Willy** remembers a time when **Ben** visited the house. In the memory, the two of them discuss their family history with Linda. Ben left home when Willy was nearly four years old to look for their father, who had abandoned them and gone to Alaska. His sense of geography was so poor, however, that he ended up in Africa and made a fortune in the diamond mines. Willy and **Linda** are impressed.

Willy was abandoned by both his father and older brother, foreshadowing his own final act of the play. The ludicrous luck that led to Ben's success has warped Willy's sense of what's important. Now he sees luck and charisma as more important than such things as Charley's lifetime of work.



Willy calls **Biff** and **Happy** into the room and asks **Ben** to tell them about their grandfather. Ben describes "a very great and a very wild-hearted man," who traveled through America in a wagon with his family, selling the flutes that he made. He says that their father made more money in a week than Willy will make in a lifetime.

Willy sees the gap between himself and his father, a craftsman whose product—or so the flute music in the play's score suggests—has outlived him. Notice how Ben bullies and mocks Willy, just as Willy bullied and mocked Charlie.



Willy boasts that his sons are also rugged. To test his claim, **Ben** begins to mock-wrestle with **Biff**, and then trips the boy and threatens him by hovering the point of his umbrella over Biff's eye. He gives Biff this lesson: never fight fair with a stranger. Willy, still anxious to impress Ben even though by now **Linda** is afraid of Ben, tells him that the family hunts snakes and rabbits in Brooklyn.

Willy desperately needs the approval of Ben, who was a father figure to him. But Ben is here revealed as a cruel, nasty man, and so Willy's desire to emulate Ben makes Willy a bully too. Willy's mentions hunting in Brooklyn to display his "wild" side, but Brooklyn is no Alaska.



A younger **Charley** enters and warns **Willy** not to let his sons steal any more from the construction site nearby. Willy, still trying to impress **Ben**, brags that his sons are fearless characters. Charley counters that the jails are full of fearless characters. Ben laughs at Charley, and says that so is the stock exchange. Before leaving to catch his train, Ben praises Willy on how manly his boys are. Willy, pleased, asks Ben what he should teach his boys about life. Ben repeats his own success story. Willy is left with the idea that to succeed is to walk into a jungle and come out rich.

Willy's ideas about the traits necessary for success are directly traceable to Ben, even though to the audience Ben now comes across as a blowhard who doesn't recognize the role that dumb luck played in his own success. Willy then passes on these traits to his own sons: in the belief that they will make them successes. Instead of correcting Biff's recklessness and dishonesty, he praises it.



Willy wanders out into the back yard, still talking to the ghosts from his past. He tries to look up into the sky, but can't see anything because of the big buildings crowding in from all sides. He says: "Gotta break your neck to see a star in this yard."

In searching the sky, Willy yearns to reconnect with the natural world, but the constrained life he has chosen prevents this. His comment foreshadows that death is the only way he can escape the trap he has created for himself.



Linda, who has heard **Willy** talking to himself, comes to the door to the backyard and asks him to come to bed. He responds by asking what happened to the diamond watch fob Ben had given him. She reminds him that he pawned it thirteen years ago, for **Biff's** radio correspondence course.

Willy has sacrificed his connections to his brother and to the natural world in order to try to give everything to his sons. But unlike Charley, who gives his son love and a solid example, he only ever gives his sons money and dreams of easy success.



Willy leaves to go on a walk, though he is in his slippers. **Biff** and **Happy** join **Linda** downstairs and the three of them have a worried conversation about Willy's mental health. Linda asks Biff why he fights with his father all the time, and whether he has come home to stay. Biff avoids committing. Linda tells him that one day he will return home, having been away, and won't recognize her or Willy anymore. She demands that he respect Willy.

Linda, as the closest person in Willy's life, consistently acknowledges his humanity and worth. Biff sees only the discrepancy between the persona Willy projects and the actual realities of Willy's life, and looks at Willy more with pity than love. He also resents that Willy saddled him with lofty expectations that he could never fulfill.



Biff angrily responds that **Willy** never respected her. Linda counters that Willy may not be a great man, but he is a human being, and deserves to have attention paid to him. He has lost his salary, she reveals, and is working only on commission. Nobody will buy from him anymore, and he borrows fifty dollars a week from **Charley** and claims it is his salary. She tells her sons that Willy has worked all his life only for their benefit.

By advocating that "attention must be paid" to Willy, Linda is voicing one of the play's central ideas: that dramatic tragedy can befall not only a great man, but a small man. Though Willy is not regarded by the world as a hero, his dreams are large enough that their collapse is tragic.



Linda says that **Biff** and **Happy** have been ungrateful to their father. She says that Happy is a "philandering bum," and that Biff has been remiss as a son. Feeling guilty, Biff angrily offers to stay in his old room, in a city that he hates, to get a job and help her and Willy cover their expenses. Linda just asks him to stop fighting with Willy all the time, and reveals that Willy's car accidents weren't actually accidents: he has been trying to kill himself. She mentions a woman who witnessed the last accident. Biff mishears and thinks that she is talking about **The Woman**.

Linda is the only clear-eyed member of the Loman family. She cares about love and family, not the American Dream, and so she can see the other members of the family for what they really are. Biff's mishearing "The Woman" hints at a buried secret in Willy and Biff's past that explains why Biff's adult attitudes toward Willy have changed so much from the adulation he showed Willy as a child.



Finally, **Linda** tells the boys that she found a **rubber hose** behind the fuse box in the basement, and a new nipple on the gas pipe of the water heater, which she thinks means that **Willy** had tried to asphyxiate himself. **Biff** decides that though he hates the business world, it will be best for his family if he stays home and tries to make another go of it.

The stark reality that Willy is trying to bring about his own death is what finally moves Biff to take his father seriously. He realizes that the only way he can help his father is to fulfill his father's dreams for him, even if he doesn't share those dreams.



When **Willy** enters, having overheard his family arguing about him, **Biff** tries to joke, saying that Willy might whistle in an elevator. Willy takes offense, thinking that Biff is somehow calling him crazy, and declares that he is still a big shot among salesmen.

Willy's ego is too fragile to accept even the smallest jabs of humor. He responds to every slight by trying to make himself look big and powerful, instead of looking for support in his family.



To diffuse **Willy's** anger, **Happy** announces that **Biff** is going to ask his old boss **Bill Oliver** to ask for stake money to start a business. Willy is intrigued. On the spot, Happy comes up with the idea that he and Biff, both athletes, will start a sporting goods company and hold exhibition events in which the brothers will participate to promote it.

Willy and Happy are both younger and neglected sons, and each would do anything to make their distant (or absent) fathers proud. Though Happy's idea is absurd, it reawakens Willy's dreams, and, therefore, his confidence.



Excited by the sporting goods idea, which they call the "Florida idea," **Willy** gives advice to **Biff** regarding the interview. He tells Biff that he should walk into the office very seriously, then changes his mind and tells him he should walk in with a big laugh. He also tells Biff not to pick up anything that might fall off **Oliver's** desk, because that's a job for an office boy. But when **Linda** tries to offer advice, Willy keeps shushing her. Biff gets angry at his father, and the two of them once again start to argue, but they manage to reconcile slightly before Willy goes to sleep.

Willy doesn't give advice about how to plan and run a sporting goods store. Instead he tells Biff how to "sell" himself to Oliver. Willy's job as a salesman has so consumed him that he believes that how you sell yourself, not skill or work ethic, is all important. Yet even in the Loman's excitement about the idea, the macho values Willy learned from Ben, this time regarding the knowledge of women, cause strife in the family.



In bed that night, **Linda** asks **Willy** what **Biff** has against him, and reminds him to ask **Howard Wagner** for a sales position in New York. He tells her he is too tired to talk. **Biff**, meanwhile, searches in the basement and is horrified to find the **rubber hose** behind the heater. He takes it and goes upstairs to bed.

Willy continues to refuse to face his past betrayal of his family, or the failure of his career. He prefers to dream than face reality. By taking the hose, Biff presents himself as the one person who can save his father.



ACT 2

When **Willy** wakes the next morning, **Biff** and **Happy** have already gone, and **Linda** tells Willy that Biff is on his way to see **Bill Oliver**. Excited by the prospects of the "Florida idea," Willy tells Linda that he wants to buy some **seeds** and plant a garden in the backyard. Linda is overjoyed at Willy's high spirits, but laughingly reminds him that their yard doesn't get enough sun to support a garden. Willy jokes that they'll just have to get a country house.

Willy's desire to plant seeds at this hopeful moment symbolizes a number of things. It shows his desire to reconnect with nature, his need to create something tangible, and his dream of raising thriving sons. Linda's laughing response hints that Willy's hopes will go unfulfilled, but Willy just responds with even more grandiose dreams.



Linda then reminds Willy to ask **Howard Wagner** for a salaried non-traveling position in New York. She also tells him to ask for an advance to cover their last payment on their twenty-five year home mortgage, as well as payments on their refrigerator and Willy's life insurance premium. He agrees.

Willy's dreams can never withstand his financial reality. Yet notice that he and Linda have almost succeeded in one aspect of the American Dream—home ownership. Yet Willy seems uninterested. He's already dreaming of more.



Before **Willy** leaves, **Linda** tells him that the boys want to take him to a fancy dinner at Frank's Chop House, a steak restaurant in Manhattan. Willy is elated, but just then notices a **stocking** in Linda's hand. He tells her not to mend stockings, at least not while he's around.

A fancy dinner with his sons is a dream come true for Willy—a sign that his sons, and therefore he, are successful. But the repetition of Willy and Linda's stocking conversation hints that Willy hasn't dealt with shame or consequences of his infidelity.



Right after **Willy** leaves, **Linda** answers a phone call from **Biff**. She tells him what she thinks is good news: that the **rubber hose** Willy attached to the gas heater is gone, implying that he took it away himself. She is disappointed to hear that Biff was the one who removed it the night before.

In the presence of Willy's infectious good mood, Linda had allowed herself a dream of her own: that Willy has given up suicide.



Willy arrives at **Howard Wagner's** office, and timidly enters. Howard is playing with a wire recorder he bought for dictation, but has been using to record his own family. He makes Willy listen to his daughter whistling, his son reciting state capitals, and his shy wife refusing to talk. Willy tries to praise the device, but Howard shushes him. Howard then tells Willy he should get one of the recorders, as they only cost a hundred and fifty dollars. Willy promises to do just that.

The wealthy Howard doesn't respect Willy—shushing Willy just as Willy shushed Linda. He is more interested in his toy than in Willy, and doesn't realize, or care, that what he paid for that toy would lift Willy and his family out of financial trouble. Willy, meanwhile, continues to sell himself as a successful man.



When **Howard** gets around to asking why **Willy** isn't in Boston, Willy explains that he doesn't want to travel anymore. He asks Howard for a salaried job at the New York office for \$65 a week. Howard says no position is available, and looks for his lighter. Willy finds the lighter and hands it to Howard, and, growing desperate, reminds Howard that he helped name him. Willy lowers his salary requirement to fifty dollars a week, but Howard reiterates that there's no position.

Howard inherited his position from his father, who built his company in part on Willy's labor. But Howard sees as outdated the system of loyalty and personal connections in which Willy has put total faith. When Willy hands Howard the lighter, he breaks his own advice to Biff about never handing anything to Oliver.



Willy tells a story of a salesman who inspired him, Dave Singleman. Dave sold until he was eighty-four, going into hotel rooms and contacting buyers by phone. He died "the death of a salesman," alone in a train compartment, but was mourned by hundreds of salesmen and buyers. As a young man, Willy had wanted to go to Alaska and try to strike it rich like his father and brother, but Dave's success and respected position convinced Willy that selling was honorable, full of potential, and "the greatest career a man could want." He complains to **Howard** that there is no friendship or respect in the business anymore.

Willy's choice of role model shows that he has absorbed the wrong values from the American Dream. Rather than having family and friends at his funeral, Singleman, whose name hints at how alone he was, died at work and was mourned only by business contacts. Singleman is the epitome of Willy's desire to be "well liked," which is more superficial than either being loved or doing something you love.



Willy continues to mention **Howard's** father and lowers his salary requirement, but Howard is uninterested. He leaves his office to speak with some other employees, telling Willy him to pull himself together in the meantime. Willy, alone, begins to speak to the late Frank Wagner, the former owner of the company and Howard's father, but accidentally turns on the tape recorder, filling the room with the voice of Howard's son. He anxiously shouts for Howard to come back and turn it off.

In Willy's time of need, Howard abandons him. Willy's inability to use the recorder symbolizes how the world has past him by. When he accidentally turns on the recorder while he's speaking with his memory of Frank in Howard's office, Willy is surrounded by three generations of Wagners, all of whom have been or will be more successful than he and his children.



Howard comes back in and unplugs the tape recorder. He tells **Willy** that he is no longer welcome to represent the company in Boston. Referring to Willy, his elder, by the term "kid," Howard tells Willy to take a long rest and let his sons support him. Willy refuses out of pride, but as Howard continues to insist it eventually dawns on Willy that he is being fired.

Willy's exaggerations have caught up with him, as Howard believes that Biff and Happy are far more successful than they actually are. Howard's disrespectful use of the word "kid" implies that he, like Willy, equates wealth with personal worth.



Howard leaves, and **Willy** slips into a memory in which **Ben** is offering him an opportunity to come to Alaska to manage a tract of timberland. Before Willy can accept, **Linda** appears and tells Ben that Willy is on track to become a member of the firm, so he can't take the offered job. Ben asks Willy whether he can reach out and touch his success. Willy responds by pointing to his son, **Biff**, who plays football and is about to go to college. He tells Ben that what's important isn't what you do, but being liked by people, and that this quality is as tangible as timber.

Willy and Ben are arguing from different belief systems. Ben, like the old time barons of industry who built their wealth through coal, steel, or railroads, believes that wealth is a physical thing that you can build and touch. Willy, in contrast, has invested his effort in his sons and in his own personality and business relationships.



Now in a new memory, **Bernard** enters as the Loman family is preparing to go to **Biff's** football game. He asks to carry Biff's helmet, but Happy insists on carrying that. Biff allows Bernard to carry his shoulder pads. **Charley** enters and jokes with **Willy** about the game, trying to deflate Willy's excessive expectations about the game. Willy becomes angry and accuses Charley of thinking he's better than everyone else.

Willy's sense of success as a combination of personality, luck and glory is evident in the emphasis he places on Biff's success on the football field rather than in the classroom. Charley's view is more realistic. Willy's anger at Charley indicates that he senses that Charley is right.



Bernard, now grown, is waiting in the reception room outside **Charley's** office. Charley's secretary, **Jenny**, comes in to ask Bernard to deal with **Willy**, who has come to see Charley but is still lost in his memory, arguing with Charley about the football game. Bernard, a lawyer, speaks with Willy, and in the course of conversation mentions that he has a case in Washington, D.C. Willy replies that **Biff** is also working on a big deal. Willy suddenly becomes upset, and asks Bernard why Biff never accomplished anything after the big football game when he was 17.

Bernard and Willy are at opposite points in their lives. Yet, in spite of all the memories Willy has already relived, he is unable to see why Bernard, the careful student, has become a success while Biff has not lived up to the potential Willy saw in him. Willy can't see that Biff's failure resulted from the values that Willy instilled in him.



The two of them agree that **Biff's** life derailed after he failed math. **Bernard** recalls that Biff had been determined to go to summer school and make up the class. But then Biff took a trip to Boston to see **Willy**, and when he returned he didn't go to summer school, burned his University of Virginia sneakers, and fought with Bernard, ending their friendship. Bernard asks Willy what happened in Boston. Willy becomes defensive, claims that nothing happened, and says he isn't to blame for Biff's failure.

Biff failed math because Willy helped instill in him the sense that football and popularity was important, while school was not. But after failing math, Biff was determined to atone for his failure, to rededicate himself and actually work for success. Then he visited Willy in Boston, and gave up. So whatever happened in Boston, which Willy refuses to discuss, must be crucial.



Just then, **Charley** comes out of his office and hands **Bernard** a goodbye gift, a bottle of bourbon. He tells **Willy** that Bernard is going to argue a case in front of the Supreme Court. Willy, impressed and jealous, can't believe that Bernard hadn't told him.

Bernard's reticence about a major accomplishment directly contrasts Willy's constant bragging about superfluous or illusory successes.



Bernard leaves, and Willy follows **Charley** into his office. Charley starts to count out the usual fifty dollars, but **Willy** sheepishly asks for a hundred and ten because of all his payments due. Charley wonders why Willy won't just take his job offer, which would allow Willy to make fifty dollars a week. Willy is still too proud to take it, and says he already has a job. Then he breaks down and tells Charley that Howard has just fired him, and repeats his philosophy that to be successful, a man must be impressive and well-liked. Charley asks, rhetorically, if anyone would have liked J.P. Morgan if he wasn't rich.

Charley is much more attuned than Willy to the demands of the modern business world, which is a capitalistic rather than a chivalrous system, more interested in profits than heroes. Though he reiterates his offer of help, Willy can't bring himself to give up his identity as a salesman or independent provider. Willy insists on being a hero, even if only in his own mind, by refusing all help.



Charley gives **Willy** the money to pay his life insurance premium. Willy muses that he has ended up worth more dead than alive. Though Charley angrily refutes this, Willy leaves Charley's office on the verge of tears.

Willy sees success as measured in money and material things. This logic leads him to measure his own life purely in financial terms.



At Frank's Chop House, **Happy** banter with **Stanley**, a waiter he knows. When Biff arrives, Happy is flirting with an attractive girl, **Miss Forsythe**. She claims to be a cover model, while Happy says that he is a champagne salesman. Happy introduces **Biff** as a quarterback for the New York Giants. He asks Miss Forsythe, who it seems likely is a call girl, if she can continue to chat, and possibly call a friend. She agrees and goes off to make a call.

Happy has always idolized Willy, in part because Willy always paid more attention to Biff. Happy has so internalized Willy's lessons about being liked that he thinks nothing of lying to seem more important than he is. He also seems to think little of women, a reflection of Willy's lack of respect for Linda.



Once she is gone, **Biff** tells **Happy** that he waited in **Bill Oliver's** waiting room for six hours. When Oliver finally came out, he gave Biff one look and walked away. Apparently, Oliver didn't remember Biff at all. Biff wonders how he had ever come to think that he had been a salesman for Oliver. In fact, he had just been a shipping clerk, but somehow Willy's exaggerations had convinced him and everyone else in the family that he was actually a salesman. Humiliated after Oliver failed to recognize him, Biff snuck into Oliver's office, stole his fountain pen and fled the building.

Willy literally warps his children's view of the world, with the result that they are ultimately humiliated when they come face to face with reality. Years earlier, Biff stole a crate of basketballs from Oliver. Now he steals a pen. This repetition indicates that Biff is stuck in the same self-destructive cycle that led him to fail math and then decide not to try to pass the class.



Biff tells Happy that he wants to confess all this to **Willy**, so that their father will know that Biff is not the man that Willy takes him for. **Happy** advises Biff that it would be better to lie, and to tell Willy that Oliver is thinking the offer over then wait until Willy eventually forgets about it. This way, Happy says, Willy will have something to look forward to.

Biff wants to break this cycle by forcing Willy to see the truth about him. Biff wants to break free by ceasing to "sell" himself as something he isn't. Happy, in contrast, continues to believe that "selling" hope, even if it means lying, is the best policy.



Willy arrives. **Biff** begins, hesitantly, to tell him what happened. But before he can say much, Willy reveals that he's been fired, and needs some good news for their mother. **Happy** begins to go along with Willy's assumptions about the **Oliver** meeting, but Biff continues to try to tell his father what really happened when he tried to meet with Oliver.

Biff now realizes that the inflated dreams all the Lomans have shared are destructive, and wants to share this epiphany with his father. Willy, however, prefers his illusions to the hard look at himself that Biff offers.



Willy remembers a young **Bernard** knocking on **Linda's** door, telling her that **Biff** has flunked math. Distracted by this memory, Willy ignores Biff's confession and instead tells Biff, out of the blue, that he shouldn't blame Willy for his failures, since it was Biff who failed math. Not knowing what to make of this, Biff shows Willy the stolen pen as proof of what he did. He and **Happy** are frightened by Willy's delusional behavior.

Willy tries to hide from the truth that Biff is telling him. Willy focuses on Biff's failing math as the source of his troubles because Willy himself refuses to take any responsibility for Biff's failure.



Trying to calm **Willy** down, **Biff** falls back on **Happy's** strategy and lies: he tells Willy that **Oliver** is going to lend them the money. Willy tells Biff to go back to see Oliver tomorrow, but Biff now says that he's ashamed to go back, having stolen the pen and also, long ago, having stolen some basketballs. Willy accuses him of not wanting to be anything, and Biff retorts that he has already swallowed his pride and gone back to Oliver on behalf of Willy.

In spite of the revelation Biff has had—that he will never be a rising star in the business world and doesn't want to be, that he is instead a "low man" like his father—his love and pity for Willy manifests itself here as complicity in the fantasy Willy wants them to share.



Miss Forsythe returns, now with a friend, **Letta Willy**, in a daze, wanders off to the restroom. **Biff** berates **Happy** for not caring enough about Willy. He pulls the **rubber hose** that he found in the cellar from his pocket and puts it on the table, saying in no uncertain terms that Willy is going to kill himself. He rushes out of the restaurant, upset. Happy hurriedly pays their bill and, embarrassed, tells the girls that Willy isn't really his father, "just a guy." Happy ushers the girls out of the restaurant and after Biff, with Willy still alone in the restroom.

By putting a rubber hose on the dinner table, Biff is bringing an ugly truth to light that they can no longer afford to ignore. By denying his relation to Willy, Happy reveals himself as a person capable of rejecting any truth that does not suit his convenience—the ultimate salesman. Willy, whose delusions caused him to abandon his sons, is now abandoned by his sons.



Alone in the restroom, **Willy** relives the memory of being surprised by **Biff** while he was with **The Woman** in a hotel room in Boston. The memory begins as Willy and The Woman hear a knock on the door. Willy makes The Woman hide in the bathroom while he opens the door. Biff enters, ashamed, and tells his father that he has just flunked math. He begs Willy to persuade his math teacher to let him pass.

Finally what happened in Boston is revealed. When Willy blames Biff for failing math, he is trying to duck the responsibility for Biff finding him with The Woman. The young Biff in this scene still doesn't believe in hard work. He wants Willy to step in and save him, rather than having to do any actual work in math.



Trying to get **Biff** out of the room, **Willy** pushes him toward the door and agrees to drive back immediately and speak to the teacher. When Biff imitates the teacher's lisp, **The Woman** laughs from the bathroom. She then emerges from the bathroom, wearing only a black slip negligee. Willy pushes her out into the hall, telling Biff that she is an acquaintance of his, a buyer, and that her room was being painted so she had to take a shower in his. The Woman demands a box of **stockings** before she leaves. Biff begins to cry. Willy makes a host of excuses before admitting that he was lonely. He promises to talk to the math teacher, but Biff shouts that no one would listen to a "phony little fake" and announces that, anyway, he's decided not to retake math or go to college. He condemns Willy for giving Linda's stockings to his mistress, then runs from the room as Willy cries out after him, ordering him to come back.

Desperate to keep The Woman a secret, to continue to sell himself as a hero, Willy agrees to try to help Biff slide by without working. This leads Biff to mock the teacher, which causes The Woman to reveal herself—just as reality will always ultimately reveal itself in the face of lies. When The Woman does appear, Biff realizes that the man he'd admired and believed in was a lie, "a phony." How could Willy be a hero when he cheats on his wife because of loneliness and steals from his own family to give gifts to his mistress. For Willy, the stockings come to represent his failure. For Biff, they represent the falseness of his father's American Dream.



Willy emerges from his memory, still in the restroom, as **Stanley** shakes him. He tells Willy that his sons have gone. Willy tries to give Stanley a tip of a dollar, but Stanley slips the bill back into Willy's pocket without Willy noticing.

Stanley is like a surrogate son in this scene. When Willy attempts to tip him, Willy is preserving the last vestiges of his old role as provider to his sons, who have just abandoned him.



Willy asks **Stanley** if he knows where he can find a store that sells carrot and pea **seeds**. Stanley tells him where to go, and Willy hurries off, frantically explaining that he has to move quickly because he doesn't "have a thing in the ground."

Willy's urge to plant vegetables represents his desire, as a man nearing the end of his life, to leave something behind. His sons haven't grown the way he wanted them to, and so he must replant, bringing out his dormant relationship with nature in the process.



Biff and **Happy** return home later that night. Happy has brought a bouquet of roses for **Linda**, but she angrily throws them to the floor. She asks Biff if he cares whether Willy lives or dies, and accuses Happy of spending all his time with "lousy rotten whores." She accuses them of abandoning Willy at the restaurant and demands that both of them pack immediately and get out of the house. Happy denies having abandoned Willy at all, but Biff admits that it is true and describes himself as "scum." Overcome by guilt, Biff searches the house for **Willy**, who, Linda finally tells Biff, is outside obsessively trying to plant **seeds** despite the darkness.

Linda reveals that she sees the truth about her sons, even if Willy can't. Perhaps she also knows the truth about Willy, but her love for Willy is more important to her than that knowledge. It is therefore ironic that Willy values money and material things more than Linda's love for him. Happy continues to try to lie to make his life easier. Biff, in contrast, has begun to confront the ugly aspects of his personality.



In the garden, **Willy** is talking with **Ben**, and mentions the \$20,000 dollar life insurance policy his family will be entitled to when he is dead. Ben argues that the company may not honor the policy, but Willy scoffs at this idea, saying that the company must honor the policy because he has paid all the premiums. He adds that **Biff** will see how important he is from the number of people at his funeral. Ben counters that his family will think of him as a coward.

Biff enters and takes the hoe out of **Willy's** hand. He tells Willy that he is leaving and won't be around to fight with Willy any more. They go inside. Willy is still clinging to the notion that Biff has an appointment scheduled with **Oliver**. Biff says he is going to leave and not keep in touch, so Willy won't have to worry about him anymore. Willy responds fiercely that Biff is throwing his life away out of spite.

Biff puts the **rubber hose** in front of **Willy**, demanding that he answer to it. He tells Willy that he won't be a hero if he commits suicide, and accuses everyone in the house, including himself, of maintaining delusions. He charges **Happy** with making his job title sound more important than it is, and admits that he has gotten fired from every job he has held since high school for stealing. He reveals that for three months he was out of touch he was actually in jail in Kansas City for stealing a suit. He says that all his life he has been too inflated with the self-importance Willy instilled in him to be honest or take orders from anyone.

Biff continues, saying that what he really loves in this world is to be outdoors, and "the work and the food and the time to sit and smoke." He tells **Willy** that he just wants to know himself, and for Willy to know *himself*. He says that they are both unimportant men, and should stop deluding themselves that they are destined for leadership or greatness. He tells Willy to throw his false, dangerous dreams away. Sobbing, Biff goes upstairs to bed.

Willy, suddenly in better spirits, comments that **Biff** must really like him to cry over him as he did. **Linda** and **Happy** assure Willy that Biff has always loved him.

One of the tragedies of the play is that, despite the fact that the capitalist American system has betrayed Willy, he continues to believe in it. He continues to think that if he is well-liked and honors his commitments that he and his family will be taken care of. Ben knows better, but Willy as usual avoids facing the truth.



Biff is willing to drop out of Willy's life, and remain a failure in Willy's eyes, in order to spare both of them from being dragged down by the impossible expectations that Willy has always placed on him. Biff sees this as an act of love, but Willy sees it as abandonment.



Biff is saying that Willy's unrealistic ambitions for him were what made it impossible to be a functioning member of the world. The values of personal magnetism and blind ambition that Willy instilled in him proved insufficient to catapult Biff to the top, but because he was unable to settle for anything but the top he always felt resentful against the world, which fueled his thievery. Like Ben, he tells Willy that suicide is a cowardly escape, not the act of a hero.



Biff's revelations through the course of the play have led him to value the things he loves rather than some external, artificial expectation of success. He sees that the American Dream doesn't have to be about success, it can be about valuing what you have, and he desperately tries to make Willy see the same thing.



Willy, avoiding the significance of Biff's words, latches onto Biff's tears to convince himself of how well-liked he is. Happy and Linda enable him.



Happy goes upstairs. **Linda** follows soon after. **Willy** promises to also come upstairs soon. Alone, now, **Ben** appears to him, and Willy assures Ben that **Biff** will be magnificent one day, once he has twenty thousand dollars in his pocket. The phantom of Ben urges Willy to come into the jungle, and disappears. Willy says goodbye to the house, and gives Biff advice about life in the terms of a football game. Linda calls down to Willy, telling him to come to bed. In response, the car growl to life and drive away, as Linda, Biff, and Happy rush downstairs..

REQUIEM

The only people at **Willy's** funeral are his family, **Charley** and **Bernard**. **Linda** is bewildered by the absence of all Willy's business associates, and wonders if everyone else Willy knew blamed him for having committed suicide. Charley comforts her, saying that everyone knows "it's a rough world."

Happy, upset, says that **Willy's** death was unnecessary. **Linda** wonders why Willy would kill himself now, when they had nearly paid off all their debts. **Biff** brings up the memory of **Willy** doing craftsman's work around the house, and maintains that more of him went into that work than into his life's work of sales. "He had the wrong dreams," Biff says, and adds that his father didn't know who he was in the way that Biff now knows himself.

Charley delivers an elegy in **Willy's** defense. He says that a salesman doesn't do anything concrete like bolting a nut or prescribing medicine, but that all a salesman has is his smile and the trust that people will smile back. When a salesman loses his dreams, Charley says, he is finished.

Biff again says that that their father didn't know who he was, angering **Happy**. When Biff invites Happy to come out west with him, Happy responds that he refuses to be beaten that easily, and promises to stay in the city and fulfill his father's dream by becoming a top businessman. Biff gives him a hopeless look.

Linda asks for some privacy to say goodbye to **Willy**, and she is left alone at the grave. She can't cry yet, she confesses, because it seems to her as if Willy is just gone on another sales trip. Emotionally, she keeps expecting him to come back. She tells him that she made the last payment on the house that day, and now there will be nobody home. "We're free," she tells him, and begins to cry.

Alone onstage with the ghost of the brother who abandoned Willy in search of wealth, Willy chooses to abandon his family in search of wealth: the payout of his life insurance policy. Willy's warped sense of the American Dream, his focus on money as the only measure of success, makes him value himself not as a loving father or husband but rather in purely monetary terms.



Willy's funeral stands in contrast to that of his hero, Dave Singleman. His imagined legion of business contacts has disappeared. Though he valued success more than love, only the people that love him are left.



Happy and Linda view Willy's death here on the terms that Willy himself saw it: a business investment, one they believe didn't need to be made. Biff sees him as a tragic figure whose happiness was literally at his fingertips, but who had been so warped by his dreams of success that he couldn't see it.



Charley sees Willy as an exemplar of his profession, and by extension just one among many who have been misled by the American Dream, which reduces people to products.



Happy continues to buy into Willy's "wrong dreams." He sees Biff's repudiation of Willy's dreams not as a triumph, but as a cowardly failure.



Since Willy's job was to abandon his family for short periods of time, Linda isn't yet able to accept the notion that he has abandoned them for good. The material gain from his death is superfluous next to his family's overwhelming love for him, which he failed to see.



Biff enters, and supporting **Linda**, leads her away. All the characters exit the stage as **flute** music plays, and the final image is of the apartment buildings that surround the Loman house.

Willy's humanity and family, symbolized by his home, has been overwhelmed by the city, with its insistence on success.

