

The Realism and Expressionism as a Dramatic Technique in Arthur Miller's *Death of a Salesman*: A Psychoanalytic Literary Criticism Study

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Abstract

Objectives: This study examines the use of realism and expressionism in *Death of a Salesman* by Arthur Miller, through a psychoanalytic criticism approach. Realism is seen in the depiction of everyday life and relatable characters, while expressionism explores inner worlds, dreams, and the blending of past and present, using techniques like non-linear plot, circular events, and blurred lines between reality and fantasy.

Methods: The study analyzes how Arthur Miller employs realism and expressionism as dramatic techniques in *Death of a Salesman*. It explores how psychoanalytic criticism reveals the inner realities and conflicts of Miller and his characters, such as Willy, Biff, and Happy, reflecting his views on modern society. Primary sources, including Miller's text, identify his use of these techniques, while secondary sources apply a psychoanalytic lens to character behavior, providing deeper insights into their psyches.

Results: The analysis of Arthur Miller's *Death of a Salesman*, focusing on realism and expressionism, reveals the main character Willy Loman and the conflicts of secondary characters. Realism presents tangible challenges, while expressionism explores the characters' subconscious through surreal sequences. Miller effectively uses these techniques to address complex themes.

Conclusions: The psychoanalytic analysis of *Death of a Salesman* examines the characters' conflicts, repressed memories, and psychological struggles using realism and expressionism. The play explores the unconscious minds of the characters, revealing their fears and desires through dream sequences and symbolism. It also explores gender roles and defense mechanisms, offering a deeper understanding of the characters and themes.

Keywords: Realism; expressionism; arthur miller; death of a salesman; psychoanalytic literary criticism

الواقعية والتعبيرية كتقنية درامية في مسرحية "موت بائع متجول" لأرثر ميللر: دراسة في النقد الأدبي التحليلي النفسي

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ملخص

الأهداف: تحاول الدراسة الحالية اكتشاف أهمية العناصر الأدبية للواقعية والتعبيرية كتقنية درامية جمعها الكاتب المسرحي الأمريكي آرثر ميللر في مسرحية "موت بائع متجول" وفق منهج النقد النفسي. الواقعية واضحة في تمثيل المسرحية للحياة اليومية والشخصيات التي يمكن التعامل معها واللغة العامة. تهيمن التعبيرية على استكشاف المسرحية للعوالم الداخلية والأحلام وتداخل الماضي والحاضر من خلال التعبيرية التي تتضمن بنية حبكة غير خطية، مع التأكيد على الكشف الدائري للأحداث والحضور المتزامن للماضي والحاضر وطمس الحدود بين الواقع والخيال.

المنهجية: ستحلل الدراسة كيف يستخدم آرثر ميللر الواقعية والتعبيرية كتقنية درامية في "موت بائع متجول". كما ستستكشف كيف يكشف النقد الأدبي التحليلي النفسي عن الواقع الداخلي والصراعات لدى ميللر وشخصيات المسرحية، بما في ذلك ولي وبيف وهابي، والتي تعكس وجهات نظره حول المجتمع الحديث. سيحدد الباحث استخدام ميللر للواقعية والتعبيرية في استخدام المصادر الأولية بما في ذلك نص ميللر. بينما ستعمق المصادر الثانوية في الأفكار التحليلية النفسية في المسرحية، من خلال تحليل سلوك الشخصيات وفقاً لعدسة التحليل النفسي، وتلخيص وجهات النظر لفهم أعمق لنفسية الشخصيات.

النتائج: يكشف تحليل مسرحية "موت بائع متجول" لأرثر ميلر مع التركيز على الواقعية والتعبيرية عن الشخصية الرئيسية ولي لومان والصراعات التي تواجهها الشخصيات الثانوية. تقدم الواقعية تحديات يمكن التعامل معها بينما تتعمق التعبيرية في العقل الباطن للشخصيات من خلال تسلسلات سريرية ونتيجة لذلك، يستخدم ميلر هذه التقنيات بفعالية لاستكشاف موضوعات معقدة.

الخلاصة: يتناول التحليل النفسي لمسرحية "موت بائع متجول" للكاتب آرثر ميللر صراعات الشخصيات وذكراياتها المكبوتة وصراعاتها النفسية من خلال تقنيات درامية مثل الواقعية والتعبيرية. وتتعمق المسرحية في العقل اللاوعي للشخصيات، وتكشف عن مخاوفها ورغباتها من خلال تسلسلات الأحلام والرمزية، كما تفحص الأدوار الجنسانية وآليات الدفاع لتوفير فهم أعمق للشخصيات والموضوعات. الكلمات الدالة: الواقعية، التعبيرية، آرثر ميللر، موت بائع متجول، النقد الأدبي التحليلي النفسي.



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I. Introduction:

Arthur Miller chiefly relies on realism and expressionism as dramatic techniques in *Death of a Salesman* (1949), exploiting memories, dreams, flashbacks, symbolism, and dramatization to depict Willy's emotions, aches, and discomfort as well as the feelings of some of the other characters. Miller presents the tragic character (Willy Loman) who dedicated his laborious efforts and his whole life to supporting the business where he works but is eventually disillusioned when he is thrown outside the company without even a pension due to his advanced age. This study explores Miller's own personality experience in his masterpiece *Death of a Salesman* (1949), by using psychoanalytic literary criticism that depends upon Freud's *psychoanalytic theories* (1923) to analyse how Miller's use of realism and expressionism enhances the character's psychological depth and understanding of inner conflicts. The analysis reveals the play's psychological dimensions. Arthur Miller's "Death of a Salesman" is a critically acclaimed play that premiered in 1949 and won the Pulitzer Prize for Drama and the Tony Award for Best Play.

The play explores the themes of the American Dream, conformity, and unmet aspirations, reflecting Miller's own beliefs through characters like Willy's sons, Biff and Happy, representing different attitudes towards success, reflecting Miller's views on individual autonomy and societal pressure. Understanding Miller's experiences and beliefs provides insight into the play's exploration of American ideals and the individual's pursuit of meaning. The play, set in a tiny flat in New York City, uses act and scene divides to create a fractured narrative in which several recalled memories are told inside the present. It also discovers themes of disappointment and alienation in America's society. It highlights how important it is to forge one's identity and consider other people's viewpoints. The sad protagonist of the play, Willy Loman, lives for the unrealized American Dream. Miller investigates the effects of a reduced sense of self and unmet expectations in a culture prioritising materialism and broken promises. The drama skilfully conveys these ideas by combining expressionism and reality.

I.I. Arthur Miller's Personality Experience and Psychological Struggles in "Death of a Salesman"

Arthur Asher Miller (1915-2005) is an American playwright who emerged after WWII, gaining his initial success with *All My Sons* (1946). He has penned numerous major plays, film scripts, short stories, critical essays, three novels, and a few short stories. Often regarded as the conscience of America, Miller focuses on international peace with a touch of democratic idealism and poetic expression. His work delves into the impact of capitalism and the modern values system on individuals' lives. Miller's writing style is characterized by common speech, democratic ideals, poetic expression, and understanding of soul anguish, employing a mix of realistic and expressionistic techniques. In the spring of 1948, Arthur Miller secluded himself in a log cabin in Connecticut and wrote the final draft of "Death of a Salesman" in six weeks. The play, critiquing American culture and materialism, opened on Broadway the following year. Miller aimed to depict the consequences of a man lacking control over life's forces through the character Willy Loman and delved into themes like the American Dream and social class. It is considered a masterpiece of American theatre and one of Miller's best works. Miller criticizes the American Dream by showcasing how it can lead to disappointment when individuals invest in a myth of success that is often unattainable, he states:

In the writing of *Death of a Salesman*, I tried, of course, to achieve a maximum power of effect. But when I saw the devastating force with which it struck its audiences, something within me was shocked and put off. I had thought of myself as a rather an optimistic man....., Either I was much tougher than they, and could stare at calamity with fewer terrors, or I was harbouring within myself another man who was only tangentially connected with what I would have called my rather bright viewpoint about mankind. As I watched and saw tears in the eyes of the audience I felt a certain embarrassment at having, as I thought then, convinced so many people that life was not worth living-for so the play was widely interpreted (Miller, 2016, p. 130).

The play critiques the American Dream's demands for success, delving into family, reality, and happiness themes. A poignant exploration of societal pressures, relationships, and personal achievement, the play remains widely performed and studied, resonating with audiences globally. His personal experiences, including his father's financial struggles during the Great Depression and his service in World War II, influenced his writing. Miller advocated for social justice, and individualism, and critiqued the American Dream in his works. In *Death of a Salesman* (1949), protagonist Willy Loman

embodies Miller's concerns, struggling with financial stability and societal expectations (Biggsby, 2011). Arthur Miller, the renowned playwright known for works like *Death of a Salesman* (1949), faced personal struggles and achieved professional success. Influenced by the Great Depression, World War II, and the McCarthy era, his experiences shaped his work and characters. Miller explored psychological concepts like the Oedipus complex in his plays, examining themes of family relationships. Existentialist philosophy also influenced his work, focusing on the search for meaning in a chaotic world. The characters in the play, such as Willy Loman, Biff Loman, and Happy Loman, mirror Miller's personal experiences and societal concerns. Miller explores themes like alienation, identity crisis, and moral responsibilities through these characters, prompting audiences to reflect on their own lives. Despite the financial hardships of the Depression, Miller's plays—such as *All My Sons* (1946) and *The Crucible* (1953)—are considered American classics. He criticized McCarthyism, with *The Crucible* serving as an allegory for the era's witch hunts.

Additionally, personal tragedies, like the suicide of his first wife, Marilyn Monroe in 1962, influenced his exploration of themes like mortality and loss. Miller's legacy as a playwright and social critic continues to resonate globally. In expressionistic plays, the playwright's subjective reality is depicted through expressionism, focusing on the inner life of characters using symbols to evoke the unseen. Miller transformed this cool, objective style into a warm, humane approach in "Death of a Salesman". He used expressionism to create subjective truth and humane characterisation, moving away from the demonstrated purposes of German expressionism after World War I (WALIA, 2012, p. 1). As a result, Arthur Miller's personal experiences, particularly his father's financial struggles during the Great Depression, heavily influenced the character of Willy Loman in *Death of a Salesman*. Willy embodies the economic vulnerability and pressures faced by individuals striving for success, reflecting Miller's understanding of societal struggles. Willy's tragic figure emphasises the theme of identity tied to success and the pursuit of the American Dream, mirroring Miller's critique of American values. The character's psychological depth, including relationships with his sons and existential struggles, reflects Miller's exploration of familial conflicts and identity crises in post-war America. Willy Loman serves as a personal reflection and broader commentary on American society, inviting audiences to confront their own aspirations and societal pressures. Miller's message is about the survival of those who give their all to secure their place in the world, as portrayed through Willy Loman's tragic story. This highlights the universal theme of asserting one's identity and the importance of recognizing individuals like Willy who strive for success and dignity in life.

1.2. A Shortly Outline of "Death of a Salesman"

Arthur Miller's "Death of a Salesman" is a timeless exploration of the complexity of human existence. It was written in 1949, and the play premiered on Broadway in February 1949. The story is told from the perspective of Willy Loman, the protagonist. Despite his age (63), Willy still holds onto the dream of achieving fame and wealth. He dwells on his past, living through memories, and finds it difficult to focus on the present. Willy, staggers on a precipice. Willy's surname hints at his low social status and limited chances of success. He constantly shifts perspectives on his life. Willy grapples with a failing career, unfulfilled dreams, and the pressure to provide for his family. The story delves into Willy's insecurities, aspirations, and relationships through flashbacks and hallucinations. His son, Biff, a former football star, feels stifled by his father's expectations and his own lack of success. The play explores themes of the American Dream, family dynamics, and the quest for identity and purpose. Miller's "Death of a Salesman" combines realism and expressionism to explore Willy Loman's psyche. Realism allows for a relatable portrayal of Willy's struggles and relationships, while expressionism reveals his distorted perception and inner conflicts through symbolic imagery and stage directions. The play delves into Willy's subconscious mind, exposing his desires, guilt, and fears through dreams and hallucinations, illuminating the complex interplay of his conscious and unconscious thoughts. Miller's personal experiences and beliefs are reflected in "Death of a Salesman". The protagonist, Willy Loman, mirrors the author's concerns as a struggling salesman. The play delves into themes like the American Dream, societal conformity, and the repercussions of unfulfilled ambitions. Miller's advocacy for social justice and individualism is manifest through Willy's sons, Biff and Happy, illustrating contrasting approaches to success. Understanding Miller's background enriches the interpretation of the play's characters and themes. Indeed, Miller's personal experiences with his father influenced his portrayal of familial relationships in his plays, such as

Willy Loman's dynamic with his sons. Willy's unattainable hopes and emotional reliance on Biff reflect an Oedipus complex, showcasing the internal battle between admiration and animosity towards a father figure. Their relationship shifts from admiration to rivalry as Biff rejects Willy's ideals, leading to a tragic realization of their flawed dynamic. Miller's exploration of the Oedipus complex critiques Freud's theories, highlighting the destructive impact of unresolved psychological conflicts within families, and offering a deep commentary on familial expectations and identity (Miller, 2018).

Despite appearing childlike and relying on the support of others, he denies help from his brother. Ultimately, Willy fails to achieve his goals. The play explores themes such as the American Dream, identity, betrayal, and disillusionment, representing post-World War II America (Miller, 1949, p. ii). The plot revolves around Willy Loman, an older salesman dealing with broken dreams and troubled relationships. Characters such as Willy, Linda, Biff, and Happy represent various elements of the human condition. The drama explores freedom, growth, and decay through flashbacks and symbols such as the vehicle and seeds. Character studies disclose their motives and difficulties, whilst theatrical tactics and symbols express more profound meanings. The drama asks audiences to consider their pursuit of achievement and sacrifices. It stays relevant because it examines universal issues and the search for identification amid ambiguity (Miller, 2015). Willy Loman, the main character in Arthur Miller's *Death of a Salesman* (1949), contacts his brother Ben after each encounter. Thanks to Ben, who achieved incredible success in the West African bush, Willy Loman's parents could buy a house in Brooklyn—the neighbourhood where the play is set. When Willy talks to his brother, he remembers more than just the fraternity; he also talks about how Ben made his riches. The present is what prompts these references to the past. Willy searches for the past as a period of opportunity and progress, and his recollections provide him with that illusion, allowing him to identify himself as an optimistic individual (Miller, 2015). However, Ben Loman symbolizes unattainable success and the American Dream, impacting Willy Loman's psyche and leading to tragedy the notion of camaraderie paradoxically divides his memory in "Death of a Salesman" is complicated since Willy sees timelessness inside the play's timeline. Summing up, it is not confined to the past but emerges when he feels emotionally overwhelmed by the surrounding situation. The writer identified key issues in "Death of a Salesman": (1) Willy Loman's failure as a husband and father, (2) the lies he tells to hide his failures, and (3) his despair leading to suicide for the reason that the influence of the American Dream on his character (Arif, 2014, p.205).

2. The Conception of Realism and Expressionism as Dramatic Techniques:

There are several dramatic techniques for literary elements such as realism, expressionism structure, and language over content, context which emphasizes form, and authorial intent as a part of formalism in literary criticism. Analysts focus on technical elements like language, style, and imagery as narrative techniques, as well as literary devices such as metaphor, simile, irony, symbolism, imagery, realism, expressionism etc..., to uncover deeper meanings within the text (Lucianus, 2024). *The Death of a Salesman* (1949), explores the conception of realism and expressionism as dramatic techniques according to psychoanalytic literary criticism. Arthur Miller is considered a realist writer because he has written most of his plays about real characters with common man's language and relatable problems (Hadomi, 1988). His realism is based on life observations, studying both the environment and inner depths of characters. According to *The Routledge Dictionary of Literary Terms* (2006): "Realism" in 19th-century French literature aimed for the accurate depiction of society. Balzac and the Goncourt brothers focused on detail and social analysis, but blurred lines between art and history. Naturalism, led by Zola, saw society and individuals in a deterministic light. English 1880s debate on a novel's duty to truth and morality influenced Victorian novelists like Dickens. Some advocate for a shift towards imaginative creation, emphasizing narrative structure and linguistic complexity, as seen in modernist and postmodernist novels departing from strict realism (Childs, & Fowler, 2006, pp:198-199). While, "Expressionism" was a diverse avant-garde movement in the German-speaking world from 1910 to around 1922, initially describing German painting and literature. Reflecting rapid social changes, industrialization, and chaos, it depicted urban landscapes under authoritarian control. Influencing DADA, Bauhaus, and Constructivism, Expressionism explored metaphysical investigations and new techniques (Childs, & Fowler, 2006, pp:80-81). Miller was influenced by German expressionism post-World War I, recognizing its value in characterization without

fully embracing it, he says:

I had willingly employed expressionism but always to create a subjective truth, and this play, which was so manifestly "written," seemed as though nobody had written it at all but that it had simply "happened." I had always been attracted and repelled by the brilliance of German expressionism after World War I, and one aim in *Salesman* was to employ its quite marvelous shorthand for humane, "felt" characterizations rather than for purposes of demonstration for which the Germans had used it. These and other technical and theatrical considerations were a preparation for what turned out to be *The Crucible*, but "what was in the air" provided the actual locus of the tale. If the reception of *All My Sons* and *Death of a Salesman* had made the world a friendly place for me, events of the early fifties quickly turned that warmth into an illusion. (Miller, 2016, p. 130)

Miller embraces conventional realism while also delving into the human psyche in his plays. He acknowledges the influence of Ibsen's impact on himself. Dostoevsky's *Brother Karamazov* (1880) shaped his approach, aiming to make the moral world evident through actions in his works (Poornima, 2018). Realism is evident in the mundane setting, everyday language, and realistic conflicts faced by characters. While expressionism is seen through symbolic imagery, dream sequences, and Willy's distorted perception of reality (WALIA, 2012). Eventually, psychoanalytic elements include the Oedipus complex in Willy's relationship with his sons, repressed desires revealed in his dreams, and feelings of guilt and shame over perceived failures. These aspects provide insight into Willy's inner conflicts, fears, and desires within the play. Furthermore, realism and expressionism are the critical elements in Arthur Miller's play "Death of a Salesman". The term "expressionism" refers to a type of play where the writer conveys their emotional experiences through their work. In Miller's "Death of a Salesman", various themes are utilized to reveal Willy's character. Music, particularly the woodwind, provides insights into his carefree lifestyle and relationship with his father. However, music also brings tragedy, as seen when Biff's whistling incident leads to his termination, and Willy's infidelity strains their relationship. These themes illustrate Willy's ignorance and the deterioration of his connections. Erotic music introduces the ladies Willy has issues with, setting the tone for their entrance. Willy's wife Linda constantly murmurs as a way to escape life's pressures. Authenticity includes accurately portraying real individuals in their everyday lives. The author's enjoyment of life leaves little room for the reader's imagination. Parallels can be drawn between events and real life (WALIA, 2012).

Additionally, realism and expressionism in Arthur Miller's "Death of a Salesman" are two dramatic motifs skillfully combined to provide a singular storytelling voice. Miller, director Elia Kazan, and designer Jo Mielziner pioneered a brand-new kind of theatre known as "subjective realism," which combines expressionism and realism. This creative method questioned conventional ideas of tragedy and offered the American theatre a new perspective (Abbotson, 2016). Likewise, Miller comments on both terms in the introduction to his collected plays; he says:

I believe, in a long convention of realism. Its expressionistic elements were consciously used as such, but since the approach to Willy Loman's characterization was consistently and rigorously subjective, the audience would not ever be aware if I could help it that they were witnessing the use of a technique which had until then created only coldness, objectivity, and a highly styled sort of play. I had willingly employed expressionism but always to create a subjective truth, and this play, which was so manifestly "written," seemed as though nobody had written it at all but that it had simply "happened." I had always been attracted and repelled by the brilliance of German expressionism after World War I, and one aim in *Safernan* was to employ its quite marvelous shorthand for humane, "felt" characterizations rather than for purposes of demonstration for which the Germans had used it (2015, p. 39).

Miller emphasizes his belief in realism but acknowledges the use of expressionistic elements in his plays. However, he maintains that he focuses on creating a subjective truth rather than cold objectivity. The play in question appears

spontaneous and untouched by a writer's hand. Miller has a mixed reaction to German expressionism. Realism offers a comprehensive and realistic depiction of the individuals and their relationships, capturing the hardships and disappointments faced by the working class in America. Conversely, expressionism permits the investigation of the character's innermost feelings and ideas, frequently through bizarre and symbolic aspects. With the use of this mix of literary devices, Miller can explore the protagonist Willy Loman's mind in great detail, revealing the intricacies of both his personality and the social forces that ultimately determine his sad end. Thus, the researcher tries to highlight two literary advice elements in "Death of a Salesman" through a psychoanalytic lens, focusing on the characters' psychological issues and the interaction of conscious and unconscious minds. It contributes to literary criticism and invites further investigation into psychoanalysis and theatrical tactics.

Thus, the realism and expressionism in "Death of a Salesman" the most dominant dramatic technique are used by Arthur Miller as a theatrical device. Realism highlights life without idealization or romantic subjectivity. Middle-class life is the focus of the work; criticism of society is its aim, while expressionism looks for the truth in characters' hidden nature in drama. Modern dramatists encountered many problems presenting the real life of people today because they lied to themselves. For this active realism, they came up with the following methods: symbolism and inclusion. Especially when Willy Loman talks about his past, he can't remember it when he thinks about it. Several things about Willy Loman's fictional psychological life are often expressed when we look at where he stands figuratively today. Miller has succeeded in throwing a dramatic spotlight on Willy Loman's suicidal situation by making it so difficult to see the difference between this suicidal situation and the past one (Abbotson, 2016). Therefore, "Death of a Salesman" transformed American theatre by focusing realism with expressionism, and it also offered an excellent canvas for examining issues of disillusionment, the American Dream, and the human psyche. The characters and their conflicts are brought to life via a psychoanalytic lens that goes beyond the confines of conventional literary interpretation, providing a deep understanding of the complexity of the human experience. As a result, "Death of a Salesman" blends realism and expressionism to delve into psychological themes. Miller's mix of everyday life with expressionistic techniques offers insight into the protagonist's mind, commenting on human nature and elusive dreams. This duality enriches Willy Loman's character and prompts the audience to reflect on their own experiences within the stuff of society.

3. Literature Review:

Dramatic techniques in American drama enhance storytelling, reflect identity, push boundaries, and challenge conventions. Dramatic techniques emerged in American drama as a significant technique in the late 19th and early 20th centuries, allowing playwrights to convey deeper meanings through tangible objects or actions utilized by American playwrights to explore psychological depths and societal issues. American playwrights employ techniques like realism, symbolism, naturalism, expressionism, freedom, identity, patriarchy, Chorus, Mon soliloquies and the American Dream to express emotions and explore inner experiences, engaging audiences emotionally and intellectually, stimulating thought, eliciting empathy and promoting reflection in American drama (Fisher, 1994). Arthur Miller's play *Death of a Salesman* combines realistic and expressionistic techniques to create a dramatic totality. The play has been evaluated using a variety of critical lenses, including psychoanalytic literary theory. In the play, Miller's use of expressionism has drawn comparisons to Tennessee Williams, Marsha Norman, and Paula Vogel. Generally, there are several techniques one can be found in the various works by American playwrights in modern drama examples include Eugene O'Neill's literary work *Bound East for Cardiff* (1916) the play depicts the cruel realities and naturalistic dialogue of life at sea, naturalism in *Anna Christie* (1922) deals with eternal life and societal judgment in a realistic environment. Symbolism in *The Iceman Cometh* (1946) This drama uses the bar as a metaphor for escapism. It symbolizes the protagonists' lost dreams and morphine addiction as a means of escape in *Long Day's Journey into Night* (1940) (Whitaker, 1967). Expressionism in *The Emperor Jones* (1920) and *Strange Interlude* (1928) are two dramas that explore the psychological disintegration of an emperor and the hidden thoughts and desires of its characters (Grunes, 1977). Besides, O'Neill used symbols in *The Hairy Ape* (1922) to convey more profound ideas, employing expressionistic techniques like distorted actions and dialogue and non-realistic stage settings to address themes of conflict among classes, alienation, and the search for identity (VP & SHASTRI, 2018).

Meanwhile, Sophie Treadwell's *Machinal* (1928) combines realism and expressionism. It depicts a young woman's struggle in a loveless marriage and oppressive society, with fractured structures and machines serving as emblems of societal oppression. Likewise, Tennessee Williams used realism and expressionism as dramatic techniques in *The Glass Menagerie* (1944); this play is an excellent example of Williams's combination of realism and expressionism. The Wingfield residence appears natural, but the memory-infused narration and symbolic elements create an image of emotional truth rather than visual realism. Moreover, in *A Streetcar Named Desire* (1947), especially when Blanche's descent into madness is portrayed through a combination of realistic dialogue and expressionistic techniques and the realistic plantation environment and the characters' social interactions expose underlying tensions and latent wishes through emotional outbursts and symbolic images in "Cat on a Hot Tin Roof" (Hunter, 1999).

Furthermore, Elmer Rice's *Street Scene* (1929) and *The Adding Machine* (1921) are two plays on social class, racism, and pursuing the American Dream. Rice's play depicts urban life through interrelated storylines, whereas Wilson's piece, Ma Rainey's *Black Bottom* (1934), investigates racial conflicts and creative integrity in the blues music industry. Both plays employ a classic realist approach to critique societal inequities, injustices, and connections of emotion., but Wilson's play *Gem of the Ocean* (2003) investigates history, memory, and tradition transmission. It is generally accepted that Arthur Miller has used these techniques in both realism (Settings and Dialogue, Social Commentary) and expressionism (Distortion and Symbolism, Lighting and Sound) in broad ways within his most literary works, which appear in *The Crucible* (1953), this drama, inspired by the Salem witch trials, explores mass hysteria and unthinking compliance, with dream scenes and distorted conversation revealing inner worries while, *A View from the Bridge* (1955), the play explores themes of masculinity, envy, and immigrant experiences in the realistic Brooklyn setting, with Eddie Carbone's neurotic ideas creating a sense of imminent disaster on the one hand (Bigsby, 2011).

The plays above show how combining realism and expressionism may result in a complex theatrical experience by combining recognized human experiences with heightened emotions, symbolic images, and subjective perspectives. In *Death of a Salesman* (1949), Miller utilized both techniques in this iconic play, which skillfully combined realism and expressionism (Murphy, 1999). When Willy Loman's reality seems natural, his chats with spirits and warped recollections reveal his spiral into insanity (Bloom, 2009). Arthur Miller's "Death of a Salesman" combines realism and expressionism to depict the struggles and disillusionment of Willy Loman. Realism showcases Willy's challenges in a capitalist society, while expressionism delves into his conflicts symbolically. The play reflects the unattainable American Dream and the impact of societal pressures. Themes of capitalism, narcissism, and the deeper causes behind Willy's demise are explored by critics. The play also incorporates aquatic imagery, highlighting Miller's unique style. Specifically, "Death of a Salesman" offers a profound exploration of human experiences and societal expectations. Thus, the play has been compared to other playwrights' works. Here, some previous studies highlight the same field by using some literary terms from different views:

According to Raees et al.'s study article "Exploration of Idealism and Realism in Arthur Miller's Play, Death of a Salesman" (2022), Arthur Miller's play *Death of a Salesman* explores the theatrical approaches of realism and expressionism. Miller's play combines aspects of Idealism and Realism, with Willy Loman as the idealistic dreamer who misunderstands the American dream. M. Turku, in his paper "A Synthesis of Psychological Aspects with the Sociological Constraints in Arthur Miller Tragedies" (2022), believes the play delves into the character's inner conflicts, drawing on psychological elements and the father-son conflict, which are recurring themes in Miller's works. Huw's article on "Death of a Salesman" (2023) also discusses how atypical theatrical approaches have been used in global productions of Miller's literary works, providing new views on complicated characters and universal themes. These performances have transformed Miller's plays with new set designs, different media aspects, and unexpected casting choices, such as portraying the Loman family as African Americans. As a result, a psychoanalytic literary criticism study of "Death of a Salesman" would examine the interaction between Realism and Expressionism in Miller's depiction of the characters and their psychological struggles. Moreover, Ibrahim, in his research paper entitled "The Absurdity of Life in Arthur Miller's *Death of a Salesman*: A Psychological Perspective" (2023), emphasizes Miller's use of expressionism, emphasizing how it allows for the

examination of profound psychological truths via memories, dreams, symbols, and exaggeration. This depicts the problems and complexities experienced by the people involved while criticizing capitalism and pointing out the issues that concern societal relations within American culture. As such, it also shows how expressionism assists in showing the mental distress experienced by individuals and condemning the very nature of capitalism.

4. Statement of Methodology:

This research paper will examine the interaction of realism and expressionism as dramatic techniques Arthur Miller employs in his masterpiece *Death of a Salesman* (1944). according to a psychoanalytic literary criticism lens, the study will also investigate how this advice reveals Willy Loman's inner reality and psychological conflicts as the main character and others. Also, this study will employ psychoanalytic literary criticism to explore characters' unconscious motivations, symbolic language, psychological development, desires, fears, anxieties, symbolism, imagery, and dreams, drawing on the theories of Sigmund Freud and Carl Jung.

1. Data Analysis:

(i). The primary sources will be the texts of Arthur Miller's *Death of a Salesman* (1944). A thorough examination and textual analysis will highlight Miller's adoption of realism and expressionism as dramatic techniques in "Death of a Salesman" on the one hand and his works on the other.

(ii). Secondary sources will include psychoanalytic ideas relevant to the play's themes, such as Sigmund Freud's work on the unconscious mind and defensive mechanisms. Moreover, critical works and studies that investigate the play through the lens of psychoanalysis or discuss Miller's use of dramatic techniques will be reviewed.

2. Method:

(i) Identifying Techniques: Analyze texts and situations in the play to identify Miller's employing of realism (detailed environment, daily speech) and expressionism (distorted time, symbolic imagery).

(ii) Psychoanalytic Analysis: Willy's realized techniques will be examined through a psychoanalytic perspective to discover internal conflicts, erroneous views, and unconscious desires.

(iii) Synthesis: The play's psychoanalytic perspective is further strengthened by its combination of realism and expressionism, leading to a deeper understanding of Willy's psyche and tragic collapse.

5. The Aims of study:

This study tries to investigate how Miller uses realism and expressionism as dramatic techniques in "Death of a Salesman":

(i) Explain how these techniques enhance the psychoanalytic analysis of the play, especially in shedding light on Willy's inner world.

(ii) Discover the interaction between dramatic techniques and psychoanalytic theories in "Death of a Salesman".

This technique allows for an in-depth investigation of how Miller's dramatic decisions affect the play's psychoanalytic effects, thus improving the reader's comprehension of "Death of a Salesman" from different viewpoints.

6. The Problem Statement:

Arthur Miller's *Death of a Salesman* (1944) is a controversial play that digs into disillusionment, the American Dream, and the psychological significance of patriarchy. While realism provides a harsh indictment of societal influences, discovering the play through a psychoanalytic perspective offers a more profound comprehension of Willy Loman's sad collapse. Nevertheless, more research is still needed to combine Miller's dramatic techniques with the psychoanalytic analysis of the play. Despite, some scholars investigating the play's themes through a psychoanalytic lens, there has yet to be a complete discussion of how Miller combines realism and expressionism according to the psychoanalytic perspective in illustrating Willy's inner world.

These inquiries investigate the study's intersection:

(1) In the play's setting, can the psychoanalytic analysis of Willy Loman's character—made possible by the play's

combination of realism and expressionism—offer a more comprehensive reflection on the fears and pressures that come with the "American Dream" in society?

(2) How can a psychoanalytic lens, the dramatic devices of expressionism and realism in Arthur Miller's "Death of a Salesman" help to disclose Willy Loman's internal tensions, wants, and defensive mechanisms?

(3) How does Miller use expressionism in the play to reveal the protagonist's psychological damage?

(4) How does Miller's adoption of realism and expressionism affect his depiction of Willy Loman's state of mind in "Death of a Salesman"?

(5) How does a psychoanalytic analysis based on these methodologies shed light on Willy's internal struggles and motivations?

(6) How can combining dramatic techniques and psychoanalytic themes help us understand the play's catastrophic impact?

By researching those problems, this study will give a new perspective on *Death of a Salesman* (1944), improving our knowledge of the play's characters, themes and enduring relevance.

7. Psychoanalytic Literary Criticism Approach:

Based on Freudian theory, psychoanalytic literary criticism delves into authors' and characters' subconscious minds to reveal deeper meanings in literature. It examines characters' behaviors and psychological issues as reflections of societal concerns (Ellmann, 2014). Key Freudian concepts like id, ego, and superego are employed in interpreting texts, dreams, and art. This approach also considers the author's life, characters' motivations, audience reactions, and symbolic language (Gashout, 2017). Psychoanalytic literary criticism, originating in the early 20th century, is commonly used to analyze theatrical texts by delving into characters' psychological motivations and conflicts. Drawing from Sigmund Freud and Carl Jung's theories, this approach explores concepts like the unconscious mind, the Oedipus complex, and archetypes to interpret characters such as Hamlet and Faust. Jacques Lacan's focus on language and symbolism also plays a role in analyzing identity and subjectivity in theatrical works. Early applications by Ernest Jones on Shakespeare's *Hamlet* laid the groundwork for modern interpretations of plays such as Tony Kushner's *Angels in America* (1991) and Tennessee Williams's *The Glass Menagerie* (1944) from a psychoanalytic perspective. Specific examples include examining Hamlet's Oedipal complex, Oedipus Rex's tragic fate, and the psychological struggles of characters in *The Glass Menagerie* and *Angels in America* (Kinghorn, 2023). It is generally accepted that the psychoanalytic literary criticism approach, based on Freudian theory, analyzes literature and art as expressions of the unconscious. It aims to uncover hidden material not consciously known by the author. Freud believed psychoanalysis could reveal the sources of literary creativity. This approach varies from typological to thematic, viewing literary texts as reflections of the author's neuroses. Post-Lacanian psychoanalysis blends with deconstruction and hermeneutics, blurring the line between theory and fiction. These studies exhibit sophistication and erudition, departing from Freud's original goals (Tambling, 2023).

Psychoanalytic literary criticism is a controversial theory investigating the link between literature, the unconscious mind, and conscious behaviour. The critics have seen the difficulties in using the psychoanalytic literary criticism approach for the first time; among them, Leon Edel and Frederick Crews both criticized the misuse of psychoanalysis in literary criticism. Edel argued for limiting it to biography only, while Crews warned about the reductionistic tendencies (Roland, 1978). However, psychoanalysis is still being used in critique by literary critics and psychoanalysts; it focuses on the author's hidden desires and leverages their biography to provide a biographical context for their work. It also examines and explains the motivations and conduct of the characters in the author's work. This technique also delves into common worries and wants to be shared by humanity, which explains why specific works have widespread appeal (Ogden & Ogden, 2013).

The language and symbolic options of writers are considered in this respect. Consequently, psychoanalytic criticism in terms of literature helps in bringing out these hidden ideas through concentration on four main aspects as follows: (1) The mind of the author, (2) The mind of the characters, (3) The mind of the audience, (4) The text's language and symbolism (Ellmann, 2014). Psychoanalytic literary theory checks literature for confidential data in four places: first, hidden wishes, contradictions, and experiences of the author that he may not be aware of; then, hidden desires, fears, and motivations of

characters; also hidden fears, desires and experiences of the reader. In addition, psychoanalysis looks at the language and imagery used in the text thus, using this method gives an insight into the psychological part of learning and how it affects its meaning (Tuychiyevna, 2023).

7.1. Brief Overview of Psychoanalysis and its Founder, Sigmund Freud

Sigmund Freud (1856-1939) was an Austrian neurologist who founded psychoanalysis. Psychoanalytic theory is influential in understanding the mind and behavior, offering insights for therapy, culture, and society. It reviews the birth of psychoanalysis, key concepts, different schools, and applications in film, literature, and politics (Freud, 1995). The field of psychology has been influenced by Sigmund Freud and his students: Carl Jung, Alfred Adler, Erik Erikson, and Karen Horney. They offer different perspectives on psychology, personality, and psychosocial development, building upon Freud's psychoanalytic foundation (Tarzian *et al.*, 2023). Sigmund Freud is known as the father of psychoanalysis. His work revolutionized psychology, focusing on the unconscious mind and repressed memories. His book, "The Interpretation of Dreams," explored the meaning of dreams. Freud's theories, like the Oedipus complex and the "id", "ego", and "superego" theory, were controversial but shaped modern psychology. Despite criticism, Freud's impact on psychology and culture is profound. His legacy is carried on by students such as Carl Jung, Alfred Adler, and Erik Erikson, who expanded psychoanalysis. Likewise, His *Psychoanalytic Theories*, which focus on the unconscious mind and mental illness, have had a lasting impact on culture and human history by redefining concepts like privacy. While some criticize psychoanalysis as pseudoscience, others, like Eric Kandel have seen it as a valuable pursuit. Freud's theories also explore gender, sexuality, human behaviour, and satisfaction of needs (Souza, 2023, p. 1-4). Psychoanalysis refers to Sigmund Freud's therapy system and psychological theory. Freud's clinical theory covers psychopathology and therapy experiences, while his metapsychology explains mental mechanics in a general model (Fancher, 2020).

However, His work revolutionized psychology by introducing concepts that emphasised the importance of the unconscious mind and childhood experiences in shaping personality and behaviour. His major contributions include linking psychological symptoms to traumatic memories in "Studies on Hysteria," establishing the Oedipus Complex in "The Interpretation of Dreams," and pioneering therapeutic techniques like free association. Despite criticism from contemporaries, Freud's work continues to impact psychology and therapy today (Heller, 2008). Modern psychologists have a complex view of Freud's idea of repression. Critics argue that there is insufficient empirical support for Freud's concept of repression as a universal defense mechanism. Some theories propose alternative coping mechanisms for trauma. Freud's gender bias has been challenged, with feminists disputing the idea that women are more prone to repression. Despite declining popularity, some aspects of Freud's work, such as exploring unconscious motivations, still influence therapy practices (Rank, 1958). Freud's psychoanalytic theory explored the Oedipus complex, psychosexual stages, and pleasure principle. Criticized yet influential, his ideas influenced art, literature, anthropology, sociology, and psychoanalysis through students like Jung and Adler (Sayers, 2020).

Consequently, Freud's psychoanalytic literary criticism ideas include concepts such as the Oedipus/Electra complex, the unconscious mind, the "Ego", the id", and the "superego", as well as dreams. He contended that literature serves as proof of universal and suppressed longing. The Oedipus complex, named after the main character in Sophocles' *Oedipus Rex* (429 BC), investigates children's subconscious attraction to their opposite-sex parent, as well as their desire to eliminate the same-sex parent as a competitor. Freud identifies Shakespeare's *Hamlet* (1603) and recognizes the relationship between the character's unconscious desires to murder his father and be with his mother. Freud introduces the Oedipus complex, connects it to Hamlet and Oedipus, and illustrates how Hamlet's suppression causes neurosis. Nevertheless, Freud finds depth and meaning in Hamlet's madness and dreams (Tambling, 2023, p.174). This complex affects both genders, with women referred to as the "Electra complex". The unconscious mind influences behaviour because it contains suppressed memories and desires that people may not be aware of. Freud proposed the concept of the mind as an "iceberg," having conscious, preconscious, and unconscious layers. The "Id" expresses innate urges, the "Ego" serves as a bridge between the

"Id" and the outside world, and the superego functions as the conscience and includes social ideals. Dreams are interpreted as the embodiment of unconscious desires. Freud's ideas emphasized the importance of unconscious drives and forces in human understanding. Understanding these topics requires a thorough study of relevant materials (Kalita, 2021, p. 43-46).

8. Close Reading and Analysis of Textual Elements of "Death of a Salesman "

A psychoanalytic literary criticism study examines the theatrical devices of realism and expressionism in Arthur Miller's play, *Death of a Salesman* (1944) in this study. The drama combines aspects of expressionism and realism, with scenes and characters that allude to internal problems and psychological issues. Freudian principles are embodied by Miller's characters, who also explore topics like the father-son struggle to externalize feelings and interior experiences; the play also makes use of symbolic themes and non-realistic technologies. Miller's appreciation of August Strindberg and his investigation of existential issues impacted the play's use of expressionism. In Miller's writing, realism and expressionism combine to produce a nuanced, contradictory relationship that improves how human nature and the outside world are portrayed. During the period of the play (1940-1950), realism and expressionism were prominent art movements. However, a survey of modern drama shows a focus on tragic writing in American drama, contrasting with European tendencies towards parody and formless plays. Eugene O'Neill and Tennessee Williams were influential in establishing this tradition, but Arthur Miller's "Death of a Salesman" holds a prominent place in modern tragedy and its enduring popularity reflects the relevance of tragedy today through dramatic techniques (Bayouli & Sammali, 2019, p. 39).

Psychoanalytic theory influenced the Freudian "Oedipus Complex" and methods of interpretation, as well as the influence of Jacques Lacan on psychoanalytic criticism and other modern perspectives (Ellmann, 2014). That can provide a good framework for interpreting "Death of a Salesman" from a psychoanalytic literary criticism perspective using four diagnostic criteria to examine a play, aiming to explore diverse interpretations of text and characters, shifting focus from studying great individuals to ordinary people's contradictions and struggles (Freud, 1915). Psychoanalytic criticism offers a lens through which the characters in "Death of a Salesman" can be analyzed. Researchers can identify the underlying tensions, motives, and aspirations that underlie characters' behaviours, such as Willy Loman, by utilizing psychoanalytic theory in character analysis. This method clarifies the complex web of interactions and dynamics at work and enables a greater understanding of the psychological aspects of the play (Patsiaouras et al., 2015). Psychoanalytic literary criticism also delves deeper into the audience's perception, and the family dynamic explores the specific relationship between Willy and Biff. Moreover, how audience reception considers the techniques that impact the understanding. The psychoanalytic approach analyses the characters' motivations and behaviour from a psychological standpoint, analyzing the unconscious drives and conflicts that influence the characters' behaviour.

Additionally, psychoanalytic interpretation broadens the scope to analyze the societal context, which applies to the findings of analyzing Willy. Societal context examines the pressures and anxieties of the "American Dream." For example, Willy's obsession with success as a salesperson can be seen as a way to validate his self-worth and meet societal expectations. His strained relationship with his children, especially Biff, can be understood in terms of unresolved Oedipal conflicts and a desire for paternal approval. Thus, Arthur Miller's play "Death of a Salesman" examines the human condition and the detrimental effects of pursuing the American Dream. The protagonist, Willy Loman, is portrayed as a tragic figure whose downfall stems from his inability to reconcile his inner desires with external realities. Miller's use of realism and expressionism allows for a nuanced exploration of the human psyche, enabling audiences to connect with the characters on a conscious and subconscious level. This highlights universal struggles of identity, ambition, and the quest for purpose in a rapidly evolving society. Furthermore, the playwright combines several significant elements that contribute to the protagonist's (Loman's) tragedy; therefore, various explanations of its essential theme have been proposed: some have regarded it as communist propaganda denouncing the evils of capitalism, while others have seen it as a sympathetic study of the problems of big business. Some have read it in Freudian terms and attributed obscure psychological theories to its creator. At the same time, Catholics have viewed it favourably as a warning against the meaninglessness of life without religious faith. As a social reformer, Miller wrote this play to free his community from the predators' wrath and to prevent

the exploitation of common people who desperately need protection from those who harm them so that justice, peace, and order can reign in his town. He explains in his own words why he wrote the play when he says: "The very impulse to write, I think, springs from an inner chaos crying for order, for meaning, and that meaning must be discovered in the process of writing or the work lies dead as it is finished." (Miller, 1949, p. xxv).

9. The Textual Analysis of the "Death of a Salesman" from the Perspective of Psychoanalytic Literary Criticism:

Arthur Miller employed multiple dramatic techniques in most of his works, including advice literary techniques such as (i) "Realism". This technique depicts life without glamorization or personal bias. It focuses on ordinary people and criticizes social issues. In "Death of a Salesman," realism is evident in the depiction of Willy Loman, a middle-class salesman struggling financially (Khan & Noor, 2022), (ii) "Naturalism." This technique emphasizes the influence of environment and heredity on characters. In "Death of a Salesman," naturalism may be found in Willy's delusions and hallucinations, which are caused by his background and societal expectations, and (iii) Expressionism (Abbotson, 2000). This method conveys emotional experiences through exaggerated and metaphorical aspects. Also, Arthur Miller's "Death of a Salesman" uses expressionism to show Willy Loman's psychological trauma. Memories, nightmares, flashbacks, symbolism, and exaggeration are the techniques used to explore his inner struggle. Memories and dreams provide insight into the previous experiences that haunt him. Flashbacks show incidents that led to his troubles. Symbols, such as Willy's fixation with the American Dream, represent his goals and disappointments. The play's dramatization heightens Willy's sense of inadequacy.

In Act I, Scene 1, Willy's entrance with hefty sample cases emphasizes the physical difficulties of his job and the strain of being a salesman in his late sixties. Here, Miller uses the element of realism as a dramatic technique in his masterpiece play, but from a psychoanalytic perspective refers to the disintegrating appearance and repressed memories. That is obvious in Act I, Scene 1: when Linda asks him to take a rest after casual irritation when he expresses his case as he tried to the death thus, Willy states that:

(with wonder): I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every w of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road! I'm tellin'ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again — and five minutes later I'm dreamin' again, and I nearly... *(He presses two fingers against his eyes.)* I have such thoughts, I have such strange thoughts (Miller, 1949, p. 3).

This quotation above emphasizes Willy's strict adherence to the "American Dream" ideal of success through salesmanship, while simultaneously implying his protective need to maintain this façade. Further, quotes from "Death of a Salesman" that supplementary highlight the interplay between realism, expressionism, and the psychoanalytic themes that occur in Act II, Scene 1 through Biff's sense of worthlessness, which leads to the pressure to conform and the idealized, especially, when he said that " Pop, I'm nothing! I'm nothing, Pop. Can't you understand that? There's no spite in it any more. I'm just what I am, that's all." (Miller, 1949, p.93). This remark emphasizes the societal expectations to succeed within the "American Dream" paradigm. Biff's emotions of worthlessness may be related to his internal effort to live up to his father's idealistic standards. Willy's reply demonstrates both his erroneous perspective and the emotional root of his breakdown: his unresolved feelings for Biff. Viewing these events via a psychoanalytic lens, emphasizing both realism and expressionism, can reveal key insights about Willy's personality. Willy Loman's relationship with his sons, especially Biff according to the psychoanalytic analysis of Arthur Miller's "Death of a Salesman", particularly through Freudian theories,

reveals key elements like the Oedipus complex, repressed desires, guilt, and shame affecting Willy Loman's character. The theory suggests that a child unconsciously desires the opposite-sex parent while feeling rivalry and hostility toward the same-sex parent. Otten emphasizes that "Miller himself has sensed the precarious nature of his plays as tragedy, admitting in his essay "On Social Plays" that "The debilitation of the tragic drama..... he has implied that his artistic end in *Death of a Salesman* was closer to Ibsen than to Sophocles" (qtd, in Bloom, 2009, p. 96). Thus, Willy projects his unfulfilled dreams onto Biff, showing possessiveness over his son's identity. Even if Biff's struggle to meet his father's expectations creates conflict similar to the Oedipal rivalry.

Miller also gave Willy a complicated psychological makeup by incorporating existentialist philosophy and ideas such as the Oedipus complex (Miller, 1949). Willy's exaggerated expectations and his own shortcomings as a father cause strain in his relationships with his boys, especially Biff. Miller's own family problems and the larger issue of alienation among families are reflected in this interaction. The existential quest for meaning in a chaotic world is highlighted by Willy's mental decline and his retreat into memories, echoing Miller's examination of identity crises in post-war America. Despite Freud's belief that resolution comes through identification with the father, Biff's rejection of Willy's ideals leads to unresolved tensions and emotional turmoil. Willy Loman's relationship with Biff reflects the Oedipus complex, influencing their interactions and exploring themes of identity, aspiration, and disappointment in familial relationships. Miller's portrayal delves into universal experiences of love, jealousy, and identity formation (Eklöf, 2020). Besides, Miller goes deeper than realism in "*Death of a Salesman*" by using symbolism to examine the importance of manual labour and physical abilities in Willy and his sons' lives. Willy values physical work, highlighting the significance of being skilled and strong, reflecting a desire for a simpler lifestyle. Son Biff's success in physical tasks reflects Willy's longing for a freer life. The play's tactics effectively portray Willy's underlying difficulties and hidden urges, which contribute to his terrible death. In Act 1, Scene 2: The Dissatisfied Ideal and the Desired Journey through the words of Ben when he said:

What are you building? Lay your hand on it. Where is it?

WILLY (*hesitantly*): That's true, Linda, there's nothing.

LINDA: Why? (*To Ben.*) There's a man eighty-four years old –

WILLY: That's right, Ben, that's right. When I look at that man I say, what is there to worry about?

BEN: Bah!

WILLY: It's true, Ben. All he has to do is go into any city, pick up the phone, and he's making his living and you know why?

WILLY: Without a penny to his name, three great universities are begging for him, and from there the sky's the limit, because it's

not what you do, Ben. It's who you know and the smile on your face! It's contacts, Ben, contacts! The whole wealth of Alaska passes over the lunch table at the Commodore Hotel, and that's the wonder, the wonder of this country, that a man can end with diamonds here on the basis of being liked! (Miller, 1949, pp:58-59).

This quote above, spoken by Ben in Willy's consciousness, exhibits expressionism by incorporating mythical elements such as "diamonds" from Alaska. It represents Willy's idealistic picture of success and adventure (psychoanalysis), which he believes he never realized (realism). Similarly, Miller expanded realism by enriching the style with an ethical evaluation, aiming to avoid rhetorical presentation. For example, in Miller's *The Man Who All the Luck* (1944), he realized the issue and decided to focus on natural sentiments in his next play, *All My Sons* (1948), with a focus on cause and effect, hard actions, and relationships' geometry, Miller aimed to define social aspects sharply through character dialogue. Miller offers a realistic portrayal of American values influenced by Ibsen. While many realists observe reality, Miller tackles evil with reformer enthusiasm. In Act I, Scene II, "The Haunting Flute and the Absent Father," (Miller, 1949. p.104). Expression and realism are used through Willy's sorrowful flute melody to evoke recollections of his affluent businessman brother Ben. At

the same time, the author references psychology by using the flute, which represents Willy's unresolved feelings of inadequacy about his idealized image of Ben. The critics have seen this in both plays. In "All My Sons" and "Death of a Salesman," Miller follows Ibsen's retrospective structure, revealing an explosive situation that intensifies through past events. In "Death of a Salesman," Willy Loman's adultery ruins his relationship with his son, depicting the struggles of urban middle-class life. Miller's detailed narrative captures everyday American speech and realism, resonating with audiences in its portrayal of common struggles and values (Poornima, 2018, p. 1230). It could be the voice of his superego, constantly reminding him of his perceived inadequacies in the terms below:

WILLY (*hanging on to his words*): Oh, Ben, that's good to hear!

Because sometimes I'm afraid that I'm not teaching them the right kind of — Ben, how should I teach them?

.....

WILLY: ...was rich! That's just the spirit I want to imbue them with! To walk into a jungle! I was right! I was right! I was right! (Miller, 1949, p. 33).

There is a noticeable shift towards realism and expressionism in modern theatre, influenced by Psychoanalytic Literary Criticism. American playwrights like Arthur Miller and Albee introduce themes of alienation and personal regeneration through emotional and psychological processes. This contrasts the tragic blindness of characters like Willy Loman in *Death of a Salesman* with the hopeful awakening of others, reflecting a move towards optimistic pragmatism in drama (Bayouli & Sammali, 2019, p. 40). Both in content and technique, Miller's play *After the Fall* delves into American values using a non-logical, subjective memory structure. While successful in achieving the playwright's goals in the first half, this technique lacks the same impact in engaging the audience's self-identification as seen in "Death of a Salesman." The frustrations of balancing realism and expressionism in the latter play are more engagingly dramatic than in Miller's later works (Parker, 1966). A Psychoanalytic Literary Criticism has characterized the scene's transformation to expressionism through Willy's newfound youthful disposition as it moves. It reflects his strong desire to be as successful as Ben. Similarly, Miller indicates the same literary characteristics in Scene 4, especially when he denies the meaning of appearances of realism. At the same time, Willy confronts Linda regarding his emotional state and argues that he is "fine." This underlines the difficulty of maintaining a natural appearance in an environment of competition (realism). In the same scenario, Miller examines expressionism from a psychoanalytic perspective, mainly when Willy's denial of his deteriorating mental state is an accepted defence technique. It implies a more profound anxiety of recognizing his failures and underlying fears. One might see that throughout this quote below:

WILLY (*turning to Linda, guiltily*): You're not worried about me, are you, sweetheart?

BIFF: What's the matter?

HAPPY: Listen!

LINDA: You've got too much on the ball to worry about.

WILLY: You're my foundation and my support, Linda.

LINDA: Just try to relax, dear. You make mountains out of molehills.

WILLY: I won't fight with him any more. If he wants to go back to Texas, let him go.

LINDA: He'll find his way (Miller, 1949, p. 6).

However, Act 1 Scene 4 Affects dreams and the weak ego, particularly when Willy asks Biff: "WILLY (pleased, puts an arm around each boy and they come down to the apron): Lonesome, heh?" (Miller, 1949, p. 13). The comment shows the gap between Willy's vision and reality. While he expresses loneliness, his activities of pursuing women indicate deeper trouble with his sense of self-worth. Whereas, in Act 1 Scene 6: The Striking Realism and the Origins of Fantasy as

described below:

WILLY: There's no question, no question at all. Gee, on the way home tonight I'd like to buy some seeds.

LINDA (*laughing*): That'd be wonderful. But not enough sun gets back there. Nothing'll grow any more.

WILLY: You wait, kid, before it's all over we're gonna get a little place out in the country, and I'll raise some vegetables, a couple of chickens..., (Miller, 1949, p.47).

Psychological realism and the function of the retrospective technique in "Death of a Salesman" highlight the protagonist's inevitable downfall due to his well-developed psychological traits. The play blends post-war American drama with expressionistic elements, particularly through Miller's manipulation of time. The characters' flashback scenes serve as a window into their inner turmoil, emphasizing the consequences of their choices. These memory sequences also underscore the play's satirical and political undercurrents, challenging simplistic moral interpretations (Bayouli, & Sammali, 2019, p.40). Happiness guidance, while based on realism (planting seeds), takes on a fantastical component for Willy, who perceives it as a symbol of beginning over expressionism. Finally, Willy loses his original aim in the pursuit of fortunes. Linda attends his funeral with a small group of people, accompanied by the flute's music. The flute sound reflects on Willy's life as an elegy and requiem. Background music can enhance stage effects, create mood, advance the story, and portray personality in dramas that are clear in repletion words of Linda with the flute sound:

Forgive me, dear. I can't cry. ..., I
can't cry. I don't understand it. ... Help
me Willy, I can't cry. It seems to me that you're just on another
trip. ... Willy, dear, I can't cry. Why did you
do it? I search and search and I search, and I can't understand
it, Willy. Today,
dear. And there'll be nobody home. (*A sob rises in her throat.*)
We're free and clear. ... We're free.
(*Biff comes slowly toward her.*) We're free... We're free...
*Linda sobs quietly. Bernard and Charley come together and follow
them, followed by Happy. Only the music of the flute is left
on the darkening stage as over the house the hard towers of the
apartment buildings rise into sharp focus, and the curtain
falls.*) (Miller, 1949, pp:101-102).

At 63, he seeks the moment his life veered off course, a betrayal that damaged his marriage and bond with his son, Biff. Willy lives in a delusional world, blending past and present to understand his reality (Tuttle, 1989). Symbolically, the flute signifies nature instead of the harsh realities of the commercial world. Willy's music expresses his intense yearning for nature, which he pursues thoroughly. Skyscrapers surround Willy's apartment, but he still has room for plants, indicating his appreciation of nature. Lighting and music contribute to stage effects and express characters' thoughts indirectly. This foreshadows his future journey to a fantasy world. The play uses expressionistic techniques like memories and symbols to depict the characters' emotions. These techniques deepen understanding of Willy's character and the tragic consequences of his unattainable aspirations. These dramatic techniques improve the audience's knowledge of the characters' inner conflicts, desires, and the impact of society's influences on their psyche. "Death of a Salesman" includes expressionistic

techniques, incorporating past, present, and future time for seamless action transitions by using transparent settings, musical motifs, and lighting to convey characters' emotions and mental states, (Hadomi, 2005). Also, the play's structure integrates realistic dialogue with expressionistic elements, such as:

(i). Willy's Flashbacks: In all the events, Willy Loman, the leading actor, has memories that are so vivid that the past and present co-exist within them. The flashbacks in which they are expressed exploit expressionist devices to portray a brokenness. One of the most prominent instances is his recollection of a conversation with his deceased brother, Ben, who seems to be only a ghost. This sequence combines genuine discourse with expressive representations of Ben's presence, emphasizing the interaction between Willy's recollections and his current reality.

(ii). The Restaurant Scene: The reality of their broken relationship and Willy's delusion are brought to light by Biff in the restaurant scene. This scene is a blend of both realism and expressionism. Albeit realistic in language and interaction among the characters, it creates an expressionistic mood due to heightened emotions and symbolic elements like dying melodies coupled with laughter from behind heard afar off in the distance. As a result, there is more anxiety among the people involved in it and it emphasizes a revealing.

(iii) The Requiem: The Requiem is the play's last scene, in which Willy's funeral is shown. This scene ably combines realism with expressionism. As Willy's death is mourned by actual characters, the play connotes unrealistic forms like Willy's ghostly appearance and the blending of past and present. These strategies help highlight Willy's subjective reality and the lasting influence of his existence on those around him.

(v). The Loman's House: The Loman's House embodies realism and expressionism as the playwright depicts. The house is built in the style of the American Dream, representing material success that may exist only in dreams; however, people still identify with it as an embodiment of their dreams about wealth and prosperity. The inside scenes, such as those of Willy's dialogue with his deceased father and brother, illustrate some elements connected with expressionism. They reveal Willy's mental troubles that result from their disoriented perception of the world as opposed to his outward signs of success. Ultimately, combining these statements with the preceding examples demonstrates how Miller's *Death of a Salesman* (1949) uses realism and expressionism as dramatic techniques to analyze a character's inner conflicts via a psychoanalytic lens.

As a result, the integration of realistic and expressionistic elements in the play's structure creates a compelling dramatic rhythm, engaging the audience effectively and highlighting the psychological toll on the working class in post-war America. The combined use of realism and expressionism in "Death of a Salesman" allows the audience to comprehend the characters' internal struggles through multiple means. Expressionistic aspects encompass symbolic imagery, unconventional landscapes, and dream sequences to portray the inner thoughts and emotions of the characters. It shows what is on their mind to worry about, to want for themselves, or to regret about afterwards. The characters' ordinariness is presented in the realism of the play and the presence of social obligations that determine their behaviour; however, it emphasizes an expressionistic strategy which makes one see that there are deceits among them which separate them from the actual world they live in this opposed ideal reveal personal battles of individuals as they try to come to terms with their aspirations against what life has offered; within them are forces pulling them back while pushing ahead with determination thus creating tension in them. Characters' psychological tension is enhanced by how realism is blended with expressionism since it shows internal struggles in addition to external matters and portrays them. It also captures the protagonist's reality through personal experiences regardless of the imperfections in his judgment or fragmented recollections. It is common for such a subjective point of view to evoke sympathy from other people as far as their internal struggles are concerned. The expressive fusion of reality and expressionism creates a stronger bond with the characters and their hardships, resulting in psychological complexity.

10. Freudian Analysis of Characters' Unconscious Motivations and Desires

Sigmund Freud's *Psychoanalytic Theory* (1923), suggests that unconscious brain processes and early childhood events shape human behaviour. Key concepts include the unconscious mind, the id, the ego, and the superego. The id represents desires, while the ego balances them with reality. The superego represents moral principles. Defence mechanisms like repression protect the ego. Psychoanalytic thought remains valuable for comprehending human behaviour and handling intense emotions. Berlin (2011) has observed the unconscious mind operates below conscious awareness, influencing behaviour with repressed thoughts, feelings, and memories. Repression involves pushing unwanted thoughts into the unconscious to avoid anxiety or guilt, manifesting in behaviours like displacement or compensation. Repressed material can lead to psychological symptoms, distorted perceptions, and hindered relationships. Therapeutic approaches like psychoanalysis aim to address and work through repressed material for emotional healing and growth, despite criticism of Freud's theories. Whereas, renowned psychologist Carl Jung believes that personality is a hierarchy of conscious, subconscious, and collective unconscious thoughts. He distinguishes the personal unconscious as a superficial layer and the collective unconscious as a deeper, inborn layer. Jung describes the collective unconscious as a universal existence influenced by patterns of individual behaviour. Freud's Oedipal Complex delves into unconscious dynamics, sexuality's role in development, and social relationships' impact on psychology (Jung, 2014, p. 3-4). In "Death of a Salesman", Willy's inability to confront his failures and idealization of the past suggest the use of repression." Willy Loman's distorted memories and constant yearning for the past can be interpreted as a defence mechanism known as repression" (Freud, 1923, p. 23). Miller portrays Willy's refusal to accept responsibility for his mistakes as a character's fault, maybe resulting from a Freudian defensive mechanism. Willy's concern with the past reveals a joint protection mechanism: "He refuses to accept any responsibility for his failures, blaming them all on something outside himself" (Miller, 1944, p.42).

Generally, Miller successfully uses expressionism to portray Willy Loman's psychological damage and hardships. Thus, expressionism is employed in Willy's flashbacks and interactions with the ghostly image of his brother, Ben. Miller's employment of these methods creates a sad and tragic impact, representing Willy Loman's harsh reality and psychological battles. Willy, the protagonist of Miller's "Death of a Salesman", falls victim to the American Dream and the capitalist system. He is an essential service provider for the Wagner Company, but he is placed on commission when he is old enough to work. Likewise, Radaeva refers to an expressionism technique in world theatre through subjective feelings, distorted reality, and exploring inner psychological processes. It conveys the characters' experiences through exaggerated and non-realistic features such as alienation, existential crises, and the human predicament in a chaotic environment (2022, p. 93-94). Despite his request for non-travelling employment, he was fired by the corporation. The capitalist society determines Willy's actions, and he feels obligated to commit suicide to assist his son in starting a company with the insurance money. Naturalism, which evolved from realism, emphasizes the difficulties parents encounter in reconciling their wishes with the requirements of their children. Expressionism is a playwriting style emphasizing emotional content, characters' subjective emotions, and non-naturalistic scenic design. Psychoanalysis and literary criticism share a focus on the creative use of tropes, suggesting a connection between the unconscious mind and rhetorical strategies. Freud's Oedipus theory serves as a foundation for psychoanalytic theories (Ellmann, 2014, p. 5). Unconscious thoughts cause psychological problems when not expressed. These thoughts can manifest as hallucinations, delusions, nightmares, and more. Lack of communication contributes to Willy's issues, with his thoughts residing in his unconscious mind. Illustration, when Biff learns about his father's struggles from Linda after confronting Willy angrily. Especially, when Linda tells him:

When you're coming, he's all smiles, and talks about the future, and – he's just wonderful. And then the closer you seem to come, the more shaky he gets, and then, by the time you get here, he's arguing, and he seems angry to you. I think it's just that may be he can't bring himself to – to open up to you. Why are you so hateful to each other? Why is that? (Miller, 1949, pp:35-36).

Linda reveals to Biff and Happy that Willy is struggling with reality, walking at night and talking to himself due to a lack of support in his business life. She discloses that Willy has attempted suicide multiple times for insurance money.

Linda suggests Willy's actions indicate the final stage of schizophrenia, supported by symptoms leading to suicide. Willy's mental health suffers due to his refusal to communicate, exacerbated by societal trends like lack of time and virtual connections. The play highlights the negative effects of a busy life and commercial relationships on his well-being, causing internal conflict and hallucinations. Despite chances for improvement, self-destructive tendencies hinder progress (Rathore, 2019, p. 91). Understanding Willy Loman's agonies is only possible when he thoroughly examines the past events he brings back to his mind. They show how much he has fallen from what he had previously been proud of, thereby indicating how deeply he has been hurt emotionally and cognitively over the years. Thus, they involve confrontation with lost opportunities, betrayal, struggle against illusions, and lack of self-confidence, which are linked to the attempt to achieve specific goals. In general, this sheds light on Willy, aiding in a better comprehension of his internal turmoil and psychological agony and criticizing the American Dream. At the same time, in the same vein, it reveals Willy's depression. His aspirations are inspired by this ideal, which makes him see how hard it is, thus judging his self-worth exclusively by what he achieves outside himself in terms of success only (Mujahidah & Wardani, 2021). Memories also juxtapose his ambitions with the brutal reality of his failures, demonstrating capitalism's limitations. They drive both his sons to try to reach standards beyond their ability because they cannot match his achievements, and unrealistic expectations are another disastrous effect that worsens family relationships (Ibrahim, 2023). These memories only add to their hopelessness and dissatisfaction, making their lives more miserable. This implies that recollections of Willy are centred on unsuccessful lives that are characterized by despair caused by broken dreams at some point in life because success-oriented societies make people unhappy, thus leading to unfulfilled ambitions.

Furthermore, in Miller's *Death of a Salesman* (1949), past and present are mixed on stage using a mobile concurrency approach, jumping between two points. Willy Loman moves around time seamlessly, combining realism, naturalism, and expressionism. Miller reconciles public attributes with Willy's mental life, showing how time and realism interact. The use can exemplify Arthur Miller's realism and expressionism while writing "Death of a Salesman", in which he managed to plumb the psychological depths of his characters and produce multi-faceted pictures about their experiences. Arthur Miller uses three elements to delve into Willy Loman's psychological state and his challenges with ageing and the American Dream, Willy Loman's memories, dreams and hallucinations (Miller, 1949). That is clear with another character in the play, Happy Loman who is portrayed as having a narcissistic personality unconsciously similar to Willy Loman. He competes with other salesmen based on rank and seeks power and superiority. Happy chases his dreams without regard for others' opinions. At Willy's funeral, he opposes Biff's negative view of their father's dreams, believing in Willy's good intentions. Happy aims to fulfil his father's dream of becoming the top salesman to prove his success and narcissistic tendencies, especially when he says: "All right, boy. I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can have — to come out number-one man. He fought it out here, and this is where I'm gonna win it for him" (Miller, 1949, p. 102). These illustrate Willy's contradictory nature between someone who was seemingly successful in the past but is presently disillusioned and unhappy. Their subconscious desires of Willy are shown through dreams, as they are the ones he desires when awake. Hallucinations and reality are unrelated: they indicate perception failure caused by the acuity of Willy's sense organs.

11. Depiction of the American Dream and its Failures:

The story is set in the United States during the Great Depression, stretching from the 1930s to the 1940s. "After the Great Depression in 1930s America faced very serious economic crisis and World War II also affected the economy of the state" (Khan & Noor, 2022, p. 225). However, no matter the time and place, the fight for money continues; it ties us together. It is common for Willy to leave penniless after having devoted his time to working for a company that does not even seem to compensate him enough, only for it to show him the door because he does not bring in profits despite his input. Wanting a better life for his children, Willy makes the difficult decision to end his own life, hoping that Biff and Happy will have financial security. Time causes Biff and Willy to drift apart as their ideas of happiness differ entirely. Biff finds joy in working with his hands and achieving something tangible, while Willy equates success with wealth and power. The differing perspectives on success between parent and child are evident in their views. Willy's purchase of seeds becomes a

significant plot point. Willy is distraught about whether he has successfully raised his children and worries about being able to provide for his family. He often believes that he has not done enough for his children. One example is when he sees his wife mending her old stockings, reminding him of how he gave stockings to other women during his affair. That makes him feel guilty for not being able to provide for his wife. Miller states Willy's desperation almost in every Willy's scene in this play, "They don't need me in New York. I'm the New England man. I'm vital in New England" (Miller, 1949, p. 4). Willy's inflated self-importance in New England masks his fear of being unnecessary there, as he relies on deception to maintain his belief in his own importance. His mind is consumed by regret and desperation.

Willy Lowman responds to his wife's suggestion of trying a job at his New York office, showing how he identifies with his career. His inflated self-importance masks his fear of being unnecessary. He deceives himself to survive mentally, filled with regrets and desperation throughout the play. Willy and Linda's room reflects Willy's needs and belongings, while Linda's presence is almost unnoticed. The room contains a bed, a chair, and Biff's trophy rack, with no trace of Linda's possessions. Willy sees authenticity as an unachievable goal. Regardless of his efforts, he realizes his life has been a waste, and he does not want the same for his sons. Unfortunately, both sons are on the wrong path, leading to inevitable disappointment. Willy commits suicide to ensure his children receive the money from his life insurance policy. His decision reveals his love for his children and the deep sadness he has experienced (Shao, 2023). Despite, their efforts, the family is struggling to survive day by day, reflecting the struggles faced by many in society. People often choose to ignore their growing anxiety and remain stagnant, unable to progress due to unforeseen setbacks. Most individuals will also have to confront and resolve family issues and conflicts throughout life (Miller, 1949). As a result, the researcher sees that Willy's deep desperation is a strong reason for his American Dream's failure. The American belief in achieving a better life through hard work and sacrifice is based on the idea of equality. Willy's lack of hard work and strong will is reflected in his desperation. He needs to have a stronger will and work harder instead of becoming desperate. Willy should also elevate his optimism for the future as it can bring improvements to Americans through societal progress.

12. Result and Discussion of the study:

This study examines Arthur Miller's play "Death of a Salesman" via a psychoanalytic perspective and dramatic styles such as realism and expressionism. Realism creates familiar individuals and surroundings, allowing us to appreciate the challenges of the main character, Willy Loman. His deteriorating mental state and unfulfilled goals are revealed through genuine dialogue and everyday settings. On the other hand, expressionism provides a view into Willy's unconscious mind via twisted timeframes, surreal sequences, and symbolic images (Parker, 1966). Flashbacks and appearances by Willy's departed brother, Ben, may not be genuine happenings but representations of Willy's warped vision and unsolved tensions (Hadomi, 2005). The sense of balance between realism and expressionism is vital in understanding Willy's psyche because realistic components anchor the play while expressionist techniques. Understanding Willy's motivations and tensions requires analyzing these methods from a psychoanalytic viewpoint. It is possible to see the effects of the Oedipus complex in Willy's failed relationship with his sons Biff and Happy and his troubled relationship with the father, whom he never managed to please.

The fear of inadequacy and loss of manhood, which he feels vis-à-vis the achievements of his son, is tied to fears about castration. Furthermore, Willy's denial of his defects, the romanticization of the past, and the tendency to blame others can be interpreted as defence mechanisms for dealing with his worries. Examining realism and expressionism in "Death of a Salesman" as a dramatic technique through the lenses of dramatic techniques such as realism and expressionism from a psychoanalytic perspective gives a broader view of this play. Here, we can see that through this particular method, we can unveil Willy's psychological background, for this is what leads him to his tragic end full of sorrows arising from unmet ambitions and a damaged brain like that of a mad person. By utilizing such an approach, it becomes apparent how well Miller utilizes various theatrical devices to present them before his audience, as though they were well-meaning souls who had come to assist him while he was living. Further exploration may delve into interactions between different amounts of personal responsibility or other related aspects.

13. Conclusion

This unique study examined Arthur Miller's "Death of a Salesman" using dramatic techniques and psychoanalysis to critique the text. Miller's "Death of a Salesman" combines realism with expressionism, enabling one to immerse oneself in it to concentrate on place and characters, particularly Willy Loman, the main protagonist, who illustrates the themes of Miller's play by experiencing suffering. Expressionism considers Willy Loman's unconscious as the subject using dream sequences, twisted timelines, and symbolism. His late sibling's repressed memories are repressed by the interplay among these strategies, thus illuminating any psychological rifts or unmet wants. As far as the psychoanalytic interpretations of Willy's motivations and conflicts are concerned, there are probable Oedipus complex concerns regarding his sons, as well as castration anxiety due to his fear of failure. Willy uses denial and shifting the blame on others as his strategies to cope with anxieties. Using this discourse, one can analyze the scenes, characters and symbols, relate them to psychoanalysis and theatrical techniques, and back up the claims with text-based evidence and relevant issues. Using psychoanalytic techniques enables us to understand what lies beneath the mind of Willy Loman, the main character in Arthur Miller's "Death of a Salesman". This technique has revealed concealed significances by examining Willy's suppressed recollections, unrealized longings, and apprehensions through distorted chronologies, dream sequences, and symbolism.

Moreover, it illustrated how Willy was not just a failed salesman but, he had complex personality traits. That included the realization that from the beginning, he had been struggling with childhood traumas that he had not resolved yet, understanding better society's expectations regarding what it meant to be a man and bearing that mysterious "American Dream". The use of psychoanalysis to understand this character's problems shows that other people can relate to him in several ways. Things like the Oedipus complex are quite common among humans, and most of us always use defence mechanisms. That makes it easier for the audience to relate to their own fears and realize that the human condition is universal. However, it may lead to reductionism, allow personal bias to come into play, and be limited in the writing era. In such cases, utilizing several distinct methods of criticism, including psychoanalysis, will make one understand what is at stake in the text even more completely. Thus, employing psychoanalytic literary criticism in conjunction with other critical methodologies such as formalist, historical, or Marxist perspectives is advisable. Recognizing the constraints of Freudian theory and examining alternate viewpoints from contemporary psychology is crucial. Finally, analyzing "Death of a Salesman" through using psychoanalytic literary criticism yields crucial information. However, its limits compel one to examine other ways of interpreting the text to understand it comprehensively. Gendered norms can be seen here, as well as various defence mechanisms such as compensation and denial, among others, just like other forms of symbolism all around us today. Also, it unveils latent desires in comparative literature, film, television, and reader-response criticism.

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