



Desire and American Dream in *The Death of a Salesman*

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Abstract

This paper discusses the American Dream in Lacanian perspective. Thus, the play of Arthur Miller *The Death of a Salesman* has been analyzed and discussed in order to comprehend the concept of Desire as it has been portrayed in Lacan's theory and how the American Dream related to this concept. The paper concludes with that Miller's reasoning marries with the Lacanian idea that human desires are self-reciprocating and cannot be fully achieved.

Keywords: Lacan, American Dream, Miller, Desire, psychoanalysis.

Introduction

Alongside personal goals and objectives, every American believes in attaining the American dream and puts in effort towards achieving it. This dream was formulated in the early years of the twentieth century and proposes that a time will come when the status of an individual will depend purely on personal capabilities and effort. It is hoped that social inequality will come to an end and equality obtained by all Americans. The impression is that, although financial and economic progress might differ among individuals, the ease of accessing social facilities would be enhanced by eliminating the social evils that promote inequality, such as racism and any other forms of discrimination. However, as time passes, the achievement of the dream drifts further and further away, making some scholars believe that it is just a dream far from reality. As a matter of fact, although there is the possibility that social equality is slowly being realized, it is inevitable that some people still enjoy privileges from their background built by the environment that they were raised in.

In his play *Death of a Salesman*, Arthur Miller portrays the dream as an eternal wish, passed from one generation to the next. Miller is a famous playwright with his literature faring very well in the United States and has been attacked by other scholars for bringing out a damning perspective of the American dream in his writing. According to Brenda Murphy, Miller twisted the minds of Americans by altering some of the basic principles of their business culture (3).

Basically, Miller's success can be attributed to the fact that he reflected on the reality of society. It is worth noting that the society modifies individual traits by introducing some sort of perception that makes individuals act differently from their

own identity, and all of this is made to fit society's requirements. People act as agents of the society rather than portraying self-efficacies, and the society also provides an environment that diminishes self-identity. It is on this perception that Arthur Miller derived his works, introducing characters inculcated with these ideals that can only be understood via psychological and psychoanalytical dynamics. Moreover, Miller's works evoke an idea that subjectively brings out some truth. As a matter of fact, Miller misaligns the reasoning of his characters and censures that the audience perceives them. Unnati argues that Miller applied schizophrenia in his character creation (24).

The American dream has been analyzed by many scholars with each taking a different approach. In this paper, Jacques Lacan's approach is explored by examining the concepts that Miller brought up in his play *Death of a Salesman*. For that reason, this paper is going to be delved into two subjects: a comprehensive introduction to the American dream itself, and, in the second part, a psychoanalytical approach of Loman's family urge to attain the American Dream, as portrayed by Miller. A short synopsis of the play is drafted first.

The play *Death of a Salesman* is set in New England. Willy Loman is the main character and aspires to attain the American dream, and includes his family in his mission to achieve the set goals. Together with his wife, Linda, and two children, Biff and Happy, they strive to survive. Willy is swindled by the American dream and his longing to accomplish it. His allusions to the American legends, and to his dad and sibling, prevent him from seeing the truth. Both his wife and children share in his illusion since they are additionally heedless to the truth. At long last, he realizes his inability to accomplish the dream, and he chooses to die and give a chance to his son to build a future on his own. He suggests that his son starts a business, and Biff inherits his father's wealth (life insurance) and makes a decision based on reality and not his father's advice.

According to Anthony Brandt, the American dream has no time limit and, as he puts it, "The Dream stretches endlessly and forever toward the horizon"(Samuel 15). As outlined earlier, every individual is aware of the American dream. Ultimately it is the dream that there will come a time when everyone would live a prosperous life. The underlying tenet to this perception is that achieving goals will only require hard work as equal opportunities would be awarded to everyone. As per the American dream, capability and effort should define status, but then again, there is a major difference between a dream and reality, with philosophers referring to the former as fallacy.

In his book *The Epic of America*, James Truslow Adam defines the American dream precisely as, perhaps at some time, or even now, there could be a country filled with equal opportunities, the land is richly endowed with resources, and every man lives in contentment, with evenly distributed opportunities, that reward efforts indiscriminately (Samuel 13). Truslow asserts that the upper class in Europe may not

see this dream as feasible. Moreover, mistrust in the achievement of the dream is also demeaning. Basically, the dream is not financially driven; it is not about owning expensive assets, or even accumulating wealth, as capitalists would see it. However, the American dream focuses purely on social equality, ensuring possessions that are basically enough to ensure a high living standard for everyone. No one ought to own in excess and everyone is acknowledged for what he/she possess, fairly earned from hard work and not accompanied by any environmental advantage (Samuel 13)

Moreover, the roots of the American dream can be aligned with the struggle towards independence. Independence requires freedom for the self so that everyone can act freely so long as his actions do not intrude on other people's freedom. In this case, no one is treated as superior to another and, as Thomas Jefferson puts it, every man was awarded certain unalienable rights by the creator (1776). Therefore, it is against the Creator's will to discriminate or deny or limit any person's life, liberty, or even one's pursuit to happiness. In a nutshell, both definitions emphasize on the equality of men and women and demean upbringing as factor when determining success.

Desire, or willingness and longing to have something, is inbuilt and common to every human being, according to Lacan (223). The concept of phantasy, as emphasized by Lacan, is critical in understanding the American dream. Jacques Lacan is a psychoanalyst who emerged in the mid-1970's and contributed markedly to interpreting literary texts. According to Sean Homer, Lacan restored psychoanalytic criticism. Before his discovery, critics for feminism and Marxism were demeaning but Lacan re-evolved critics of the then trending Freudian and post-Freudian literature (Homer 5). Fundamentally, Lacan developed a theory that examines human psychosis as well as explains human behavior.

At the onset of his work, Lacan postulated the Mirror Stage as formative of the function of the I in 1963. In this theory, the importance of an infant's behavior, especially between the sixth and eighteenth months, is magnified. It is at this age that an infant realizes that he/she is independent. The mirror helps an infant realize that he/she is separate from the rest of the world and, hence, responsible for all future achievements and failures. Lacan developed this theory from a child's perception suggesting that, although the infant is dependent on others, it has total control over its environment. For that reason, the baby develops several fantasies on its future endeavors and wishes to achieve them independently. It is believed that human psychosis begins from there. To Lacan, this is purely fantasy and living in the world of dreamland.

According to Malcolm Bowie, an individual develops some sense of self-esteem that experiments its own future. Notably the experiment involves several things, most of which are imaginary. For instance, one figures out the existence of an ideal counterpart or even a supreme leader with authority to support the pre-developed ego. Sometimes a utopia filled with wishes may arise. As a matter of fact, the fantasies create a chain of wishes in accordance with one's own that one sees as the

only way to success, or rather happiness, and therefore one is provoked to seek the means towards achieving them. Bowie's ideology supports Lacan's theory in that fantasy is the origin of self-achievement endeavors (22).

Remarkably, the American dream is built on the concept of fantasy. It makes every person aspire to a better life or rather fantasize that upbringing will not determine social status. Basically, the aspect of fantasy is not new to the world. Back in the mid-seventeenth century, Captain Edward Johnson embraced it upon reaching North America from his motherland England. According to the puritan, America was a new heaven, implying that the land is blessed and, despite being an England colony, was in the process of becoming a land of opportunity. Johnson was very excited and advocated for equality by referring to the Americans as people of Christ. He says, "Oh yes! Oh yes! Oh yes! All you people of Christ." (2). Moreover, the puritan acknowledged that America had still not attained its state of riches. By then, Americans were oppressed, and some imprisoned, but he advised them to remain humble and turn to Jesus, saying that He will rescue not only them but also their wives and descendants. Moreover, he expresses the wish that America will be transformed from a colony to a member of the new Commonwealth and build new churches, all of which were meant to instill a dream of equality which was to become real in the near future (2).

Linked to the concept of fantasy is desire. According to Lacan, desire is inbuilt and eternally reincarnating. In every individual's mind, there is an aspect of desire to attain something, mostly pleasure. The degree of desire relatively differs from one person to another, but Lacan mentioned that it is usual that no individual can attain full satisfaction. To Lacan, achieving one's desires leads to creation of a new one, and that is exactly what the American dream is like.

Remarkably, in accordance with Lacan's theory, formulation of the American dream is continuous, made up of an ever surfacing desire and thus making it hardly achievable. Slavoj Žižek, a Lacanian theorist, in his article '*Desire: Drive= Truth: Knowledge*' defines desire as an unachievable trait that is meant not to be satisfied but to reciprocate or yield to another desire.

In Miller's play, Biff holds the perception that the American dream is just a dream, whose achievement is questionable. At the start of the play, Biff mentions his future career to his brother, Happy, and puts it in a way that seems more like an avenue to stress rather than pleasure. Biff seems to have a totally negative attitude towards his career; he thinks that his entire life would be sacrificed to hard work, less holiday, and unfavorable wages that cannot be equated to the struggle. One has to be out for long hours, mingle with different clients, and buy or sell stuff in order to make a future. In reality, the pleasure derived is far less than the effort. Biff is also of the opinion that his father is hallucinating. Contrarily, his father holds a different perception and embraces reaching Canaan, as promised by the American Dream. Although both Willy and his son's perceptions can be seen as opinions, the validity of

Willy's perception remains debatable; Biff attaches his father's ideology to requiring an evidential reality check.

Dino Felluga argued, in his article '*Modules on Lacan: On Psychosexual Development*', that desire leads to impossibility due to the fact that it is driven by fantasy rather than reality. Consequently, achieving the American Dream is impossible. It takes a great mind to balance between desire and demand, and work with the available resources to ensure progress. Therefore, whether Willy will attain the American Dream given the American political and economic environment at the time is highly debatable.

The American economy has suffered an Economic Depression in the early twentieth century up to the onset of Second World War. The impact of this was felt by almost every American, presumably those in the middle and lower classes. The Depression had a tremendous psychological impact on American Dream believers since a lot of them became suspicious of achieving the American Dream, and, as a proof to that, Arthur Miller recalls in one of his interviews, "There were three suicides on the little block where we lived. They couldn't cope. The impact was incalculable. These people were profound believer in the American Dream. The day the money stopped their identity was gone" (Hays 11). Moreover, in his autobiography, *Timebends*, Miller argues that the Depression, although it seemed to accrue from inadequacy of economic progress, resulted to a moral catastrophe, showcasing the insincerity of the American leadership as well as failed society mentorship (115).

After the end of WWII, America has faced two profound challenges. So the American economy had been revived and it harmonized with the American Dream since it transformed the economy from a production to a consumer economy, as Woods highlights the event that the first phase of transformation ended in 1960. It saw America shift from production to meet basic human needs to a more complex consumer economy. As a matter of fact, production was channeled to making Americans' lives better rather than mere survival requirements (123).

It was after World War II when Miller's play *Death of a Salesman* was presented to an American audience on the stage. Typically, the first stage performance took place four years after the war and showcased the real American business environment at that moment in time. Radicalization was real and consumerism was still a new concept to them. Moreover, the war, together with the preceding Depression, negatively affected the American economy. Therefore, Americans were in a real struggle despite having an environment that favored the American Dream. According to Miller, the *Death of Salesman* came at the right time to reflect on the American society and supports Lacan's theory of desire. Miller asks, "What will happen if everyone owns a car and refrigerator?" (Bigsby 3). In essence, at the onset of the boom era, everyone aspired to have these and strategies were set out to obtain them. It is on this note that Miller builds the characters, Willy and his son Happy. Both fantasize about a future full of pleasure and, in the process, deceive themselves that they will achieve the American dream. Precisely, Miller is

keen to show how these two characters deviate from reality into the dream, making the audience understand not only the American Dream but the right path towards it.

Willy's loss of perception of reality is built on his brother, Ben's, character. Ben flees to the wilderness and lives far from Willy. After about four years, Ben visits his brother, showcasing his success at a time when Willy has barely achieved anything. Symbolically, Ben is the success whereas Willy is lost in the wilderness. In every American mind, hallucination and ambition rule whilst reality pops up regularly to remind one that the environment isn't that malleable. Willy chooses not to adapt Ben's attributes and succumbs, whereas his son, Biff, takes the hard path and succeeds.

Fantasy creates hallucinations that makes one achieve his desires only in dreamland. Moreover, as Žižek puts it in his article *Plague of Fantasies*, fantasy functions in a similar manner to the Kantian "transcendental schematism"(7). Basically, desire brings forth fantasy which in turn coordinates the desire and plainly makes an individual appear to live driven by desire rather than encompassed in reality, and Willy is a perfect example. He explains to his son, Biff, his wish to be a very successful salesman. In the process, Willy appears as if he has already attained success and portrays certainty in his aspirations. He talks about upstanding people knowing him, and fantasizes about interacting with people in New England; he says, "They know me up and down in New England"(18), and then concludes by alluding to his son that he will grow up to find the same future open to everyone. On the other hand, Happy has sunk into the same fantasy and defines himself as a great person. However, Biff is not convinced; he defines his brother as not only an assistant buyer but also as one of the assistants of an assistant (100). These two individuals have let desire drive them into a continuous cycle of desires.

Willy forgets, or rather does not understand, the reality of the environment he lives in, and is deceived into clinging to fantasies and following what the author portrays as unachievable dreams, and is encouraged to do so by his wife Linda and his son Happy. As a result, Willy feels that he is not a failure for not living up to his dreams. Tyson explains that, "In their eyes, he was the success he pretended to be, and their belief in him helped him to deny the reality of his small sales commissions"(66). Moreover, Willy denies that Biff can steal and blindly defends him based on the fact that he is a good footballer.

Surprisingly, Willy has two sons with opposing ideas. Whenever Biff tries to awaken his father from his delusions, Happy intervenes, and so Willy never realizes that he has been evading reality. Symbolically, the two sons might have represented the divided mind that every American has as far as the American Dream is concerned. Happy believes that his father is ". . . never so happy as when he's looking to something" (80).

Moreover, Willy proves not ready to accommodate the facts when he urges Biff to tell him the good news about his meeting with Oliver. Knowing that Biff would

not allude to illusions and give him a solution before everything has settled, Willy explains to Biff that he needs an exact response to give to his wife; he says, "I'm looking for good news to tell your mother..."(80) implying that he does not expect any misfortune in his future endeavors. Then again, Willy demeans facts, "...don't give a lecture about facts and aspects. I'm not interested" and then demands an immediate response (80).

Factually, Willy is a dreamer who builds his fantasy by trying to emulate his relatives and other successful personalities. Willy's father, Dave Singleman, and brother, Ben, as well as Thomas Edison, an American legend, are some of the role models that Willy strives to imitate. In his speech to Howard, Willy explains about his father's prosperity, describing him as an adventurous man (80). Instead of building his own future, Willy spends most of his time aspiring to join his father on his land in Alaska. He even wishes that his brother would join him and settle happily in the North, enjoying their father's prosperity. However, he only adores other people's success without making an effort to understand how they achieved it. It is on this basis that Willy strives to build a better future for his sons; he even assures them that upon achieving the American Dream, they would not need to struggle anymore. Events shift when Willy discovers the success of another salesman upon visiting the Parker house. Surprisingly, Willy's desire grows bigger and now aspires to live a life like Edison's. He plans on building up his reputation so that, when he dies, his funeral will be attended by hundreds of great men, salesmen, and buyers, just as it happened for Singleman (81). In these role models, Willy builds a fantasy image and, as Dinno Felluga puts it, the image is filled by the so-called role models.

Notably, he extends this fantasy image to his sons and family. In some parts of the play, Willy refers to his sons as "Hercules" and "Adonis". In this case, Willy is building up very high expectations for his sons so as to transform his dream to the fictitious expectation so far from reality. Besides, Willy magnifies Biff's grandeur in sports; he even compares his son to God. To Willy, Biff's talent cannot fade away and is expected to flourish as he grows up, but then again Biff was only good in sports at school (49). It is worth noting that Miller exaggerates Willy's fantasy image to help the audience get into his psyche by applying a "stream of consciousness".

Furthermore, the American Dream is built on the concept of commodification. According to Tyson, commodification refers to the aspect of attaching value to a person depending on the person's perceived worth (64). Literally, commodification implies the act of valuing something or somebody depending on the value one derives from it, or, rather, its exchange value. The consumerist aspect of capitalism drives people to generate further desires to gain material wealth and possessions, a desire which is constant and ever-evolving. Žižek refers in his book *Parrallax View* to this aspect as "the very desire to desire every new objects and modes of pleasure"(61). To Žižek, the urge to acquire new products provokes technological advancement, which is an eternal process and thus is the key route of the capitalist machinery and is a positive drive towards achieving the American Dream.(61) Miller

advocates creativity and the realization of the talent, and to applying it to embrace technological advancement rather than mimicking the success of others.

Miller instills the "commodity psychology" while building the character of Willy and Happy, especially when it comes to how they relate to women. Willy has flashbacks to an affair with a woman without mentioning her name, but he confirms that she chose him over others. The lady claimed to have liked Willy, probably due to his sense of humor, and thus made him appear superior to his colleagues (24). Naturally, Willy was overwhelmed by this compliment and, in a way, thought the woman had fallen for him. Tyson asserts, "For Willy, this woman was a commodity, the acquisition of which conferred upon him the professional sign exchange value he was unable to attain otherwise" (74). Likewise, Happy had an affair with the wife of his company executive, and brags about it as if it was an achievement. To be happy about an affair with someone's wife makes him feel like he has some sort of competitive advantage inside him that others lack. It is not the first time that Happy snatches an executive's wife. Astonishingly, he does not love the ladies but he loves the game since it proves to him that, in a way, he is superior to his seniors (13). To both Willy and Happy, women are commodities whose value depends on the level of competition.

Markedly, dreamers don't allow failure to get in their way. Willy and Happy strategically create fantasies about success to cover up their failures. For instance, when Happy fails to achieve his goal of setting up a Sports Goods company, he twists his definition of success and pursues women. By winning the hearts of better men's wives, Happy feels successful and heroic. Louis Tyson acknowledges compatibility of Loman's sexual attitudes with the "commodifying ideology" of the American Dream as well as its success in letting the members deny their own reasoning and succumb to a dream away from fiascos in reality (73).

Fantasies are rarely achieved, but, as outlined earlier, dreamers are not ready to encompass failure. It is the theory of commodification that explains the manner in which human psychological behavior responds to failed fantasies. The value of any commodity is equated to the amount of pleasure or happiness derived from it. Therefore, it is rational for an individual to long for the easiest commodity that yields maximum satisfaction. Loman discovers that their business won't prosper. Happy shifts to women and achieves satisfaction; he brags to Biff, "I get it any time I want it" (13). On the other hand, Willy quits hard work and covers his family with a life assurance contract. Notably, whilst Happy commodifies women, his father commodifies his own life and sells it to the insurance company by committing suicide so that his family gain a lot of wealth. Tyson suggests that, "Like his other defense, Willy's suicide draws on the same American Dream in which personal and financial success are at once wed in and transcended by sign-exchange value" (72). Of note, consumerist and capitalist societies, which are the root of the human drive to fulfill desire, is characterized by both self-commodification and commodification of other people.

In Lacan's Mirror theory, the mirror is an important tool which the child uses to reflect the reality that he/she lives in. It is through the mirror that the child sees him/herself and everything that pertains to him/herself. Based on the same concept, adults are expected to reflect on what surrounds them and strive, just as the baby child does, to succeed alone. Contrarily, Loman never takes time to reflect but lives blindly in a harsh situation. He has a loving wife, Linda, but his ego does not allow him to open up. He borrows from his friend to sustain the family's high expenditure and, at one point, declines Charley's job offer even though he was not making enough money from his salesman role. He stops his wife from mending her clothing to prevent shame, but, in reality, he is already ashamed; his failure to reflect on reality has caused the whole tragedy. Miller emphasizes on the importance of reflecting on reality by creating several failures of other characters. The story of Willy's father is not explained, but Miller contends that he left his family. Although Willy calls him a success, the fact is that he never took care of his children, possibly from a tender age. Ben, who entered the wilderness at seventeen, is a form of failure himself.

Charley might not be as good as Willy, but he succeeds because he focuses on reality and builds up a great future for his family. On the other hand, Ben realizes that he was abandoned and strives in the wilderness till he succeeds. Miller opts to correct Americans who believe in chance that hard work, persistence, and acceptance of the environment they live in is the only key to success. This can only be attained via reflecting on reality.

What Willy sells is intentionally omitted to enable the audience to relate to Willy as any American salesman. Willy represents any American living the American Dream, and, precisely, everyone one is aware of the dream. Both Biff and Happy strive towards achieving a good life, but hold different definitions of the American Dream. Happy and his father believe that everything will be aligned and equality achieved. Contrary to Lacan's theory, Willy and Happy think that someone will align the environment with their wishes and do not realize their independence, and, as a matter of fact, have already achieved the dream.

Miller uses these two characters not only to criticize the American Dream, but also to provoke the audience by impressing upon them self-determination and a unified focus on striving towards equality. Willy's failure partly resulted from the lack of a strategic plan. At first he plans to join his prosperous father. The reasons why Willy abandoned his father are not stated, and, hence, it is highly probable that, at the time Willy left, his father was not that prosperous. Therefore, whilst Willy left, his father consistently strove for and later achieved success. Correspondingly, after meeting Howard, Willy shifts his efforts from going back to his father and focuses on building his salesman career. He later decides to accumulate wealth via an insurance policy. To Willy, in an effort to achieve success, hard work is secondary to personality, an ideology which Miller is against. When Willy attempts to acquire promotion, his boss looks at his performance and fires him instead. Moreover, Willy reminds Biff about his school achievements, attaching them to a successful

personality. Happy is no different from his father; he believes he is a hero, and shifts his career goals to women instead of working hard.

On the other hand, Miller embraces hard work and persistence as the key to success, illustrated via Biff and Willy's brother Ben. Ben believes that anything can be built from nothing. He describes to his brother how he managed to get rich between the ages of seventeen and twenty-one by striving in the jungle. As matter of fact, Ben does not aspire to reap anything from their father; neither does he wish to be like anyone else. Miller creates a wild and ruthless character in Ben to show that the environment is tough and only the cold-blooded can make it. Ben's attributes are in line with Biff's, and, at one point, the two engage in a scuffling match. Biff is tough and almost wins over his uncle but Ben, being wild and cruel, points his umbrella sharp end into his nephew's eye. Ultimately, this incident proves that winning requires self-determination and a callous attitude.

Literally, Miller used Biff to create the real definition of the American Dream. Biff grew up with a defective outlook on how to succeed in life. His father embraced business and capitalism and spent all his life buying and selling stuff, and Biff was under pressure to pursue this same dream, but, at the back of his mind, he believed that he would do better at something else. He explains to his brother his desire to work in a ranch. Upon observing his father's failures up to his death, Biff understands that the American Dream is not about wealth or high job status, but reward equal to hard work. Biff's arguments are based on facts and not illusion. He vilifies his father for opting to become a salesman rather than becoming a carpenter, for he recalls that he had built a very good garage with a ceiling. After the burial of his father, Biff departs from town and devotes his efforts on manual labor and succeeds in life, just as his uncle Ben has done.

Fundamentally, *Death of a Salesman* is set to question the validity of the American Dream. To Miller, the American environment during in the mid-twentieth century did not support the American Dream. At that time immigrants were overflowing into US cities making resources scarcer and limited. Miller nit-picks on immigration at the start of the play, talking about traffic jams and complaining about congestion and competition for fresh air. Sarcastically, Miller explains that immigration as all negative, he claims, "The grass does not grow anymore; you can't even grow a carrot ..." (9). With such a setting and negative outlook, the American Dream is bound not to happen.

In actual fact, Willy tried to follow the dream but at the wrong time, possibly too late, and thus all efforts were in vain. Moreover, Willy never took the time to learn about the environment. Instead of embracing the harsh reality of the setting, he succumbed to venerating his father, his brother, and other legends without acknowledging the difference in their life settings. His life remained in the past and delusions took total control over him. Willy understood that the present environment did not help him achieve his ambitions and fantasies denied him the chance to self-reciprocate. Ultimately, his consciousness was wrong, but he still followed it to

escape his true identity. According to Lacan, the true destination of ecstasy is empty. Miller expounds when Willy finally decides to die after his pursuit of the dream leads him to total failure. Factually, his tragic failure can be attributed to his blurred vision on reality brought about by his drive to fulfill his desires.

Willy finally dies and leaves nothing behind for his family except the insurance cover. Miller used this character to caution the audience about the misleading promises given by the American dream. The dream is built on social myths, and the desire to attain them seems unrealistic and impossible and only leads to commodification of oneself or others given the capitalistic culture that makes the world materialistic. For that reason, Miller accentuated the hollowness of the American dream using the play, "The entire dream is wholly or, in some places, partially transparent"(12). Based on the concept of hollowness, Miller's reasoning marries with the Lacanian idea that human desires are self-reciprocating and cannot be fully achieved. Satisfaction of one desire leads to another while, in case of failure to satisfy the desire, different achievable goal pops up to cover up the initial failure. Homer clarifies this ideology as, "Drive always circles around its object but never achieves the satisfaction of reaching it . . ." (76).

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