

C O N C L U S I O N

Arthur Miller's plays are social tragedies. But this tragedy is different from that of the Elizabethan or Greek times. The hero of the old tragedies used to be of nobler or heroic qualities. Miller's heroes are essentially common men. Their passions are as high as the old heroes.

Tragedy is a serious drama. The theme of the drama is the result of the conflict. This conflict is external or internal. In 'The Crucible' the conflict is external, while in After The Fall it is internal. Internal conflict is reflected through the psychological tension in the hero's mind.

In each play Miller tries to bring out that "moment of commitment". At this moment the character learns his responsibility to his fellow beings. The old function of 'Fate' is done by the social forces in the play. Themes like choice and responsibilities, loves and survival separatedness, togetherness etc. always result from the conflict.

Social matters in his plays are in seperable from the subjective psychological matters. Family is used by Miller to reflect the larger social world and its pressures. The blending of the social with the familial helps in two ways.

First, his characters are seen confronting to the non-familial or openly social challenges and forces. Secondly, since the forces which destroy the lives of his tragic protagonists are uncontrollable and lie outside the bounds of reason and justice, it helps to raise his social plays into tragedies. The social forces are not fully understood nor are they overcome by rational prudence.

The tragic feeling in these plays is associated with irrevocable deeds and irreparable loss.

A sustained use of symbols is made in almost all his plays. It lends them a poetic touch and takes them beyond their narrow realism.

Miller's best theatrical device is expressionistic. Here he follows Ibsen. The image of tower in After The Fall, for example, is unforgettable. Miller is a social dramatist, but his chief interest lies in persons rather than social problems or ideas. It helps to lift his themes into larger universal themes; especially the individuals relationship with society which has been treated as his archetype. Thus he draws out certain truth about human life as a result of the conflict. So the conflict is a vital part in his plays.

THE WORKS OF ARTHUR MILLERI. PLAYS :

1. The Man Who Had All The Luck (1944).
2. All My Sons (1947).
3. Death Of A Salesman (1949).
4. An Enemy of the People (adapted from the play by Henrik Ibsen, 1950).
5. The Crucible (1953).
6. A Memory of Two Mondays (1955).
7. A View from the Bridge (1955).
8. After The Fall (1964).
9. Incident at Vichy (1964).
10. The Price (1968).
11. The Creation of the World and Other Business (1972).
12. The Archbishop's Ceiling (1977) (Unpublished).
13. The American Clock (1980).

II. NOVEL :

1. Focus (1945).
2. The Misfits (1961).

III. COLLECTION OF PLAYS :

1. Collected Plays (With an Introduction) (1957).

IV. COLLECTED SHORT-STORIES :

1. I Don't Need You Any More (1967).