

**KHAZAR UNIVERSITY**

**Faculty:** School of Humanities and Social Sciences

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**MA THESIS**

**Theme: “An image of a tragic hero based on the books of Arthur Miller and E. Hemingway”**

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## ABSTRACT

The represented work is dedicated to the survey and investigation of the works written by Arthur Miller and E. Hemingway and which are known as tragedies. The plot summaries source analyses of their novels basically spin around the topic of tragedy of the protagonist images and put a stress particularly on its colossal importance.

Tragedy is an excellent enduring in life leading the main hero to death. The protagonist suffers from guilt, experiences blame, lopsidedness or a defect leading to his defeat. The tragic protagonist may die and can be demolished however it turns to be impossible to destroy his soul completely. The tragic works of Ernest Hemingway and of Arthur Miller satisfy the majority of these realms of tragedy.

Tragedy generally concentrates on characters or figures, whose recession embroils others, for example, family, a whole group, and also society and usually the given tragic characters stay detached from the environment of people in which they live in. Fear, death, torments, struggles and pains are the basic and significant characteristic features of a tragic protagonist.

**The purpose** of the given thesis work is considered to be the exploration and portrayal of the tragic fate of protagonist images in the works by A. Miller and E. Hemingway, the investigation of A. Miller's and Ernest Hemingway's literary activity and the evolution of the term 'tragedy' from the antique period of time till the modern.

**The hypothesis** of the given thesis work is based on that the essayists in their novels display the tragic protagonist.

**The aim** of the given thesis work has defined the following tasks:

- to make a research of the social and literary theories showing the significance of the human being;
- to explore a modern generation as new representatives of the tragic protagonist;
- to portray the images of tragic protagonists in the tragic novels of Arthur Miller and E. Hemingway;
- to research the tragic protagonist as a major source of literary style in the tragic works of E. Hemingway and Arthur Miller.

**The object of research** of the given thesis work is considered to be the tragic novels of A. Miller and E. Hemingway such as "All my sons", "The sun also rises", "Death of a Salesman" and "The old man and the sea".

**The subject** of the given thesis work is a tragic fate of the main tragic characters in A. Miller's and E. Hemingway's novels.

**The practical value** of the represented work is that it may serve as a literary source for anybody who studies life and the literary activities of A. Miller and E. Hemingway and also be useful in the courses of American literature and American Dramaturgy.

While making our research we referred to the materials of such authors as Aristotle, Reinhold Meyer, Courtney W.L., Moore, W.G., Moss Leonard, Baker Carlos, Svetlana Djabrailova and many others.

We used also the research articles and lectures of such authors like Komal Awal on the topic 'Catharsis in Father-Son Relationship' from the International Journal of Technical and Non-technical Research and Arthur Miller on the topic 'The Tragedy and the common man' from the Journal of National Endowment for the Humanities.

We translated critical interpretations and critical studies on the American playwrights of Baker Carlos and of Christopher Bigsby.

Concerning **the method of investigation**, we tried to combine and use such methods as descriptive, the contextual, the comparative and the method of experience. The mentioned methods weren't applied in the isolated form but in complex in order to fulfill the aim and the task of the thesis work in the most appropriate way.

The work consists of **introduction, two main chapters, conclusion and reference literature.**

**The introduction gives a brief description of the term 'tragedy'.**

The term 'tragedy' first came from ancient Greece and famous tragedies were performed on the stage as part of a big festival called as the City Dionysian. Thousands of Greek citizens – Greek men, cause women weren't allowed, gathered in the amphitheater to see a trilogy of tragic works, such as Aeschylus' Oresteia. Watching plays at the theatre in ancient Greece was, frankly speaking, something like attending a football match than an up-to-date theatre.

Since audiences were so huge, actors had to wear masks which showed their peculiar character so in this way to make the others, who were sitting in the last rows, to clarify for themselves who was who. In Latin, name for such kind of mask was persona. The list of personages in a play was called as the 'Dramatis Personae'. The Romans were the first civilization who gave way to women to take the role in plays. In Roman plays, the color of characters' dresses often

characterized their role, so a yellow dress meant that a character was a woman, a purple dress signified that a character was a young man, a white dress meant an old man, and so on.

The basis of the tragedy can't be a simple fight of the personality against obstacles, but a deep ideological conflict, collision of outlooks. Term 'tragedy' appears for the first time in Ancient Greece for designation of religious ceremony — traditional mimic games and the choral songs (dithyrambs) connected with agrarian festivals in honor of god Dionysus. Sacrifice of a goat was a ritual basis of these festivals (in Greek *tragos*, from where arose the name "tragedy", "goat song", "a song in honor of a goat"), accompanied by performance of the legend on Dionysus.

### **Chapter I: A Concept of the tragic hero in the world literature**

**The first chapter deals with the investigation of a concept of the tragic hero in the world literature and gives us detailed information about the notion of the tragedy and interpretations of the notion of "tragic hero" in the works of world classics.**

The harmonious theory of the tragedy, was firstly stated in the treatise "Poetics" (written between 336 — 332) by Aristotle. Stating history appearing of tragedy from a dithyramb, Aristotle defines tragedy in its finished form as "imitation action important and finished, having a certain size, by means of speech, in each of the parts variously decorated, by means of action, and making by means of fear and compassion clarification (catharsis) of similar passions". This definition resolving an issue of essence of tragedy disclosure of its ultimate goals, its artistic effect, which value — ethical served as a subject of the extensive comments discussing, esthetic or pathological — has a catharsis, and became one of controversial points of the theory of tragedy in a bourgeois esthetics. According to Aristotle, Fear and compassion, being the essence of tragedy shouldn't be raised by outer effects, but follow from communication of action of the tragedy. These feelings are caused by a passion show — "actions painful and destructive". Passion is peculiar to tragic fiction; it is inseparable with tragic action. The fear and compassion define shape of the tragic hero. The hero of tragedy there can't be a virtuous person because virtue transition is unfortunately confused by the spectator with happiness. The tragic hero shouldn't be either virtuous, or vicious; it has to fall in the evilness on any sin and besides of it, earlier he should be great in the high esteem and happiness. Disclosure of the tragedy shouldn't award virtue and punish defect — it has to represent undeserved, but objectively justified death of the hero followed from the succession of the events. Tragedy has to develop one finished action, forming the logical whole.

All these provisions of Aristotle arose as supervision and synthesis of the live creative experience of the Greek Tragedy but in the period of Renaissance they were apprehended as laws of

a standard esthetics and underwent many interpretations and idle talks. At the early steps the development of the theory of tragedy in bourgeois society went only in respect of interpretations of "Poetics" of Aristotle. Esthetic thought of the young bourgeoisie grabbed antique samples as for the weapon in fight against the medieval culture. The original tragedy of the Renaissance which was integrally growing from medieval theater — Marlowe's and Shakespeare's tragedy — was ignored by theorists, rejected as an extra esthetic, barbarous form. Shakespeare's tragedy arose without theoretical preconditions, by itself, giving a plentiful material for the new theoretical generalizations and conclusions.

Tragedy as the genre was capable with a special force and depth to embody all collisions of fight for the future of human society, to open prospects of great victories through the separate defeats, separate losses — in the literature of the socialist realism it can be risen to an unknown height.

In 1949, Arthur Miller, an American playwright, wrote his article 'Tragedy and the Common Man' where he proved the concept that an ordinary person may act as the central character of a tragic play. This had a reaction of a revolution, since the majority of the tragic heroes preceding this case were the exclusive people like kings or princes and Miller's decision to take an ordinary salesman as his central figure was considered by some as irrelevant for the topic of tragedy.

The tragedy is the severe word full of hopelessness. It bears in itself a cold reflection of death; an icy breath blows from it. But just as light and shadows of a decline make the objects obvious; the consciousness of death forces the person to endure more sharply all charm and the bitterness, all pleasure and complexity of life. And when the death is near, in this "boundary" situation all paints of the world, its esthetic wealth, its sensual charm, greatness habitual are more brightly visible, the truth and falseness, the good and evil, the sense of human existence appear more distinctly.

The tragedy – always the optimistic tragedy, even death in it serves to life.

So, tragedy reveals:

1. the death or heavy sufferings of the personality;
2. the irretrievability of loss to people;
3. the highest problems of life, the social meaning of the existence of the person;
4. activity of tragic character in relation to circumstances;
5. philosophically intelligent state of peace;
6. historically, temporarily insoluble contradictions;

7. tragic, embodied in art, makes clearing impact on people.

## **Chapter II: The tragic heroes of Arthur Miller and Ernest Hemingway**

**The second chapter reflects Arthur Miller's and Ernest Hemingway's literary activity, plot summaries and source analyses of the tragic works by E. Hemingway and Arthur Miller and the tragic hero as a major source of literary style in the works of E. Hemingway and Arthur Miller.**

In the realistic plays which were skillfully playing over the time, often with fantastic result, Miller sought to create – as he called – "the drama of all mankind".

How many of us do remain true to himself and is attentive to darlings, hopelessly sticking every day for the sake of a survival in this world? How our lifelong work does affect also our life? Why people suddenly go crazy, reveling in hatred and oppression? Can we compensate that harm which we do to each other?

All these and many other questions were asked by Miller. His plays often respond to these questions with an intolerable despondency reflecting the facts of life. The case that Miller demanded the reaction from us increased his influence because his theater never was a fleeting whim. There is nothing easy in Miller's works, unless the exclusive simplicity of his words. He used to say that in order to become a good playwright, one would have to write by listening to people's speech. Miller's characters mostly seem to be the real people, opening to us their thoughts by their words and acts. The drama consists in their difficult situations about which they tell themselves or their actions tell instead of them.

The hero, of his masterpiece work "Death of salesman", "Certain private conversations in two acts and a requiem", Willy Loman – Miller's greatest and characteristic personage. The play for the first time was put and was enthusiastically accepted in 1949 with a remarkable cast. The play was put in many countries and in many languages, including China with the author as the director. It is indisputably the most known and noticeable play ever written by Jewish playwrights.

Willy Loman is recognized as a world symbol and we can surely say that he is the one of the most considerable characters in the history of the tragedy. He is considered to be significant not only by that pity which he causes in us, but also by accusation of our capitalist society. Willy with all his heart believes in the American dream.

Hemingway's all creativity is treated and comprehended from the point of view of "the lost identity" where the most important thing is considered to be the search of his own way by the person who is injured by war have lost his ideals and his place in the society. Therefore the tragic life of his

contemporaries thrown in the cruel world of wars, murders and violence, alienations of people from each other became the object of research of Hemingway.

Hemingway's style of writing is described by understatement, having an important impact on the expanding of fiction genre in the twentieth-century. His main heroes are generally stoical men who display an ideal written as "grace under pressure." The majority of his literary works are now well-known antiques of American literature. We explored his tragic heroes on the basis of his two masterpiece works: *The Sun Also Rises* (Fiesta) and *The Old Man and the Sea*.

Hemingway's heroes resist to the tragic world, accepting its failures with advantage and hoping only for themselves. This fact gave a reason for critics to be suspicious about the individualism of the writer, however, Hemingway denied this by his own life position, as the participation in four wars, by the consecutive protection of the Spanish republic and antifascism, as the evolution of the hero, always ready to press a personal liberty and independence if it was necessary to resist to evil and injustice. The term of truth always exists in Hemingway's books. The heroes even of his early stories did not revel in loneliness. They were weighed upon it and aspired to get rid of it, searched for love, dialogue, but without falseness, without lie.

**Conclusion:** We can consider, *All My Sons*, as a modern tragedy because of the formation of the tragic man and the cases where his behavior created several tragic issues. That behavior, in its turn, resulted in his death, which happens to the majority of tragic men and heroes in the best tragedies.

"The old man and the sea" is a verification of a close connection of a mighty talent of Hemingway with all the difficulties complicating and detaining these communication, creativity and further development of Hemingway.

We observed that, ideological, vital search of the writer and the search of his hero is unidirectional. It is the search of the nation, familiarizing with its ups and downs; it is the aspiration for freedom, for happiness. Therefore, we can say that, courage of Santiago is not only the courage of one person; it is certainly, the courage of all Cuban people. The separate person deduced by Hemingway, is only a symbol of firmness of this distressful nation.



## INTRODUCTION

The term ‘tragedy’ first came from ancient Greece and famous tragedies were performed on the stage as part of a big festival called as the City Dionysian. Thousands of Greek citizens – Greek men, cause women weren’t allowed, gathered in the amphitheater to see a trilogy of tragic works, such as Aeschylus’ Oresteia. Watching plays at the theatre in ancient Greece was, frankly speaking, something like attending a football match than an up-to-date theatre.

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Tragedy portrayed the recession of an honorable hero or heroine, mostly through some appointment of destiny or fatality, and the volition of the gods. The highest desire of the tragic protagonist, to attain the goal necessarily faces limits. From the point of view of Aristotle, the image, which is tragic, should possess some guilt or mistake.<sup>1</sup> It is not necessary to pass away in the conclusion part of the work. Generally, we can never imagine the tragedy sans an unfortunate closure unlike the Greeks, who could. For instance, in the literary work Philoctetes by Sophocles, we do not observe an unfortunate closure. Basically, there are some similarities between an antique Greek tragedy and a modern one. For example, the main character and some definite secondary characters are captured in a troublesome context or situation.

The ‘tragedy’ is a big form of the dramatic work, which is contrasted to comedy. It is characterized by the inevitable dramatic fight and by the necessary death of the tragic personage.<sup>2</sup> Tragedy is also differentiated by the special character of the drama conflict. The basis of the tragedy can’t be a simple fight of the personality against obstacles, but a deep ideological conflict, collision of outlooks. Term ‘tragedy’ appears for the first time in Ancient Greece for designation of religious ceremony — traditional mimic games and the choral songs (dithyrambs) connected with agrarian festivals in honor of god Dionysus. Sacrifice of a goat was a ritual basis of these festivals (in Greek

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<sup>1</sup> Aristotle. The Poetics. London: J.M. Dent and Sons Ltd., 1963

<sup>2</sup> Ley Graham. The Ancient Greek Theater. Chicago, 1959

tragos, from where arose the name "tragedy", "goat song", "a song in honor of a goat"), accompanied by performance of the legend on Dionysus. This legend was narrated by the priest to the people in an extreme antiquity, later it passed to dithyrambic chorus, along which the "dancing choruses of satyrs" participated in a ceremony, reproducing events of the same legend on Dionysus in mimics. Under investigation of Aristotle, we can say that 'tragedy' came from a combination of a dithyramb with chorus of satyrs and at early steps of its development kept close connection with the myth about Dionysus.<sup>3</sup> Gradually, expanding the area of the tragedy by adding the other myths, complicating plot dramatization — cult action passed to a theatrical show. Stages of this transition are not established precisely but, finally, the tragedy took its place as a drama form during the VII—VI centuries BC. The antique legend calls the Corinthian poet - Orion as the initiator of tragedy. The first exact date in the history of tragedy— 534, when in Athens the father of "attic tragedy" - Thespis acted with the chorus and had taken a big stride in the development of a genre by the introduction of the actor (protagonist). After this performance in the system of the Athenian city festivals, finally, there was issued the chorus theater which had reached full blossoming during an era of the all-Greek hegemony of Athens (479 — 431).<sup>4</sup> During this period genre borders were identified, the principles of composite construction and plot expansion were revealed and the term 'tragedy' gained quite a certain and a steady value.

In order to reveal the issue of the tragedy, we suppose to raise a question of in what social conditions there was this genre, what historical phenomena it reflected, what ideological and artistic inquiries were satisfied by it when and as endured the disintegration, in what dependence again appeared on a scene.

The history of theater and the drama testifies that during some eras the genre of the tragedy is prevailing, in others — that disappears absolutely, exists as the stiffened sample form, and is deformed in such measure that holds only the name of the tragedy. This genre is created for the first time in the history of theater and the drama during an era of great social revolution. Antique tragedy arose in Greece during an era of death and decomposition of a patrimonial system, release of small, free manufacturers — peasants and handicraftsmen — from the power of tribal community and

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<sup>3</sup>Aristotle. The Poetics. London: J.M. Dent and Sons Ltd., 1963

<sup>4</sup>Goodell T.D., Athenian Tragedy., New Haven, 1920

formation of the antique cities - the states, like the democratic republics. During this erapatriarchal foundations of a patrimonial life fell, the integrity of patrimonial outlook broke up; religious doubts, individualism, adventurism of the trade citizen rushed into the world of exclusive traditions, strict customs, and a naive faith. Roughly the new, individualistic culture, the new philosophy, new art developed; together with withdrawal pains of old social way, Greece was covered with a new, democratic religion — Dionysus's cult, suffering god- liberator. Nevertheless “the moral influence, the inherited outlook and thinking of an old patrimonial era were transferred for a long time to the subsequent generations, dying out gradually”.<sup>5</sup> Influenced by the prism of the inherited outlook, shifting of all the forms of life and consciousness was considered by the ancient people as an earth and sky shock, change of gods; unclear regularity of historical processes supposed to be as an incomprehensible predestination. In this fight of two outlooks, in change of two worlds the antique tragedy was created. Eschill, Sophocles and Euripides were the greatest tragedians of the ancient world. Genetically connected with mythology and cult action of the new religion, the Greek tragedy at the same time traced the roots back to the national epos, a national cult of heroes. Stating the words of Hegel, we can say that "ancient Tragedy is based on an epic and heroic state of peace."<sup>6</sup>

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<sup>5</sup>Engels. "An origin of a family, a private property and the state". Moscow, 1937

<sup>6</sup>Hegel. "Hegel Tragedy". New York, 1962

## CHAPTER I. A Concept of the tragic hero in the world literature

### 1.1. A brief history of the notion of “tragedy” and “tragic heroes” in the world literature

Antique tragedy, at the beginning of its existence as a developed genre, depicted also "moral influences of the inherited outlook of a patrimonial era". Eschylus [526 — 456] covered his tragedy by the religious ideas, and put it forward as the main idea of the almighty fate. The death of heroes of Eschylus is predetermined from above; their fight is tragic because they oppose their limited, human forces to the highest force reigning over the world.<sup>7</sup>

Aspirations of the personality to change a course of things are doomed ("Oedipus"); the good and evil, world and public order are established from above; uniform regularity rules the world — destiny; humility to destiny — the uniform law for the person. Such an ancient understanding of reality in Eschylus's creativity becomes tragic since it is not quiet, not immovable. Eschylus defends firmness of ancient truth, but ingenious intuition of the artist opens to him the movement of life, profound and essential changes, to which these movements lead, the change of old laws by the new ones, Erin — Eumenidami ("Oresteia"). In particular, this contradiction is affected sharply in Eschylus's trilogy about the Prometheus with liberating ideas, humanity and fighting for god. In the person of Prometheus Eschylus created an image of the great rebel against the oppressive power of gods, the martyr fighter for freedom and independence, for human self-determination and for the rights of human mind, creativity and culture.

If Eschylus justified death of the hero in the issue of predestinations, Sophocles, without refusing idea of fate, puts the personal fault of the hero, inevitably leading to death, together with it.

Euripides's creativity (480 — 406) — the last stage of antique chorus tragedy — it was noted by the peculiarities of the deepest crisis of patriarchal outlook. Euripides finally breaks ideological link of Tragedy with the religious culture, brings the spirit of sophistication and of humanistic philosophy to it. Rotating in a circle of traditional mythological subjects, Euripides gives them the most recent permission. Its tragedy resolutely struggles with patrimonial outlook, overestimates cultural legends ("Hippolyta"), represents patrimonial morals as senseless and barbarous ("Oresteia"). The law of divine need, destiny brings meanness and a crime in life of people. Here we can observe that the demise of the protagonist is necessary, but this need can be prevented. Interest of Tragedy is concentrated mainly on the portrayal of sincere sufferings of the hero; the

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<sup>7</sup>Matthaei L., Studies in Greek Tragedy. Cambridge, 1918

individualization and psychological state of images reach its highest level; the main place is allocated for vital accident. Dynamics of action increases, the role of the chorus resolutely decreases. In tragedy there joined together the adventurous and erotic motives, fight of passions takes a priority place. At last there appear tragedies with a happy ending, i.e. the borders of the genre break.

During an era of the Roman Empire the poet and philosopher Seneca, the representative of aristocratic and depressive pessimistic stoicism tries to revive tragedy. His tragedies try to show harmful influence of passions and the necessity of release and soul clarification. These Tragedies are static, overloaded with internal experiences of the heroes.<sup>8</sup>

During the long centuries of the Middle Ages, during an era of the greatest constraint of human consciousness by the ties of Christian religion the genre of the tragedy wasn't restored to life. The Italian Renaissance with its vivid blossoming of creative thought, science and art passed by the theater, continuing to live in the medieval traditions. Development of the heritage of antique dramatic art by humanists— Seneca's tragedies mainly — has no impact on the lives of theater and the drama, remaining only as academic experiences ("Sofonisba" of Trissino).<sup>[2]</sup> In the XVI century, during feudal and Catholic reaction and impoverishment of the Italian humanity there appeared attempts of the recreation of tragedy as a scenic genre.

For instance, DzhiraldiChintio, Speroni, Groto, etc. wrote, on a sample of tragedies of Seneca.

These tragedies express by themselves bloody melodramas, the effective shows of which do not reflect live reality, but only imitate the external mechanism of the ancient tragedy. Dead and formalistic understandings of the essence of tragedy coming out of the initial "rules" of tragedy were theoretically proved in Vettori's treatises [1560] and Kastelvetro [1570]. Similar attempts of showing of humanistic or "correct" tragedy took place among humanists of other countries as well. For instance, in France, one of poets of "Galaxy" — de la Taylor — wrote the treatise "Tragedy Art" [1572], Zhodel and Greven worked with tragedy on a sample of the antiquity; in England Thomas Norton and Thomas Sackville put their tragedy "Gorboduc" [1561] which was performed before Elizabeth I with the help and attempts of students of the London legal Academy.

The tragedy genre experiences its revival. It arises from a subsoil of national creativity, in the conditions which were similar to conditions of the birth of antique tragedy. That is the huge tension

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<sup>8</sup>Lucas F.L., Seneca and Elizabethan Tragedy. Chicago, 1914

of the struggle of the two social ways during an era of the English Renaissance when disintegration of the strong social communications of the feudal world allowed feeling itself everywhere. The world appeared to people of that era as chaos where separate wills are opposed to each other where impudent claims face immemorial laws where the self-defined personality stands between a victory and death. On the basis of these public moods there appears the tragedy which draws aspirations and death of the person. Christopher Marlowe [1564 — 1593] idealizes power of human will and reason, represents strong passions of the man of the Renaissance: passion to knowledge, to the power and to enrichment ("The tragic History of doctor Faustus", "Tamerlane the Great"), "The Maltese Jew". Marlowe's titanic heroes die because their passion is excessive, the will breaks the laws established by the sky — and though Marlowe's sympathy was on the party of his originally Renaissance heroes, but the inherited outlook of the Middle Ages represented to him the laws of the sky as the only necessity.

Renaissance tragedy the beginning of which puts Marlowe grows from medieval mysterious theater, deepening and developing on a new ideological basis, on the realistic tendencies. New genre of the literature and of the Renaissance Theater, received its full expression in Shakespeare's creativity. Shakespeare formed a new Tragedy comprised of the expressions of typically Renaissance outlook which was exempting from fetters of medieval scholasticism and looking for the motivations of historical events and destinies of the personality not in predetermination of god, but in the objective historical development. With a sharp eye of the artist grabbing the main tendencies of historical processes, Shakespeare sees death of feudal ideals and disintegration of feudal communications. Shakespeare's tragedy is developed on a wide historical background; images of his heroes are projected on this background, rising to level of high tragic element. Pushing together the hero with the relentless regularity reigning in the world, Shakespeare shows it as an objective and historical course of events. Shakespeare as a deeply irreligious and materialistic artist analyzes mentality of the heroes showing them the inconsistent, multilateral and developing organisms as "typical characters in typical circumstances". Shakespeare's tragedy reflects reality with its deep truthfulness, with "Shakespearean vivacity and richness of action".<sup>9</sup> The subject of tragedies of Shakespeare — historical and legendary — opens the sharp difficulties of the existence and humanity, actual to that period of time: problem of death of medieval illusions in the world of "a heartless profit" ("King Lear"), a problem of feudal honor in the light of new, bourgeois outlook

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<sup>9</sup>Hegel. "Tragedy". New York, 1962

(Falstaff); problem of the personality and his or her rights in collision with the feudal principles ("Romeo and Juliette"); Shakespeare overestimates morals of the Middle Ages, its illusion, its history. The understanding of life as the movement, so peculiar revealing in Shakespeare's tragedy, could be born in the artist of the past only in an era of changes and withdrawal pains, and the English Renaissance was like this. At the heart of Shakespeare's tragedies there lies the complexity of ideas reflecting social contradictions of that era.<sup>10</sup>

Attempts of creation of the tragedy genre are also met in the Spanish dramatic art of the XVI century — centuries of the Spanish Renaissance, rapid growth of the capitalist relations connected with discovery of America, withdrawal pains of a feudal system and formation of absolutism, strengthening of military power and national rise. During this period we can observe the blossoming of the Spanish theater, growing, like English one, from medieval theater and nominating such a large playwright as Lope de Vega [1562 — 1635], creativity of whom is noted by aspiration to creation of the Spanish tragedy ("The Star of Seville", "Punishment without Vengeance"). However special conditions of historical development of Spain — hanging over it during the most brilliant time of its blossoming the power of Catholic church with its gloomy inquisition, an originality of the Spanish absolutism similar with "the Asian forms of government" (Marx) and braking capitalist development of the country — specify the Spanish dramatic art, in which the trends of the Renaissance, images of typical people of the Renaissance are joined with an artistic realization of the principles of firm feudal fidelity to god, to the king and to a noble honor.

The spirit of the church, the narrowness of outlook in that period of time didn't allow the Spanish drama of the XVI century to rise to the higher level of tragedy; even Lope de Vega created only bloody tragedies where the drama conflict was built on collision of claims of the personality with will of the king or god.

Half a century later, during an era of decline of Spain, a genre of the tragedy was developed by Calderon de la Barca [1600 — 1681]. His tragedies were full of sharp feeling of death and negligibility of terrestrial life ("Life is a Dream") and ardent religiosity; they were filled by aristocratism; they approved a celebration of the feudal and Catholic principles over reason, over need, over the real world ("The Constant Prince"). These tragedies transferred mood of an era of the changes and withdrawal pains. Spanish tragedy generated similar to the English one, couldn't reach

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<sup>10</sup>Brown J.R. Studying Shakespeare: A Casebook. London: Macmillan Education Ltd, 1990

its original blossoming of the genre. In the conditions of the Spanish Catholic reaction the baroque genre of the tragicomedy was approved.<sup>11</sup>

In the XVII century, during an era of the birth of materialistic philosophy and fight of skilled science against scholasticism, the tragic genre again appeared in France. French tragedy by passing the experience of the Spanish and English tragedy addressed to an antiquity, perceiving it through the academic experiences of humanists, studying the playwrights of "Galaxy" and the Italian baroque.

In the XVII century growing on the basis of philosophical rationalism, the French classical Tragedy had put forward the progressive ideas of unity of the nation and a civil duty. The problem of the personal and public is solved in favor of public, accepting a peculiar form of devotion to the absolute monarch. In the Tragedy of classicism the death of the hero was a necessary consequence of collision of personal feeling and a civil duty, by which the demeanor of the hero was defined.

The great playwright of an era of formation of an absolutism P. Corneille [1606 — 1684] creates good samples of classical tragedy. His tragedies were filled by heroic pathos; his topics — wars, revolutions, the important state interests demanding self-sacrifice; his heroes — the fanatics of a civil duty.

In creative activity of the French romantics (V. Hugo) the tragedy as the genre endured further decomposition. Cultivating the drama, like the Tragedy solving the drama conflict by the death of the hero ("Ernani", "Marion De Lorme", etc.), romantics, together with their artistic concept, had put forward casual to the detriment of necessary, private to the detriment of the general, looked for single, unique, grotesque. The death of the hero of the romantic drama didn't approve a celebration of the natural need, the moral law over the limited personality of a human, but had private, individualistic character.

To the middle of the XIX century in developed bourgeois literature the tragedy genre disappeared. Only to the end of the century Ibsen and symbolists were eager to create that sort of the drama which resulted from this definition — the drama getting into purely psychological depths, "more and more going to soul depth, in silence and an external immovability of intellectual experiences".<sup>12</sup>Such drama testified that was alien to consciousness of an era of bourgeois disintegration tragically as objective category; it was substituted for the deeply subjective

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<sup>11</sup>Paohicci A. Tragedy. New York, 1962

<sup>12</sup>Andreev L. Collected works. Moscow, 1937



interpretation of any vital phenomenon as carrying the tragedy in itself. This loss of objective tragic element, along with strengthening of subjective experience of tragedy in life, got by feeling of hopeless death, was even more brightly expressed in creativity of Kaiser, Hasenclever, and other expressionists. Their dramatic art, transferring the center of the world into the human soul, separated the person from the world, taking away it from that recognition of natural communication of the person and the world, on which the genre of tragedy was built.

The contents of the tragedy were always the great historical contradictions, the collisions of inconsistent social forces which were coming to the artist, depending on his outlook, in the abstract mystified form — as fate, as a foresight, as the immutable moral code and as the regularities of historical process.

The reserved individual passion, the sad fate of the person which has developed owing to living conditions, the accident falling upon the person from the outside — can't be the subjects of the tragedy. Tragic event, tragic destiny is only that, which is necessary to the heroes; hero of tragedy dies owing to a peculiar greatness of the nature. "Great religious reformers, martyrs for the belief, fighters for a political freedom... people of the thought, falling victims of their openings — are that heroes of the tragedy". The destiny of the tragic protagonist is extraordinary; his soul reveals uncommonly; his passions reach titanic tension, but they never become painful, pathological."<sup>13</sup>

The theory of the tragedy as an artistic genre has an ancient history. The first hints on the theory of the tragedy are kept in fragments of statements of great Greek tragedians. There is the legend of Sophocles' dispute with Euripides, where Sophocles claimed that "people in the tragedy need to be represented in such a way what they have to be", Euripides — that "in such a way what they actually are".<sup>14</sup>

The harmonious theory of the tragedy, was firstly stated in the treatise "Poetics" (written between 336 — 332) by Aristotle. Stating history appearing of tragedy from a dithyramb, Aristotle defines tragedy in its finished form as "imitation action important and finished, having a certain size, by means of speech, in each of the parts variously decorated, by means of action, and making by means of fear and compassion clarification (catharsis) of similar passions".<sup>15</sup> This definition resolving an issue of essence of tragedy disclosure of its ultimate goals, its artistic effect, which

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<sup>13</sup>Belinsky V. G. Articles on aesthetics. Moscow, 1937

<sup>14</sup> Sophocles. The Theban plays. Harmondsworth: Penguin Books Ltd, 1974

<sup>15</sup>Aristotle. The Poetics. London: J.M. Dent and Sons Ltd., 1963

value — ethical served as a subject of the extensive comments discussing, esthetic or pathological — has a catharsis, and became one of controversial points of the theory of tragedy in a bourgeois esthetics. According to Aristotle, Fear and compassion, being the essence of tragedy shouldn't be raised by outer effects, but follow from communication of action of the tragedy. These feelings are caused by a passion show — "actions painful and destructive".<sup>16</sup> Passion is peculiar to tragic fiction; it is inseparable with tragic action. The fear and compassion define shape of the tragic hero. The hero of tragedy there can't be a virtuous person because virtue transition is unfortunately confused by the spectator with happiness. The tragic hero shouldn't be either virtuous, or vicious; it has to fall in the evilness on any sin and besides of it, earlier he should be great in the high esteem and happiness. Disclosure of the tragedy shouldn't award virtue and punish defect — it has to represent undeserved, but objectively justified death of the hero followed from the succession of the events. Tragedy has to develop one finished action, forming the logical whole.

All these provisions of Aristotle arose as supervision and synthesis of the live creative experience of the Greek Tragedy but in the period of Renaissance they were apprehended as laws of a standard esthetics and underwent many interpretations and idle talks. At the early steps the development of the theory of tragedy in bourgeois society went only in respect of interpretations of "Poetics" of Aristotle. Esthetic thought of the young bourgeoisie grabbed antique samples as for the weapon in fight against the medieval culture. The original tragedy of the Renaissance which was integrally growing from medieval theater — Marlowe's and Shakespeare's tragedy — was ignored by theorists, rejected as an extra esthetic, barbarous form. Shakespeare's tragedy arose without theoretical preconditions, by itself, giving a plentiful material for the new theoretical generalizations and conclusions.

Tragedy of the classicism, being created on the basis of a number of the academic experiences of humanists, received from the theory a readymade form and the established rules. Cornel's Tragedy was preceded by a number of the treatises developing canons of the "correct" tragedy, finally formulated by Nicolas Boileau in his "L'Art poétique" [1674]. Carefully developing the rules of the formal creation of the Tragedy the theory of classicism didn't enrich the classical tragedy i.e. its philosophical contents; on the contrary, it disoriented tragic creativity, sticking out narrow and formal questions, like three unities, and emphasizing as essential in tragedy not the generalization, civil pathos and public relevancy, but the metaphysical "sufferings" and "passions".<sup>17</sup>

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<sup>16</sup>Brown J.R. Studying Shakespeare: A Casebook. London: Macmillan Education Ltd, 1990

<sup>17</sup>Moore W.G. The classical Drama of France. London: Oxford University Press, 1971

In the XVIII century, when tragedy gave the way to the new dramatic genres, there was the new theory of the drama hostile to classicism in its theory and creative practice. Diderot and Mercier acted with sharp denial of tragedy which was left by classicism, its canons, its events and its heroes and put forward the bourgeois drama with a plot "simple, family, close to the valid life".

Almost at the same time with the development of the new theory of the drama in France, with opposition to classicism in Germany Lessing made a speech [1729 — 1781]. In his work of "The Hamburg dramatic art" he gave a big place to Aristotle's interpretation, and reproached the representatives of classicism with incorrect understanding of it. Making comments on Aristotle, Lessing opened the essence of the Tragedy and its impacts on the audience as moralizing family like "the bourgeois Tragedy" — a genre similar to petty-bourgeois dramas of Diderot.

Together with the German classical philosophy there was an all-esthetic theory of Tragedy putting a problem of essence of tragedy as phenomena of art and tragic as the realistic phenomena.

Laws of tragic art consist of the image of suffering nature and moral resistance to suffering. "It would be possible to call the tragedy as poetic imitation a coherent sort of the events, showing us, the people, in a condition of suffering and aiming to cause our compassion".<sup>18</sup>In the light of dualism of Kant ethics Schiller defines tragic suffering as eternal fight of a blind instinct and reasonable will, as the conflict between sensual aspiration and a moral duty.

The theory of the tragedy was also developed by German romantics in the person of A. Schlegel. Tragedy for Schlegel is a fight of freedom against the need, and the Tragedy exposition is a feeling of freedom; its disclosure — consciousness of need.

At last Hegel raises a question of the theory of tragedy in a systematic and in a historical section. Emphasizing the objective character of Tragedy Hegel considered as the content of tragedy the collision of characters, their purposes and the acts which are against each other. The tragic fault is formulated by Hegel as a basis of a tragic collision. "With the same right, as the tragic purpose and character, with the same need as the tragic collision, there also exists the tragic solution of this contradiction".<sup>19</sup>The decision of it, according to Hegel, is in death of the tragic hero, and "not the suffering and misfortune, and satisfaction of spirit serves as the only end of the tragedy". Tragic there is a necessary consequence of an extremity, and at the same time all limited and sad that contains in tragic, is allowed in tragedy as the highest unity and clarity.

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<sup>18</sup>Schiller F. Articles on esthetics. Moscow, 1935

<sup>19</sup>Hegel. "Tragedy". New York, 1962

Observing history of tragedy Hegel considered as the principle of antique Tragedy - the substantive pathos; the compassion rose by misfortune of the hero of the antique tragedy. Here we can see a substantive compassion, instead of a subjective compassion but the principle of the tragedy of Shakespeare is a subjective greatness of the character.

Hegel's judgment about tragedy was revealed guided by the materials of the antique and Shakespearean tragedy. The drama which was modern in that period of time like the drama of the next decades didn't rise to the level of tragedy. The bourgeois drama of the XIX century, getting into psychological depths of personal and pathological experiences of the heroes, removed a problem of the tragedy as the objective category of reality. For a positive esthetics of the XIX century the tragedy was an awful event in the human life.

Tragedy as the genre was capable with a special force and depth to embody all collisions of fight for the future of human society, to open prospects of great victories through the separate defeats, separate losses — in the literature of the socialist realism it can be risen to an unknown height.

In 1949, Arthur Miller, an American playwright, wrote his article 'Tragedy and the Common Man' where he proved the concept that an ordinary person may act as the central character of a tragic play.<sup>20</sup> This had a reaction of a revolution, since the majority of the tragic heroes preceding this case were the exclusive people like kings or princes and Miller's decision to take an ordinary salesman as his central figure was considered by some as irrelevant for the topic of tragedy.

## **1.2. Interpretations of the notion of "tragic hero" in the works of world classics**

Tragic image is the leading personage in a tragic literary work that makes a mistake in the life and this is resulted in the complete recession.

Some characteristic features of a tragic image are:

- The hero reveals his destiny by his way of life and behavior, not by events which happen to him.
- The hero clearly sees and realizes his fate, and that his destiny was built by his own actions.
- The hero's recession is considered by Aristotle to cause pity and horror.

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<sup>20</sup>A. Miller lecture 'The Tragedy and the common man'

- The hero is mentally or physically injured by his life practice, usually ending in his recession or death.
- A tragic image is usually of majestic or honorable origin, or gets to honorable state.
- The hero makes conclusions from his/her own fault.
- The hero is opposed to a deceitful issue.
- The turmoil of the hero is significant.
- There can also appear some mystical or non-natural interference (for instance, in Julius Caesar by Shakespeare, Caesar heard that he would die from Calpurnia's eyesight and the spirit of Caesar predicts the death of Brutus).
- Tragic heroes of Shakespeare perish at some moment in the drama, for instance Macbeth. Tragic heroes of Shakespeare demonstrate that tragic protagonists are neither entirely good nor entirely evil. The chain and the sequence of the development of good and evil actions in the content of a hero's faults, result in his tragic recession.
- The tragic protagonist of antique tragedies is generally male. Female tragic personages appear later. Showing of female tragic personages are notable since they are very rare.

The tragedy is the severe word full of hopelessness. It bears in itself a cold reflection of death; an icy breath blows from it. But just as light and shadows of a decline make the objects obvious; the consciousness of death forces the person to endure more sharply all charm and the bitterness, all pleasure and complexity of life. And when the death is near, in this "boundary" situation all paints of the world, its esthetic wealth, its sensual charm, greatness habitual are more brightly visible, the truth and falseness, the good and evil, the sense of human existence appear more distinctly.

The tragedy – always the optimistic tragedy, even death in it serves to life.

So, tragedy reveals:

1. the death or heavy sufferings of the personality;
2. the irretrievability of loss to people;
3. the highest problems of life, the social meaning of the existence of the person;
4. activity of tragic character in relation to circumstances;
5. philosophically intelligent state of peace;
6. historically, temporarily insoluble contradictions;

7. tragic, embodied in art, makes clearing impact on people.

The highest art is always impatient to the future. It hurries life. That Hegel called tragic fault of the hero, is a surprising ability to live, without being accustomed to imperfection of the world, and proceeding from ideas of life what it has to be.

The central problem of tragic work – expansions of opportunities of the person, a rupture of those borders which historically developed, but became close for the most courageous and active people spiritualized by high ideals. The tragic hero puts a way to the future, it blows up the settled borders, is always on a first line of fight of mankind, the greatest difficulties lay on his shoulders. The tragedy gives the concept of the life and opens its public sense. The essence and the purpose of human life can't be found neither in the existence for you, nor in the existence released from yourself: development of the personality has to go not for the account, and for the sake of all society, for the sake of mankind. By another words, all the society has to be developed in the person and through the person, but not at the cost of him. That is the highest esthetic ideal, such is a way to a humanistic solution of the problem of the personality and mankind, and such is the conceptual conclusion offered by a world history of tragic art.

In the antique drama (Eskhill, Sophocles, Euripides) the purpose of the tragedy is the clarification of the viewer, disclosure of dialectics of freedom and need for actions of the hero, approval of the heroic concept of the personality. In the Greek tragedy the necessity was performed in the form of fate, the actions of the hero resisted to it.<sup>21</sup> The middle Ages transformed this need to an arbitrariness of god. Tragedy here acts as martyr and it is shined with light of the supernatural. The period of Renaissance approved activity of the tragic hero and freedom of his will.

In the character of the tragic hero, we can observe, an antagonism to the awful circumstances, the aspiration to resolve the most difficult questions of life.

The most important quality of the tragic character is an activity. In the tragedy the character interacts with the broadest, universal circumstances. Hegel emphasized ability of the tragedy to investigate a state of peace. Shakespeare's tragedies - revolt against forces which are holding down the personality, the adoption of dictatorship of the liberal person. The period of the Renaissance, having made great transformations, couldn't develop all strengths of the personality for the benefit of the society. Historically ripened requirement of a personal freedom came to a tragic contradiction with impossibility of its implementation at this historical stage of development. Shakespeare's

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<sup>21</sup>Courtney W.L., The idea of tragedy in Ancient and Modern Drama, Westminster. 1900

tragedies are tragedies of the non-regulated personalities.

Tragedy became an element getting into all elements and kinds of genres. The tragedy as a genre ("Brand" of Ibsen ", the Thunder-storm" Ostrovsky) becomes a rarity. Tragedy gets into all other genres. The society has to become more humanistic. Overcoming of the concept of absurdity of life, flight from loneliness, search of the lost meaning of the life - pathos of development of a tragic subject is shown in the works of realists of XX century (Hemingway, Faulkner, Franc etc.). In the art of the socialist realism the tragedy, revealing the social meaning of the life, discovers that immortality of the hero is carried out in the immortality of people. It can be explained by these words "without me the people are not full", <sup>22</sup> but also "without people there is no me". In a number of works tragedy acts as a special case and the highest manifestation of the heroism ("Young guard" Alexander Fadeyev, "the Moabitsky writing-books" Musa Jalil).

Tragic fault of the hero is the action the consequences of which he/she doesn't expect and which becomes the reason of his misfortunes.

So, in "Faust" of Goethe the main character for achievement of the noble purposes tries to use Mephistopheles's infernal strength, as leads to death, in particular, to the death of Margarita, her mother and the brother.

Hegel called tragic fault of the hero, as a surprising ability to live, without being accustomed to an imperfect state of peace, and proceeding from ideas of life what it has to be. Such disagreement with environment is fraught with harmful consequences for the personality, over which a terrible danger hangs. But this personality, not wishing to reckon with the established negative circumstances, lays the way to a new, more perfect state of peace, to that condition, in which the actions of the tragic hero, contradicting the spiritual fullness of surrounding poverty, become the universally accepted norm. Among the central ideas of tragedy the first one is always the idea of expansion of opportunities of the person, a rupture of those borders which were historically created, but became close and narrow for the most courageous and active of people. In tragic work the death of the hero gives the hope to people. The tragedy gives the life concept, approving its public sense and denying both lives for itself, and dismissal from itself. The only true sense of life of the person is to give itself to the world having incorporated the world, all its riches. The whole society has to be developed and grown through person and for the sake of the person, instead of standing on the contrast position to him and not at the expense of him.

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<sup>22</sup>Sackey A.A., The dimensions of Comparative Literature. Accra: Superior Media Associates, 1974

In his tragedies Shakespeare approaches closely the greatest and urgent problems of human life and gives complete answers. It especially belongs to the tragedies of the second period when Shakespeare's thought gains special sharpness and he becomes the severe judge of the era.

The essence of tragic elements of Shakespeare always consists in collision of two beginnings — humanistic feelings, i.e. true and noble humanity, and platitude or the meanness, based on self-interest and egoism.

According to Shakespeare, the fate of each person is the result of interaction of its character and surrounding circumstances. Shakespeare with his ironic logic shows, how the best people, the most noble, clever and gifted, perish under the pressure of powers of darkness (Hamlet, Lear), with what ease anger sometimes seizes soul of the person and to what awful consequences it leads (Macbeth).<sup>23</sup>

Fidelity to the nature, following to natural inclinations of human nature already cease to be sufficient criteria of behavior and do not guarantee the happiness. The person, having exempted from all illusions, comes to consciousness of that he is only "a poor, naked, biped animal" (Lear's words).

Based on the above mentioned, many critics speak about "pessimism" as the second period of creativity of Shakespeare. However this term demands the reservation. The depressive pessimism, bringing to despondency and refusal of fight, is alien to Shakespeare. First of all, although, sufferings and the accidents represented by Shakespeare were awful, they never happen aimlessly, but open sense and deep regularity of the events with the person. The death of Macbeth, Brutus or Coriolanus shows the fatal power of passions or the delusions covering the person when there is not a right way. On the other hand, even Shakespeare's most severe tragedies don't show hopelessness: there are opened the prospects of the best future and the internal victory of the truth over human meanness is approved. Romeo and Juliette's death is at the same time their triumph as over their coffin there is a reconciliation of conflicting families which pledge the word to erect a monument of their love. "Hamlet" comes to an end with the Claudius's death and defeat of a vicious Danish yard; "Macbeth" comes to an end with the death of the tyrant and coronation of the lawful and kind governor. In Shakespeare's tragedies we can observe cheerfulness and a courageous appeal to fight though this fight do not always promise success. Heroic nature of this pessimism is very far from fatalistic despair. That is the characteristic feature of Shakespearean tragedies.

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<sup>23</sup>Moore W.G. The classical Drama of France. London: Oxford University Press, 1971



In the early period of his creativity Shakespeare wrote only one, but the original tragedy loved at all times – Romeo and Juliette (apprx. 1596). This free drama transposition of the poem of A. Brook Romeo and Juliette (1562) narrating a tragic love story.

In the tragedy of "Romeo and Juliette" Shakespeare represents fight of two lovers, for the feeling with the environment surrounding them in which ancient prejudices and conservative family morals are still alive. The conflict between the leaving and the new world proceeds on widely outlined social background. All stages and steps of this conflict are shown. Both old men, heads of conflicting houses, deeply in soul are weighed upon this century conflicts, but by inertia support it. The servant participates in it from the compelled humility. But hostility didn't die: always there are hotheads from the youth (Tybalt), ready again to kindle it. Romeo and Juliette perish as being its victims, but their young feeling celebrates the victory in the play. It is the only tragedy of Shakespeare in which the comic element takes an important place, and its purpose — to strengthen a sunshiny disposition of the play. Other important point intended to strengthen optimistic tone of the play — a role of monk Lorenzo, the assistant of the lovers, the scientist and the thinker alien to any church and filled by originally humanistic wisdom. He is the one of the most indicative images for Shakespeare's outlook. Under the sign of his philosophy, his aspiration to the nature and naturalness there proceeds Romeo and Juliette's all fight for the right of their feeling.

#### **Some examples of the tragic heroes from the literature:**

Macbeth is the protagonist in Shakespeare's Macbeth (apprx. 1607). The image of this personage was built upon events and notes written in Holinshed's Chronicles (1587), recorded in a history of Britain. Macbeth had absolutely full and even almost harmonious personality, an embodiment of power, military talent, and luck in love. However Macbeth is convinced (and he is convinced fairly) that he can do more. His aspiration to become the king results from knowledge that he is worthy. However old king Duncan gets into his way to a throne. And therefore the first step — to a throne, led also to own death too.

Othello is a personage from Shakespeare's Othello (1601-1604). The character's first variant was introduced in the tale of Dzhirald Chintio "the Venetian Moor" from his collection "Hundred Stories" (1566). In this source he is named as the Moor. Shakespeare's tragedy nevertheless cardinally differs from the primary source in the main thing and this main thing — character of the central hero. Chintio's Moor incited by intrigues of the Ensign (in the short story Desdemona has a personal name only), artfully kills his wife, and does it by himself, and having used services of the

same Ensign in order to avoid all suspicions. And even having appeared before the court, he denies the crime made by him.

The image of Moor Othello represents the best features of the military leader of the XVI century- bravery, determination, strategic thinking and courage. Externally Othello completely corresponds to these man's qualities of character. The strong-willed look and expressive eyes do his face attractive. Deep in the soul Othello is a very kind and trustful person. Trustfulness was the main cause of Othello's and his beautiful wife's death.

Oedipus (in British English meaning "swollen-footed") was a mythical Greekking of Thebes. Once, when Oedipus was already adult, one of guests of the house, having become tipsy, called him the adopted child. Though his parents denied all these Oedipus went to the Delphic oracle to resolve the doubts. However, what Oedipus learned there, terrified him: he would kill his father and then would marry his own mother, and their children would be damned by gods and hated by all people .To avoid the predicted patricide, Oedipus decided not to come back to the hometown. He chose the first road, it and brought him into Thebes. On the way to Oedipus's city, he killed his father. Having come to Thebes, Oedipus relieved the city of big misfortune and he married Jocasta, without knowing that she was his mother.

Marcus Junius Brutus (85–42 BC) often called simply as Brutus, was the politician- idealist; the person of strong belief and the highest moral principles, he believed that others possessed those principles as well. Thus he was both the wise man, and the philosopher, and partly the poet (that is why critics are inclined to compare him with Hamlet). He is best recognized in the modern period for playing an important part in the planning of murder against Julius Caesar in an attempt to be the leader of the Republic.

Hamlet is the central character of the tragedy of Shakespeare of the same name. He is the Prince of Denmark. For a long time it is noticed that almost all Shakespeare's heroes are inclined rather to reflection, than to action. Mostly it refers to Hamlet whose inner world steadily falls under a double impact: the painful sincere experiences caused by external circumstances (awful death of the father, meanness of the uncle, treachery of mother and friends), which are aggravated with destructive thoughts which lead to revaluation of everything that before had the value and sense. Honor, love, fidelity — these ideals are ruthlessly crushed by rough reality. Hamlet understands that he has to struggle with the evil that he is obliged to act, but his will is paralyzed because of the most terrible feeling of doubt: "To be or not to be?"

Antigone is the name of a woman in Greek mythology: the heroine of the tragedy of Sophocles "Antigone" (is staged in 442 BC), the daughter of Oedipus and Jocasta. Two of her brothers died in a duel for a throne leading the opposite sides in Thebes's civil war. One of them was buried with a public funeral, but the funeral of the other was prohibited by Creon. Antigone having disdained the order of the lord wanted to honor the lost brother by a funeral and shared a plan with the sister Ismene. The ceremony was made, and angered Creon ordered his guards to find the responsible. Antigone didn't deny this. Dispute between the governor (saying much fair, but is mistaken in the main thing) and Antigone is the one of the most intense scenes in the Greek tragedy. To the words of Creon, "sure that hostility remains and after death ", Antigone answered with the well-known remark: "It is in my nature — to share love, instead of hostility".

Antigone fights against the profound rules of her society that considers that women must be afraid of the men, who are supposed to be dominant. Antigone is described as noble and wise. She proves to be kind hearted and courageous, for she bravely lets Creon to humiliate her in public and send her to the death chamber. Waiting that she will soon die, she confessed her surrender to gods and performed acts of honor, considering that she would be rewarded.

Achilles (between the X-VIII centuries BC ) from Greek Mythology was a hero of the Trojan War, the protagonist and the famous fighter of Homer's Iliad, the child of the sea goddess Thetis and Peleus.

Achilles also has the characteristics of being the most handsome of the heroes who fought against Troy, as well as the strongest. Myths tell that the death of being shot by the arrow of his enemy was predicted to Achilles. Seeking to save her son and to make him immortal, Thetis held the baby over fire; dipped him in the waters of Styx. Thus she held Achilles from a heel which remained his only weak point. So there was formed an expression of "Achilles' heel".

## CHAPTER II. The tragic heroes of Arthur Miller and Ernest Hemingway

### 2.1. Arthur Miller's and Ernest Hemingway's literary activity

Arthur Asher Miller the well-known American playwright was born on October 17, 1915 in the Jewish family in New York. Arthur's father owned a small enterprise for production of clothes, and mother - the school teacher.

Arthur Miller was a graduate of Michigan University. During the World War II he worked as the reporter at military shipyard in the New York Brooklyn, visiting military garrisons.

Miller's first try in the sphere of writing was the novel "Focus"(1938). The drama "All My Sons" (1947) brought to the writer popularity.

Throughout his entire literary career Miller was awarded by several awards such as the New York Drama Circle Critics' Award, the Pulitzer Prize for Drama, Tony Award for Best Author and Donaldson's award.

The play "Death of a Salesman" brought to Arthur Miller the world recognition which was strengthened with the emergence of the drama "Crucible", based on the material about trial over "Salem witches" where the parallels with activity of the Commission of Senator McCarthy were drawn. In 1956, Miller was called to the Commission on investigation of the anti-American activity for accusation of disrespect for the Congress, but after submission of the appeal punishment was commuted. The play "Crucible" for the first time put in New York in 1953 became Miller's answer to McCarthyism. Afflicted with that his friend and the colleague Kazan was compelled to tell some names during hearings in committee of the House of Representatives on investigation of the anti-American activity and senator Joseph McCarthy made crimes "for freedom", Miller showed extraordinary courage and fidelity to the best American traditions of resistance to despotism. In the remarkable autobiography Miller wrote that hearings in the Commission were based as special, almost religious ritual. The chronicle "Crucible" reminds us that the personal advantage and fight against those who tries to humiliate us are vital for preservation of our humanity.

One-act plays "A View from the Bridge"; "A Memory of Two Mondays" were staged in 1955. In 1956 Miller remade "A View from the bridge" in the two-act play, for London stage. In 1957 (Collected Plays) were published.

Arthur Miller's name became legendary not only thanks to the success of his plays throughout the world but also because of his marriage with a live legend of America - Marilyn Monroe (they were married from 1956 to 1961).

When Miller got acquainted with Monroe, he was already married and had two children. At the beginning of 1956 he divorced from the first wife and married Monroe.

The photo artist Inge Morath was the last third wife of the playwright, one of the first professional female photographers in the USA, whose name carries a popular photo contest. Inga died shortly before Arthur Miller's death.

Arthur Miller died on February 10, 2005 in the house in Roxbury, the State of Connecticut (USA). The writer was suffering from cancer, pneumonia, and also suffered from heart disease which became the cause of his death.

In the realistic plays which were skillfully playing over the time, often with fantastic result, Miller sought to create – as he called – "the drama of all mankind".<sup>24</sup>

How many of us do remain true to himself and is attentive to darlings, hopelessly sticking every day for the sake of a survival in this world? How our lifelong work does affect also our life? Why people suddenly go crazy, reveling in hatred and oppression? Can we compensate that harm which we do to each other?

All these and many other questions were asked by Miller. His plays often respond to these questions with an intolerable despondency reflecting the facts of life. The case that Miller demanded the reaction from us increased his influence because his theater never was a fleeting whim. There is nothing easy in Miller's works, unless the exclusive simplicity of his words. He used to say that in order to become a good playwright, one would have to write by listening to people's speech. Miller's characters mostly seem to be the real people, opening to us their thoughts by their words and acts. The drama consists in their difficult situations about which they tell themselves or their actions tell instead of them.

The hero, of his masterpiece work "Death of salesman", "Certain private conversations in two acts and a requiem", Willy Loman – Miller's greatest and characteristic personage. The play for the first time was put and was enthusiastically accepted in 1949 with a remarkable cast. The play was put in many countries and in many languages, including China with the author as the director. It is indisputably the most known and noticeable play ever written by Jewish playwrights.

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<sup>24</sup>Arthur Miller, *Timebends: A life*. New York, 1987, pp. 226-230

Willy Loman is recognized as a world symbol and we can surely say that he is the one of the most considerable characters in the history of the tragedy. He is considered to be significant not only by that pity which he causes in us, but also by accusation of our capitalist society. Willy with all his heart believes in the American dream. If you stick with might and main, if you play by rules and you preserve your friendly relations, so you will achieve success. Miller shows us how Loman's life turned to be the tragic farce. Willy doesn't understand at all that he deceives himself. His responsiveness frightens off people, he can hardly manage to sell something, and secretly from the faithful wife he supports the woman for business trips. Only having killed himself for the sake of insurance, he could win the system which fully possessed him and compensate that harm which he caused to his family.

In the "Death of Salesman" Miller exempted the drama from the restrictions imposed by convention and by reality. Temporary values and psychological accents of the drama of Ibsen and Strindberg were expanded and remade in Miller's play. We are enticed into Willy's thoughts and his world by means of an excellently composed plot and venomous language.<sup>25</sup>

Miller wrote plays for Federal theater of that time and the broadcasting companies of CBS and NBC, still being the student of Michigan University. His first successful play on the Broadway "All my sons" (as well as the "Death of Salesman", tells us about the person and two of his sons). It was a crude, imperfect and still exciting prelude to his greatest work. Miller used the equipment acquired on radio in the "Death of Salesman" and in his later plays in order to change the expectations of the spectators and their perception of time.

Two works, "Untitled" and "After the fall", – as it is known – are closely connected with Miller's second wife – Marilyn Monroe. The leading roles in "Untitled" played – except Monroe – Clark Gable (his last film), Montgomery Clift, Alay Falloch and Thelma Ritter, and John Houston was the director. When the movie "Untitled" only came out, it didn't bring positive responses of critics, and nowadays it is considered a great work thanks to a careful research of despair, unrealized desires and the need for love. The play "After the Fall" continues to cause disputes (mainly because of huge love which the public still feeds for Marilyn), but remains a sample of magnificent technique as the action takes place "in the mind, thought and memory" of the main character Quentin in whom the most people see Arthur Miller. This work is not a usual theatrical play, but exciting and ruthless exploration of the relations of Quentin with Maggi (Monroe) and with the author.

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<sup>25</sup>Arthur Miller: A Critical Study. Cambridge University Press, p. 301

Summarizing all the above mentioned we can say that Miller's creativity is projected to the furthest future, focusing playwrights in the emotional and formal plan exactly as he was focused by Ibsen and Strindberg. His deep penetration into the most disturbing prospects of human existence has to warn us in what we can make for each other and eventually for ourselves.

Hemingway, Ernest Miller (1899-1961), one of the most popular and influential American writers of 20th century, got the popularity due the novels and stories first of all. He was born in Oak-park (Illinois State) in a family of the doctor. He grew in Oak-park and studied at local schools, but usually his name is associated with northern Michigan where he spent summer months in the childhood and where the action of several of his most known stories is developed. In his school days he was actively engaged in sports. Having graduated from school, he left his house forever and became the reporter in the Kansas newspaper where he gained valuable literary skills. He repeatedly tried to be accepted to the military service, but because of the injury of an eye received in adolescence, he wasn't able to be accepted. Hemingway nevertheless took part in the World War I as the driver of an ambulance of the Red Cross. In July 1918 he got a severe wound under Fossalta-di-Piave in Italy and subsequently was awarded by the Italian medal. After dismissal he went to recover to Michigan, but soon again he went to Europe as the foreign correspondent of the newspaper "Toronto Star". He settled in Paris and there, encouraged by Gertrude Stein, Ezra Pound and others, decided to become writer. Posthumously he published book "A Moveable Feast", 1964 devoted to the memories of that period. It contains both autobiographical notes, and portraits of the writers- contemporaries.

Among Hemingway's several early stories from his first considerable collection we can mention "In Our Time", 1925 where there were reflected childhood memories. Stories drew attention of the critics by a stoical tone and an objective, reserved manner of writing. Next year Hemingway's first novel was issued "The Sun Also Rises" – painted by disappointment and perfectly grouped portrait of "the lost generation". Thanks to the novel narrating about hopeless and aimless wanderings of the group of expatriates across the post-war Europe, there appeared an ordinary term "the lost generation" (its author – Gertrude Stein). So successful and so pessimistic was the following novel "A Farewell to Arms", 1929, about the American lieutenant deserting from the Italian army, and his English beloved who dies during the childbirth.<sup>26</sup>

The first triumphs were followed by some less noticeable works – "Death in the Afternoon", and "Green Hills of Africa", the latter is the autobiographical and detailed story about hunting for

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<sup>26</sup>Baker Carlos. , 1981 'Introduction in Ernest Hemingway Selected Letters', 1911-1961

large animals in Africa. "Death in the afternoon" is devoted to bullfight in Spain in which the author sees rather tragic ritual, than sports; the second work on the same subject, -"The Dangerous Summer", was published only in 1985. In the novel "To Have and Have Not", 1937 where actions took place during the economic depression, Hemingway for the first time moved the speech about public problems and about possibility of the coordinated, collective actions. This new interest brought him again to Spain which was torn by the civil war. As the result of his long stay in the country there appeared "The Fifth Column", 1938- the only big play of Hemingway where actions took place in the besieged Madrid, and the longest novel, the first after 1929 large-scale and considerable work- "For Whom the Bell Tolls", 1940.<sup>27</sup>

In this book narrating about three last days of the American volunteer, who gave life for the republic, the thought that the loss of freedom in one place causes the loss of it everywhere is carried out. After this success in Hemingway's creativity there came the ten-year pause which was explained, among other things, by his nonliterary occupations: active participation undertaken at his own risk in World War II, mainly in the territory of France. His new novel (Across the River and into the Trees, 1950) – about the elderly American colonel in Venice – was given a cold reception. But the following book- "The Old Man and the Sea", was almost unanimously recognized as a masterpiece and was the cause for award of the Nobel Prize. The collections of stories of Hemingway – (Men without Women, 1927) and in private life the same activity shown by the heroes of his books was peculiar to Hemingway as well, and the part of his glory was due to some of his nonliterary adventures. Hemingway died on July 2, 1961, having shot at himself from a gun. In 1960 Hemingway returned to the USA, having (Winner Takes Nothing, 1933) gave him the reputation of the outstanding story-teller and generated numerous imitators settled in the State of Idaho, Ketchum.

The writer had the whole bunch of heavy illnesses, but he was treated in psychiatric clinic. He plunged into the deepest depression, lost his ability to work. He was tormented by paranoia, he complained of prosecutions, and in increasing frequency suicide appeared in his statements. On July 2, 1961, Hemingway committed suicide. In addition, we can say that the request made in FBI later half a century after his suicide confirmed that he was really listened and prosecuted even in the psychiatric hospital.<sup>28</sup>

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<sup>27</sup>Baker Carlos. Hemingway: The writer as Artist. Princeton, 1972

<sup>28</sup>Benson Jackson 'Ernest Hemingway': The life as fiction and the fiction as life', 1989



Hemingway's creative heritage played an important role in development of literature of the last century. The main merit belonged to the style of the writer - clear and simple, based on informal conversation, thus unemotional, objective and perfectly worked out.

Hemingway's literary reputation is substantially based on the style of his prose which he perfected with big care. Under the strong impression of Huckleberry Finn of Mark Twain and S. Crane's some works, having acquired lessons of Gertrude Stein, Sh. Anderson and of some other writers, he developed absolutely new, simple and clear style in post-war Paris. The manner of his writings is basically colloquial, but avaricious, objective, unemotional and quite often ironical, had an impact on writers of the whole world and, in particular, significantly recovered the art of the dialogue.

## 2.2. Plot summaries and source analyses of the tragic works by E. Hemingway and Arthur Miller

The most famous tragic works written by Arthur Miller are: “All my sons” and “Death of a salesman”.

Arthur Miller began to write *All My Sons* in 1945. He was inspired by World War II and the true-life story told to him by his stepmom. The play was mainly focused on the story of a businessman who earned for his life by shipping cracked and defective machine parts to the military but he was also known by guilt of blaming his business partner and building an empire. In the concluding part of the play his crime came back to abolish him. The main characters in the play are: Joe Keller, Kate Keller, Chris Keller, Ann Deever, George Deever, Frank Lubey, Lydia Lubey and others. Here is the following summary of the play:

Joe Keller – tragic protagonist of the play. He is a successful businessman who lives merely with his wife, Kate, and son, Chris. They live in a suburban American neighborhood. The only sadness which they have in their lives is the loss of their other son, Larry. He went missing in World War II. Kate still believes that her son is alive, despite of the three years which passed. Chris, however, wanted to forget that hope because he intended to marry Ann, his brother's former fiancée, who also was the daughter of his father's partner.

Arthur Miller demonstrates in *Joe Keller* a very vivid and respectable type of a family keeper. Joe is a quite simple man, he takes care of his family, he is hard-working, kind-hearted, and he is not as bad as we imagine him to be. He has such an attractive character that everyone can like him. However, similar to the protagonists of the antique drama, he possesses fault or weakness. This, in turn, makes him to behave wrongly. Joe is obliged to confirm the responsibility for his crime. The commitment of suicide is inevitable to return and to recover the natural sequence of the events in the world, and open the way for his favorable son, Chris, to live in this world without the feeling of guilt and blame.<sup>29</sup>

The play has two narrative stops which meet at the end. They are:

- Attempts of Chris and Ann are directed to make Kate to believe that Larry is dead, in order to get married;
- The intentions and aspirations of George and Chris, to analyze and clear out

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<sup>29</sup>Andrew Moore “Studying Arthur Miller’s *All my sons*”, 2008

the verification based on the facts.

Chris Keller – the war has changed him. There he witnessed the situations in which men gave their lives for their friends. He is very disappointed that life is unjust and world is the same, that the courage of his companions (warriors) costs nothing. He feels disappointment of the fact that he earns for his living from such kind of a business where the work of people is not valued.

Kate Keller is a type of woman who has a deep love to everyone including her children, neighbors, relatives, companions and particularly George. Besides of her warm attitude to him, she also supports Joe in his deceit.

Ann Deever supports Chris's high thoughts but insists that he should not be confused that he is rich and fortunate. She believes that her father is guilty.

George Deever is a prominent lawyer and veteran of the World War II. He is angry because he is also deceived as well as Steve. He is disappointed since he has sacrificed his own ideals and chances to be happy. He decides to prevent his sister's marriage to Chris and makes the plan, which in the future will torment Keller family.

Lydia Lubey is George's first love affair before the war, but when he goes away she marries Frank. They have three children. She is a very ordinary character, feminine and domestic.

Frank Lubey is a materialist. He has a poor culture and a lack of education and is not intelligent and gallant at all, but he is considered to be rich by making profit in business. He wasn't in the war. He draws up astrologic horoscopes with a purpose to make Kate believe that Larry is still alive.<sup>30</sup>

The topics in *All My Sons* are revealed from the stock of rules that a human performs through his own perception. One of the topics that are revealed from this is a high morality, the laws of human living and existence. This topic is vivid when referred to a struggle among the morality or ethics and the absence of it.

Joe Keller, because of his irresponsible actions is demonstrated by Miller as the reason of the death of the pilots and passengers in the World War II. He justified those deaths by giving the reasons for this action. He did it because he developed his business to provide the healthiness and wealth of his family proving it by these words : “You lay forty years into a business and they knock you out in five minutes, what I could do...Chris, I did it for you...For you, a business for you!”<sup>31</sup>

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<sup>30</sup>Andrew Moore “Studying Arthur Miller’s *All my sons*”, 2008

<sup>31</sup>Arthur Miller ‘ *All my sons*’ pp. 65-100

The both children of the family, Chris and Larry Keller, have understanding of morality that quietly differs from their parents' view of life and understanding the reality. When Chris heard and analyzed his father's crimes, he asked for the explanation for his actions by asking constant questions of how he could kill so many people, how he could be so irresponsible.

He was very disappointed of all the behavior, actions and crimes of his father, and when his father wanted to give the explanation, he was completely ashamed, confused and didn't know how to react.

These confronting ideals and viewpoints in the family were completed by the suicide of Joe Keller. Finally, he understood that his actions were the reason of the death of his son and he committed suicide because he could live with a moral harm of his actions any more.

Joe is displayed as a negative character with no hints of morality or honesty, but he once was quite a good worker and was a very kind person. His description is tragic because it changed a good and honest man into a killer. This is called a "tragic flaw", which we can observe in the most tragic heroes. Miller shows that tragedy does not only befall a hero, but the common man as well "I believe that the common man is as apt a subject for tragedy in its highest sense as kings were."<sup>32</sup>

Miller considered that the tragic flaw was "the flaw, or crack in the character and was really nothing—and need be nothing—but his inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity."<sup>33</sup>

Great tragedies were always managed by the tragic hero and were directed due to the tragic protagonist, for instance, Hamlet in "Hamlet", Macbeth in "Macbeth" and Oedipus in "Oedipus Rex". These plays prove that managing the story by using the image of tragic protagonist is a good thought, showing a good purpose of Arthur Miller's applying this fact in *All My Sons*. Miller's idea was to depict the originality of the tragic work to the contemporary literature. Displaying this was planned and considered not only for the higher classes of honorable society but also for the common audience. He made a success, writing a modern tragedy fully or interestedly reasoned on the style of the former Shakespearean best tragedies, putting the recession of the tragic protagonist to the concluding part of the text. The problems among the Keller family and all the images in the context build up tragic topics.

These topics, in accordance with the whole content together, form a tragic protagonist out of Joe Keller or a tragic man according to Miller. The present tragic man suits the play

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<sup>32</sup>Arthur Miller lecture 'The Tragedy and the common man', 1949

<sup>33</sup>Arthur Miller interview, *Humanities*, March-April 2001

fantastically with the themes connected with him. We can consider, *All My Sons*, as a contemporary tragedy due to the formation of the tragic man and the cases where his behavior created several tragic issues. That behavior, in its turn, resulted in his recession, which appears to be the fate of the majority of tragic images and characters in the best tragedies.

During the many centuries, throughout whole world literature tragic works played a very significant role. We can enumerate list of tragic works which were substantial in the formation of tragic thought, ideas and the consequences by which these tragic works are resulted. For instance, *Hamlet*, *King Lear*, *Othello* or the great tragedies of Greece like *Aeschylus*, *Euripides*. Their plot summaries were basically tragic, however the themes displayed like the tragic hero gave deep thoughts that could be discussed largely. All the tragic protagonists of these works have made some mistake, they are guilty, they have committed some fault and this fault comes to hunt them in the future. As a rule, the protagonist should suffer throughout the story and even die at the end in order to reveal the order of things and to proclaim the justice.

But nowadays the only problem with trendy literature is that only a few tragedies are written. One among the few authors who wrote tragedies was Arthur Miller. He made speeches, took part in the lectures arguing on the rarity of contemporary tragedies, explaining it by the thought of people that the tragedy “fit only for the very highly placed, the kings or the kingly”.<sup>34</sup>

On the basis of this judgment he wrote several tragedies that brought him awards, respect and recognition among his contemporaries. “*All My Sons*” is the example in which faults and the absence of ethics in a man are resulted in behavior and effects of it. The themes reflect -dishonesty and immorality- strengthens the tragic mood of the play. These themes come from the behavior of the very character, Joe Keller, whom we can call a tragic man. These negative topics that are developed by the behavior of Joe Keller manifest the reason of calling this play a modern tragedy.

Miller's fortune brought him financial stability, confidence, and the recognition of Miller's reputation as a playwright. This fact was essential for him to take a risk with his next work, “*Death of a Salesman*”. This play of Arthur Miller is mainly based on such themes and topics like the loss of identity, ideals and the lack of self-confirmation in the society. The play is a depiction of memories, dreams, illusions and contradictions with the society which together make the last 24 hours of the tragic hero- Willy Loman's life. The play is finished by his suicide and the following suicide. The protagonist of the work is Willy Loman himself, but Arthur Miller uses the whole

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<sup>34</sup>Arthur Miller lecture ‘The Tragedy and the common man’, 1949

family: Linda, Biff and Happy in the center of all events. Here is a short plot summary of the play:

There sounded a plain melody about grass, heavenly open space and foliage. Willy Loman – the salesman with two big suitcases goes to New York to his small house clamped between skyscrapers. He was very exhausted and a little frightened: having left in the morning with samples of the goods, he could hardly drive because of the weather and he could not manage to reach the destination, and he came back home, having sold nothing.

Willy wanted everyone to believe that he was a good father, faithful husband and fantastic salesman. He wanted to confirm himself in the society. But all his tries were unsuccessful. Because he was unjust, he lied to everyone and even to himself.

Wife Linda begged Willy to agree with the owner to allow her husband to work in New York: in his age it is very difficult to work as the agent moving from one place to another.

There had really come a turning-point in life of Villi. He lived as if in two worlds: the real where everything was over for him and the invented where he was still young and where possibilities hadn't yet been closed either for him, or for his sons Biff and Happy.

In his dreams, Willy Loman often saw his elder brother Ben, who left house when, was only seventeen and to his twenties had already become fantastically rich on diamond mines of Africa. For Villi, his brother were a live embodiment of the American dream. He wanted his sons, especially the eldest one- Biff, to succeed in life. But Biff, who was very successful in his school years, who was the former star of a soccer team, because of some unknown reasons became very shy and slow. And now in his forty years, he was constantly changing the work places and the success was further from him, than in the beginning of his independent way.

The sources and the reasons of such a sad succession of events were covered in the past. He was constantly focused by the father that the success was necessarily waiting for him because of his charming. He always told: “remember, the sonny! In America, charm is appreciated most of all”. As the result of it Biff failed his exam on mathematics at school, and couldn't get the certificate. In completion of everything when Biff in despair had gone to his father in the neighboring city where he sold the goods found him with another woman in the room of the hotel. At that moment we could observe that all his ideas, all his hopes and beliefs were crashed, because his father was an ideal for him, but he appeared to be a liar. At the beginning of the work we observe that Biff adores his father, had an enormous faith to him. But now he realized that Willy created a false image of himself for his family, society and even to himself.

So, Biff remained as a non-educated person and having travelled throughout the country came back home, amusing himself by illusions that his former boss, Oliver, who was selling sport goods would be very happy to take him again as a worker. However, he didn't even recognize him and passed away. Then he went to the restaurant where his father and his brother Happy should have been waiting for him in order to celebrate his new job. But Happy was alone there, and they began to talk to each other. Biff told that he was going to tell all the truth, and make his father to understand that commerce was not for him. His father always tried to be a good businessman, but in vain. He could not succeed and Biff didn't want to repeat his life and career. Business, a broad smile of the salesman and clean shoes could not be the symbols of happiness for Biff. Happy was a little bit confused by the intentions of his brother and tried to make him to pretend as if he got that job, because Happy himself was like his father living by illusions, that someday he would be rich. For several period of time Biff played a role of the successive businessman, but his father's usual optimism and the standard phrases like: "in the business environment appearance and charm play a very significant role"<sup>[1]</sup> caused him to confess everything that Oliver couldn't even recognize him. That was a complete shock to their father. He didn't know what to do, thoughts tortured him. At that time Linda was waiting for them at home. She was very anxious, and having seen them without father she became angry and disappointed. They all knew that their father wanted to commit suicide. Linda was very nervous, she asked her son not to torment their father and to live separately from them. Biff tried to talk to his father for the last time and to leave. That was the worst day for Willy Loman. He was left by his sons, he was discharged from the job, and he was thrown away! His dead son, his dead brother were constantly seen to him in his illusions, and he talked to them. All his family got used to it; he usually talked to someone invisible.

Saying goodbye to his father, Biff could not keep his tears and cried, and Villi with astonishment cried: "Biff loves me, Linda!"<sup>35</sup>

Then Willy Loman was, more than ever, convinced that he did it right, and when all left to sleep, he left house, sat on his car and went to meet his death for certain ...

"A Small ship which searched a landing place", Linda remembered him like that.

Hemingway's style of writing is described by understatement, having an important impact on the expanding of fiction genre in the twentieth-century. His main heroes are generally stoical men who display an ideal written as "grace under pressure." The majority of his literary works are now

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<sup>35</sup>Gans Andrea "Starry revival of Arthur Miller's Death of a salesman"; 2012

well-known antiques of American literature. We explored his tragic heroes on the basis of his two masterpiece works: *The Sun Also Rises* (Fiesta) and *The Old Man and the Sea*.

The first significant and famous novel by Ernest Hemingway is *The Sun Also Rises* (Later Fiesta) published in 1926.

The novel shows the way of life and every-day values of the so-called "Lost Generation," displaying in a chronological way the actions and events happened to Jake Barnes and several meetings on their visit to Pamplona for the annual festival and bull fights. The ground for writing this novel was laid by Hemingway's visit to Spain. Generally, the novel is about love affair between the protagonists Jake Barnes, who after being in World War I, couldn't have intimate relationship with Brett Ashley due to the both psychological and physical harm that left him impotent. However, he was still charmed and loved her.

Basically, Jake looked for a silent place away from Brett by going to fishing to Burguete, with his friend Bill Gorton. The notion of "Lost generation" is represented by Ernest Hemingway and popularized by him. This "generation" and its ideals are wholly changed and damaged by war, so that they should be strong enough in order to overcome all the difficulties. Moreover Hemingway displays such topics like love, rebirth of nature, the death and the features of masculinity.<sup>36</sup>

The festival "fiesta" in Pamplona is the place for the random gathering and seeing of all the images, which represent their different desires and worries by drinking so much. The main heroes of the novel are:

Jake Barnes: the story's narrator, served in World War I, suffers from both physical and psychological injury that torments him. He is disabled and cannot have sexual affairs with Brett. Having lost the meaning and destination of his existence because of the accidents in the period of war, Barnes tries to make himself happy and satisfied by doing a difficult work, bull fights and drinking.

Lady Ashley, or Brett: she is a twice-divorced Englishwoman. She is exclusive for young men of that period. She has a short hair-cut and is also lost in her world. It is vividly seen in all her actions, numerous love affairs and in her lifestyle. She represents the idea of sexual independence in 1920s. She is a new kind of woman in that period of time.

Robert Cohn: He has an image of outsider who is the object of refrain, hate from others. By being Jewish Cohn has a complex of miserableness although he tries to be civil and polite. The

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<sup>36</sup>Hemingway's Greatest Iceberg: the composition of the "Sun also Rises". North Carolina, 1990



novel's content is built on his aspirations to renovate his feelings of love to Brett, making him to be in touch with the group of companions, despite of their collective disappointment.

Michael Campbell, or Mike: he took part in the war and became a veteran, he is engaged to Brett. He tries to keep in secret his hatred and disrespect to Cohn but his grief and anger usually shows itself during the times of heavy drinking.<sup>37</sup>

Bill Gorton: he also served in the war and drinks much. Bill is not so disrespectful in his relation towards Cohn as Michael. Bill is kinder than his companions and mates. He has a good heart.

Pedro Romero: he is a famous bullfighter of the fiesta. Romero gets acquainted with Jake and his peers and he loves Brett. When he finds out that Brett is unable to make love with Brett, they split together. He is an ideal for Jake because of his physical state, his strength and abilities which Jake doesn't possess.

The novel is the full representation of the post-war society, feelings and buried values. It demonstrates the lost optimism of the society after the war. However, the discussion of the war is not heard from any of the characters. The side-effect of the war is vividly seen in Jake and his wounds from war and in the actions of the other heroes of the novel, which Carlos Baker stated as "floundering in an emulsion of ennui and alcohol".<sup>38</sup>

Most critics describe the characters as serious; some of them suppose this novel to be sarcastic in its manifestation of love and romantic feelings. It represents Jake and Cohn, who struggle with each other in order to deserve and to win the love of Brett and she is completely unworthy of it. The language which is used by Ernest Hemingway in this novel is very simple, he tries to do the economy of the words representing dialogues between the characters and he displays such irony which is characteristic only to his style and manner of writing, so that we understand it as sarcasm.

In *The Sun Also Rises*, we can observe also, some gender issues. These issues are seriously discussed and argued by critics. Some of them consider that the image of Brett like a 'free and independent woman' is quite normal for her, this image is necessary in order to dominate over the men in the novel. But here is the sarcasm of Hemingway showing the image of Brett as a 'strong' or 'free woman' which is not true in itself. This moment in the novel is argued by the most of the

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<sup>37</sup>Ecclesiastes 1:4

<sup>38</sup>Baker Carlos. Hemingway: The writer as Artist. Princeton, 1972

critics. She is twicedivorced; she has an intimate relationship with anyone she meets. All these facts prove that she tries to find some security from men rather than freedom. In this novel, Brett is also a victim of the war as well as the other man characters.

No one else than Jake and Brett have ever known the strangeness of their feelings because of Jake's irresponsible affection or feeling for Brett and suffer it causes is restricted to the scenes which is known to them only. According to Hemingway's rules Jake torments himself secretly since he has realized that he can trust just to himself. Jake is that type of an American who tries to smooth his pain by travelling to Europe and admiring exotic landscapes. Jake drinks much, attends parties, make sport trying to live to the whole extent. By behaving like this Jake tries to hide his mistake and to continue his life in a way that he is forced to live by fortune. Watching and going in for sports help Jake to regain his pride which he has lost and to follow the principles of masculinity according to the Rules of a Hero of Hemingway. These peculiarities reveal the strength of his character made up with courage and power. Jake is that kind of man who aspires to achieve his own principles and goals rather than wishing and speaking about them.

Jake's friend, Robert Cohn destroys and tortures each Rule of a Hero noted and displayed by Hemingway. He can discuss his feelings, talk about his emotions whenever he wants, with all its details. Robert doesn't want to accept defeat when Brett rejects him again. Unlike Jake, when Cohn is offended, he keeps on telling it to everyone. He cannot suffer alone in silence as Jake. Cohn doesn't do anything in order to prove and to value his masculinity. He lets everyone, particularly to women to manipulate and to make fun of him and this situation in its turn, pulls down his self-confidence. Cohn, evidently, cannot bear it for himself and cannot improve the situation by himself.

Summarizing the whole, we can see that Jake Barnes strictly follows all the characteristics of the concrete Hemingway Code Hero. He trusts only himself, uses his own properties, and like bullfights and other masculine activities. He is quite individualistic; he doesn't talk much about his beliefs, thoughts and ideals. During the whole of his life Jake lived with grief and frustration. But he can take the useful lessons from all the bad events and disappointments happened to him and can take the advantage of them. By another words, Robert Cohn, whose life is quite easy, is a complete loser. He is the object of refrain and feels bad for himself. Robert Cohn should be the glorious protagonist but refers to be a shallow person being at the bottom of the life and performing the role of a false hero.

Finally, we observed that the person who forgets to follow the Code Hero obligations and characterizations represented by Hemingway can never achieve his goal and be really happy.

The next story is "the Old man and the sea" which is considered to be the key sign not only for Hemingway's creativity but also for the American literature in whole. "In the post-war period, - Carlos Baker states that- this book is considered to be as a humanistic novel, got by the belief in the person, in its forces, and the decline which resists the literature, pessimism and the disbelief of the American cultural life of the last two decades".<sup>39</sup>

It was necessary to find in the tragic, doomed world of Hemingway though any anchor, at least a straw which would be possible to catch and carry. Hemingway has found such anchor and developed his own "moral code". The essence of this code consists in the following: if the human in this life is doomed to failure, to death, the only thing that remains to keep is the human virtue and proud, that is to be courageous and to follow the circumstances, whatever terrible they are, to observe them, as in sports, rules of "fair game".<sup>40</sup>

In the story the major eternal themes are put in the generalized form: the person and the nature, internal filling of life, continuity of generations and as it is banal sounds, the essence of the life. These are the problems of human virtue, morals and formation of the human through struggle that the conceiving human solved in the past solves now and will solve in the future. Therefore Hemingway is the writer which is interesting in our days as well. The considerable place in the story occupies an image of the person struggling with the nature, with itself, struggling, showing the unprecedented firmness, therefore, it is important for us to understand a true value, symbolism of this struggle through the theme of firmness vividly revealing in the novel.

Hemingway's all creativity is treated and comprehended from the point of view of "the lost identity" where the most important thing is considered to be the search of his own way by the person who is injured by war have lost his ideals and his place in the society. Therefore the tragic life of his contemporaries thrown in the cruel world of wars, murders and violence, alienations of people from each other became the object of research of Hemingway.

Hemingway's hero intuitively, and significantly, aspires to the beginning of eternity, to the nature. And at the same time the post-war character starts to struggle with it in order to achieve the harmony. But it appears to be impossible for him. The nature is undefeatable. It, eventually, appears to be more powerful, than the person thought it to be. But, the person does not lose his personality when he is defeated by the nature, in the higher sense it remains undefeated, he conforms to the rules of "fair game". Such hero realizes that the nature is above, is stronger, it is more sacred, and it

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<sup>39</sup>Baker Carlos. Hemingway: The writer as Artist. Princeton, 1972

<sup>40</sup>Hemingway Ernest 'The Old Man and the Sea'. New York, 1990

is wiser. The essence of the nature - harmony, becomes the only the purpose for the person. Therefore the majority of heroes of Hemingway are the heroes with high morality, for instance, the young generation which overcomes difficulties, improves itself, and becomes better.

Carlos Baker, the professor of the literature at Princeton University, who seriously studied the creativity of the writer, joined the higher estimations of the novel, having noticed that the old man Santiago is worthy to take a place next to Shakespearean King Lear.

This novel is considered to be a deep philosophical conclusion of Hemingway which is based on moral principles. The old man is the very hero whom Hemingway searched throughout his literary activity.

Here is the following plot summary of the novel. It is the story of the struggle between an old fisherman and marlin. In the starting point of the novel there is a large description and characterization of the fisherman whose name is Santiago, and there is told that his 84 days has gone and he couldn't catch a fish. He is the unhappiest fisherman. He is the representation of complete unluckiness- "salao".<sup>41</sup> Even his apprentice, whose name is Manolin- a young fellow, has been prohibited by his parents to fish with Santiago and to go to a more experienced one. However the boy has already got used to the old man and visits him every day, gets him food. Manolin takes care of him and helps his teacher to prepare for the next fishing. They talk to each other discussing several topics. Their favorite topic is an American baseball and the ideal of the old man baseball star Joe DiMaggio. Santiago is very confident of himself and believes that the bad and unhappy days will be finished and he will catch the biggest fish in his life. Keeping this wish in his mind and constantly dreaming about this he decides to sail out farther than usual the other day. He sails out to Gulf Stream on the eighty fifth day of his unlucky period. There he believes that he will catch a big fish Marlin. So, it happens and he catches the biggest fish in his life but cannot pull it into the boat and fish begins to pull the boat instead. Unable to manage it he struggles with the fish the whole time till he comes back. He tries to keep the fishing line, not to make the fish win. He knows that Marlin suffers being hooked but still bears it. The old man pulls together all his efforts in order to overcome the constant pain in his arms, shoulders and in all his body. Whenever fish makes an attempt to be free, despite of being wounded the old man keeps it stronger and admires it. Marlin is very empathetic and admirable fish. It is revelation of the old man's ideals. It is a symbol of strength, firmness and power. Fish struggles till its death, so the old man does. Santiago sails and thinks about the price that Marlin will bring, about its size and how many people can be fed by

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<sup>41</sup>Hemingway Ernest 'The Old Man and the Sea'. New York, 1990

Marlin and be surprised by its magnificence and greatness. But on the sea Santiago struggles not only with Marlin, but also with sharks. Having seen the bloody trail on the water sharks try to attack the boat, to take Marlin and even to pull the boat down. Santiago struggles with sharks as well with his harpoon. He does his best but he loses all his facilities in order to struggle with other sharks and becomes more vulnerable to be defeated. More and more sharks appear and he kills them all, this continuous fight is endless and useless. Sharks eat the worthy part of Marlin full of meat leaving only its skeleton, tail and head. Santiago scorns himself for going too far and for sacrificing his great catch. He arrives home powerless, wounded being tormented and exhausted and sleeps deeply.

The next day a crowd of people, tourists other fishermen gather around the skeleton of the fish at the sea- shore near the boat. Some tourists think that it is a shark. They don't know anything about the old man's struggle but they are amazed by the enormous size of the fish.

Finally, Manolin comes to visit the old man being anxious and worried about his absence, finds him sleeping, safe in bed. He makes the old man some coffee, brings the daily papers with the baseball scores and takes care of him. When the old man wakes they agree to sail out and to fish together again. The old man sleeps and dreams of lions on the beaches of Africa. This was his constant dream during the whole story.

Summing up the whole, we observed that, ideological, vital search of the writer and the search of his hero is unidirectional. It is the search of the nation, familiarizing with its ups and downs; it is the aspiration for freedom, for happiness. Therefore, we can say that, courage of Santiago is not only the courage of one person; it is certainly, the courage of all Cuban people. The separate person deduced by Hemingway, is only a symbol of firmness of this distressful nation. We can see this in the lines: "To struggle- to struggle till the death",<sup>42</sup> said the old man. In "the Old man and the sea" struggle of the person against the nature reveals huge reserves of will, courage, advantage of the human. "The old man and the sea" is a verification of a close connection of a mighty talent of Hemingway with all the difficulties complicating and detaining these communication, creativity and further development of Hemingway.

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<sup>42</sup>Hemingway Ernest 'The Old Man and the Sea'. New York, 1990

### **2.3. The tragic hero as a major source of literary style in the works of E. Hemingway and Arthur Miller**

Tragedy is an exclusive feeling of suffer in life which results in the death of the main hero. The protagonist torments himself because of a mistake, a defect, guilt, and a misbalance which leads to his downfall.

Tragedy is usually directed to those people whose fault doesn't let them to survive in the society and to bear that difficult situation in a group. The fall of the tragic hero is referred to his family as well and as the result of it the tragic character becomes detached from the society and begins to live in his own world. This world tends to be the product of imagination of the hero. In the most cases the tragic protagonists are not able even to exist in that imaginary world and prefer to leave it by committing suicide or somehow else, depending on the writing style of the author and his fantasy. Fear, death, sufferings, pains, pessimism, depression, frustration are the characteristic feelings of a tragic protagonist.

Tragedy brings to suffering by some non-controlled, utmost power in human life. In the agony and pain of the main hero there exists a human interference. Tragic overview proves that pain and misery can destroy human capabilities, these feelings may also humiliate his possibilities, and there we can observe the development of the senses earned through this pain.

Actually, tragedy gives a complex view of human bravery and courage. Tragedy portrays not only personal weakness and dependence on suffering, but also its power and nobility. Consequently, it is quite evident why we cannot observe tragedy in weak people and in people with low self-esteem.

From the point of view of Hemingway, we must find a world without wars. Life should go on without any obstacles in order to provide the happiness of the human existence.

From the beginning of his literary career Hemingway's literary style was discussed and described with a great deal of disputes and comments. Being influenced by his early newspaper training Hemingway's style is considered to be very simple, clear, and easy to grasp and to read. Hemingway prefers to use nouns rather than adjectives and can describe the situations, feelings and events without complex sentence constructions doing it quite professionally. He is a master of dialogue; he makes an emphasis on the speech by constant repetitions which make it easy to remember and to understand his literary works. The conversations between his characters display not only the communications and habitual speech, but also a deep knowledge of the content and some limits. These limits are generally what they do not prefer to say. Hemingway prefers to be silent and

so his characters prefer. Hemingway's readers can understand him anyway, since Hemingway considers that he is quite clear even when he keeps silence and doesn't let his characters especially his tragic heroes to express themselves in long and complex passages talking about their feelings, ideas and so on.

Hemingway grasps the difficulty of human interference through direct discourse. Hemingway is the representative of modernist literature and his purpose remains to be the application of rich imagery, direct and personal style of writing using economy and controlled speech.

Hemingway said on his writing the following: "I do the majority of my work in my head. I always start to write, when all the thoughts are in order in my head. Most often I can recite passages of my dialogues just in the same way as they were written. My ear is a good censor. I never write even a sentence, not being sure that it will be clear to every reader and I suppose that my style is rather suggestive than direct. The reader should often use his own imagination otherwise miss the significant part of my ideas. All my thoughts are born in my heart. It is very painful for me to take them off, to polish all these ideas and to have them written on the paper."<sup>43</sup>

Hemingway tries to be short, but sometimes the essence of what he wants to express may be in the whole passage or paragraph. A writer's style should be direct; emotional with concrete samples of imagery, but it is impossible to describe it all. He uses easy and accessible grammar and language.

Hemingway's characters are generally antiheroes, rather than heroes. These are the people without physical and moral power and firmness, they are people which are constantly seeking for a place in order to run away from themselves, being morally poor and empty. Although they preach the cult of bravery and courage and seem to be the extraverts at the first look, in the reality they are very suspicious of their own existence in the world.

Hemingway - is the writer of a sharply intense plot and dynamical action, the writer of rough collisions and strong passions. His heroes are brave, resolute and fair, and heroines are captivating, gentle and self-denying. The author, constantly puts before them hardly surmountable barriers, often creates such situations when they are threatened by an inevitable death.

During all the life Hemingway travelled much, it was sense of his life, and this fact has found its reflection in all his works. The author sharply and tensely endures each moment of the life and displays it on the paper, in the novels. We can find the author himself in each work. Ernest

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<sup>43</sup>Benson Jackson 'Ernest Hemingway': The life as fiction and the fiction as life', 1989

Hemingway: the desperate and hazardous traveler, the skilled hunter, the fan and the expert on bullfights, the successful fisher, the fighter for freedom, the writer or an ordinary person who loves life. All the heroes of Hemingway loved and wanted to lead a full life and to be devoted to life as the writer did it. He loved life and loved people, acquaintances with a new and unknown.

The success of Hemingway's works can be explained by their interesting content and a successful form of their narration, the originality of a literary style of the author and by the novelty of the artistic expressiveness applied by him.

In "Fiesta" it is easy to notice that the author does not consider it necessary to explain to the reader the real essence of the tragic events avoids giving the concluded character descriptions of the heroes and doesn't hesitate to reveal their past. The passage about the misfortune of Barnes in the war, can be read in the novel for several times, but we don't know anything about his wound. The description of Brett's appearance is given in seventeen mentions each from separate lines; however the reader doesn't have any information about her height, the color of her eyes, her hairs and so on. The author leaves it to our own fantasy and imagination. Each of the heroes in "Fiesta" has his or her own secret tragedy in life. The author uses these tragic facts hidden in the inner world of the characters as the foundation of his literary style.

The majority of secret messages about the tragedy or incompleteness of Hemingway's heroes is concentrated in dialogues which are conducted among them. From comparison of their remarks with various circumstances we can observe some important and unexpected representations. Brett several times talks about Michael's flattery, and we suddenly understand that she does not love and does not respect her lover.

The topic of "love" and of the corresponding tragedy in love takes a huge place in the majority of books of Hemingway. And the problem of human courage, risk, self-sacrifice, readiness to give life for friends - is inseparable from Hemingway's representation of that is necessary to be named love and that does not, about those people whose personalities can be related with "love", and those in whom it is used in vain.

Reading Hemingway, it is easy to notice that cowards and egoists, in reality, are not able to love. And if they name their feelings by the word "love", the author leaves it on their conscience. The manner of frankness by which Hemingway describes relations of man and woman is quite original. However, it is necessary to notice that these relations are interesting and significant to Hemingway only when behind them there is a true love or when the love begins with them.



Remembering the novel "Fiesta" it is necessary to think of feelings of Barnes to Brett. Throughout the entire novel the author lets us know, that the feeling of love of his protagonist is superior, however Barnes cannot tie his life with Brett. Consequently, that higher form of relationship which is named by Jack "love", does not allow him to overcome his physical inability. And even this kind of love is not possible for Jack and Bret, and that is the source of personal tragedy.

There passed some wars through Hemingway's life. Being more precise we can say that Hemingway himself carried out his life through some wars: through the World War I, through the civil war in Spain and through the World War II. The tragedy brought by war also played significant role in the literary style of the writer. Almost all his heroes are somehow connected with war and the wounds in their lives, the incompleteness of their existence are explained by this source.

Hemingway's literary style is unique in the prose of the XX century. The writers of other countries tried to copy his thoughts, his ideas but could not succeed. Hemingway's manner of writing is the part of his personality, of his biography. Hemingway considers that there is no need to tell about someone's feelings or emotional state, it is enough to describe the situation and actions under which these feelings appear. He always tries to be natural and this aspiration makes him not to accept pretense and false. Being a typical American writer Hemingway prefers to travel rather than to stay in his own country. He travelled to Africa, worked in Cuba and liked hunting and bullfights like some of his heroes. The literary image of his life and compassion is unique.

The main source of his literary style is also connected with the theme of the "lost generation", revealing this topic the author describes the lives of the former frontiers, the loneliness of their fiancées who don't wait for them ("Fiesta"), the bitterness after the first wound and the loss of compatriots and friends. The terrible experience of frontier is kept in his heroes who returned from war and they carry it in minds for the rest of their lives. They are separated from their houses, families and from all the stereotypes of their former lives because they are far from them deep in the soul. They aspire to be away from people in order to find a piece of calmness in the world of the nature and art.

The change of heart, loneliness is the destiny of almost all the heroes of Hemingway. This is a leading motive of all the creativity of the writer, and even his "peaceful" stories bear the stamp of the war in the contents. Hemingway's heroes courageously resist to destiny and stoically overcome the alienation.

Hemingway's heroes resist the tragic world, accepting its failures with advantage and hoping only for themselves. This fact gave a reason for critics to be suspicious about the individualism of the writer, however, Hemingway denied this by his own life position, as the participation in four wars, by the consecutive protection of the Spanish republic and antifascism, as the evolution of the hero, always ready to press a personal liberty and independence if it was necessary to resist to evil and injustice. The term of truth always exists in Hemingway's books. The heroes even of his early stories did not revel in loneliness. They were weighed upon it and aspired to get rid of it, searched for love, dialogue, but without falseness, without lie.

"The winner does not receive anything" - this truth which is constantly repeated in Hemingway's books was also confirmed by the fisherman Santiago from the novel "the Old man and the sea" (1952). The detailed description of duel of the old man with a huge fish which carried his boat across Gulf Stream for a long time (three times the sun rose while the old man had overcome fish), is the reason to tell about the courage of the person, about the bitterness and the happiness of the winner, who remained with the skeleton of the fish eaten by sharks. To old man Santiago was not lucky but his victory over the fish was the victory over the old age and a mental anguish. He had won because thought not of the failure and not about himself but about the fish whom he injured; about the stars and the lions in Africa and about a hard life. He had won, because he saw the meaning of the life in struggle and could bear the sufferings and did not lose the hope.

The story is written in the form of discussions, memoirs of the old man Santiago and his conversations with himself. There are some aphorisms in the remarks of a wise old man. Aphorisms in Hemingway's prose make a deep sense implied in his works. These aphorisms underline Hemingway's credo as the writer and as a strong and courageous man: "In order to write about life first you must live it", "you can't get away from yourself by moving from one place to another" ("the Sun also Rises"), "Write hard and clear about what hurts", "If two people love each other there can be no happy end to it", "But man is not made for defeat, he said. A man can be destroyed but not defeated." ("The Old Man and the Sea"), "Let them think that I am more than I am and I will be so" ("The Old Man and the Sea"), "Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready.", "I am always in love" ("the Sun also rises"), "Why do old men wake so early? Is it to have one longer day?" etc. <sup>44</sup>All these aphorisms and many others which are not cited in this work reveal the inner world of Hemingway and of his heroes.

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<sup>44</sup>Ernest Hemingway. Quotes. [www.goodreads.com](http://www.goodreads.com)

Literary critics relate Hemingway to the writer-realists. Describing him they wrote: "... he always uses truthful writing, and having achieved the truth he tries to state it so that to penetrate into the consciousness of the reader as if it is a part of their private experience". Truthfulness became a basis of his creative writing. However he understood the truth not as a natural description, but as a reconstruction of truth using the force of literary imagination which is based on his life supervision. In "the Old man and the sea", Hemingway noted that he tried to create a real old man, a real boy, a real sea, a real fish and real sharks. This reality did not mean the copying of a concrete vital material, but meant the transfer of the essence of life through a prism of someone's own imaginations. For this reason readers have an impression of reliability of events. Reading " the Old man and the Sea", we feel the breath of a mighty ocean which is poured in our eyes with all its colorfulness, we peer into mysterious and incomprehensible depth of Gulf Stream; we empathize the old man whose hand has stiffened pulling a scaffold; we satisfy hunger by the fresh pieces of a tuna; we bang everything that comes under our hands, on the heads of sharks with fury and so on.

Among the standard features of the "telegraphic style" of the writer researchers name the accuracy and laconicism of his language, a cold restraint in descriptions of the tragic and extreme situations, a limited concreteness of the artistic details and the ability to omit the unessential. Hemingway in 1932 noted: "If the writer knows well about what he writes, he can omit much from that he doesn't know, and if he writes truthfully, the reader will feel this omission as strongly as though the writer has told about it".<sup>45</sup>

In the standard features of Hemingway's style we can also underline the use of leitmotifs. So, one of leitmotifs is the constant mention of a name of Di Maggio. For the first time we learn about him in the starting point of the story, when the old man and the boy have a conversation on baseball. So, it becomes evident that this is the name of the well-known baseball player. In the rest part of the story Santiago constantly addresses to him morally.

It should be noted that among the famous literary heroes of the writer there were sportsmen, boxers and soldiers. All of them do not complain of life and do not wait for sympathy, show courage and are able to stand for themselves, remaining thus fair and noble even in the relation to their opponents. In the scientific literature they are often named as "code heroes", underlining thereby that these characters adhere to the rules of the above mentioned "fair game". Hemingway very often represented people in an extreme situation when their character is brightly revealed and the most secret corners of their souls are shined.

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<sup>45</sup>Meyers Jeffrey Hemingway: A Biography. London, 1985

Hemingway expresses his own relation to the events in the stories by various stylistic devices. Comparisons or metaphors which are used by Hemingway very seldom, not always bear in them emotional estimations. The view used by Hemingway is rather neutral. Usually Hemingway gives an overview in the beginning of the story.

Briefness and the underlined poverty of Hemingway's style are focused on the attention of the reader to the upcoming dialogue. Such style clears all superfluous that could distract attention and intensifies the effect of each ACT and makes valuable an each subsequent word.

The style of Hemingway's stories is slightly differed from that of novels. Certainly, there are the special receptions applied by him only in the stories. In this story Hemingway uses his favorite device - the imagery particularly, the imagery of time, place and even the imagery of smell and taste.

Hemingway's stylistic principles, made a strong impact on XX century prose. These are principles of implied sense and laconicism. The usage of metaphors, comparisons, as a functional of style Hemingway, reduces a landscape to the minimum. Being a journalist, Hemingway worked a lot and persistently over his style, over the manner of his statements and over the form of his novels. The journalism has helped him to develop the main principle - to be short and laconic.

Hemingway tries to make his narration more objective, in order to exclude the direct author's estimations and didactic elements from it and tries to replace a dialogue by a monologue, wherever it is possible. Hemingway has reached the peak in his skill of an internal monologue. Compositional and stylistic components are used to serve the interests of the development of an action in his works.

Hemingway's creativity, his themes, heroes and his stylistic skills substitute the major pages of the literature of the XX century. Hemingway's creative style represents a new step in the development of the American and of the world realistic art. The theme of a tragic destiny of an ordinary American is considered to be a basic source of his literary style, throughout the whole of his life. The essence of his novels is the action, the struggle and the aspiration. The author admires his proud, strong and humanistic heroes, which are able to keep the advantage in the difficult circumstances. However the majority of Hemingway's heroes are doomed to gloomy loneliness, or despair.

Hemingway is the writer of a tragic thought. He is often called as the pessimist, though it is not right generally. The characteristics of Hemingway's creative writing can be defined more likely as a tragic heroism. It glorifies a victory in the defeat and despite of it confirms and glorifies a persistent nature of the human spirit.

Santiago (“the Old man and the Sea”) was strong and healthy, and it means that he did not feel weakness or dependence from someone. For this reason, he saw lions in his dreams. Firstly, a lion is a symbol of happiness it is a harmonically strong animal. Secondly, a lion is a symbol of force.

The old man symbolizes a human experience and at the same times its limitation. Next to the old fisherman the author describes his little fellow who studies, adopts the experience of the old man. The Old men are like children, but the former are more skilled.

Loneliness of the person is revealed by the author in the symbolical pictures of the shuttle against a boundless ocean. The ocean symbolizes both eternity, and an insuperable natural force.

Hemingway answered to the questions about symbols: "It is evident that the symbols exist, because critics constantly find them. Forgive me, but I hate to speak about them and I do not like, when I am asked about them. To write books and stories and without any explanations is quite difficult. Besides of it, that means to deprive the experts of earnings... Read what I write, and do not search for anything else, except your own pleasure. And if you still need something, just find it, this will be your own contribution in the reading."<sup>46</sup>

The writer on the example of the old man or of the fisherman shows that a person remains to be a person only when keeps a respectful relation to the opponent even during the defeat. So did Santiago, even in the thoughts he did not feel hatred to the big fish, on the contrary, he respected it and considered that during a duel it kept cleverly and with advantage. Dignity and humanity are the best features of the old man of which Hemingway was proud. Humanity to the every living being, humanity to people - these features distinguish Santiago from the crowd, causing admiration of the beauty of his soul. Hemingway does not make his hero individualistic by showing him alone. During fishery the old man often mentions the name of Manolin. The severe law of struggle for existence separates them, but it does not disturb their friendship. Two of them are grasped by the game of the courageous baseball player of Di Maggio, who plays better of all. The author tries to compare the courage of the baseball player with the courage of Santiago during the struggle.

Reading Hemingway, one may notice his hatred to human loneliness, his aspiration to friends, to woman, to work— even if this work is war and will lead to death at the end. Hemingway's life and his literary style can be described by the following topics like other countries and new people, collision of bitterness and passions, love and hatred, force and courage, success and defeats, the man and the woman, friends and enemies, life and death.

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<sup>46</sup>Mellow James R. Hemingway: A life without consequences. New York, 1992

In order to understand him it is necessary to explore Hemingway's life, to read his works since we can see the author in his heroes.

And finally, remembering his words: "the Man has no right to die in bed. Or in fight, or a bullet in a forehead",<sup>47</sup> we understand why Hemingway had chosen death. He had never thought his life without creativity, without visiting of far-away countries and meetings with new people.

A. Miller was included into the American theatre with the special gravity of a morally-ethical problematic of his plays always connected with sharp public questions. Miller's plays revived traditions of the substantial, problematic, socially sounding dramatic art, the tradition of which was connected with the names of Ibsen, Shaw, and Chekhov by the American critics.

Miller is the writer, who from the play to the play, sometimes painfully, searched for the new dramaturgic forms. Therefore the basis and the source of each of his dramas is a new artistic purpose; composite principles. And without prefaces and comments of the author with which he accompanies his works, it is clear that all the explorations and searches of Miller are far from a formalistic experimentation and are dictated by aspiration to find the expressive form for disclosing of characters and situations.

The most developed theoretical statements of Miller are given in his two prefaces: "On Social Plays" published in 1955 and "Arthur Miller's Collected Plays" published in 1957.

His dramas are deeper, than his drama theories, and very often are richer and wider by content, than those subjective purposes which are put by the author to himself, and those generalizations which are formulated in his prefaces. He wants his plays to have a notable impact on people, who on their turn "should become more humanistic and less lonely", thanks to him. He underlines that a deeply social and a philosophical theme of the tragic hero does not contradict to artistic issues. Miller sharply feels the tragic element of the fate of the person in that society which he names as "industrial". This worry and anxiety because of the human's fate is merely displayed in some of Miller's dramaturgic theories, which are disputable and therefore interesting.

In 1955, Miller wrote that he didn't imagine a drama of the individual psychology written only for the sake of its disclosure, truly connecting the scale of the play and psychological fullness of its images with social sounding of the basic conflict. He underlined the necessity of organic, social and individually-psychological unity and the importance of the whole portrayal of the person.

Thus, a modern social drama on the essence should restore, as it seems to the writer, the lost organic communication of the person and of the society.

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<sup>47</sup>Benson Jackson 'Ernest Hemingway': The life as fiction and the fiction as life', 1989

In “the Death salesman” the playwright, as he said, wanted to show the hero in such a way, “as in the real life” so that the society would bearound the person and in in the person, “like a fish inthe water and the water in fish”.<sup>48</sup>

Thus, in his later theoretical judgments, Miller decides to reveal a deep social basis of the drama despite of his subjective desire to underline the morally-ethical content of his plays and the desire to reproduce “a simply truthful person in thelife”.

Miller considers that a social determinism (which is mentioned in the preface of 1957) contradicts the idea of the drama, the essence of which is the “overwhelmingof laws and all its suppressions by the will of the person”.

The idea of “the overwhelming of laws” is connected with the will of the person and the problem of tragedy in the dramatic art.

In the preface of 1957 Miller gives a more detailed explanation of the play “the Death of a Salesman”, which caused lively discussions. There he brings an attention to the question on the so-called “right” and “the average American” for the role of the tragic hero. Without insisting that “the Death of salesman” is an original tragedy, Miller nevertheless wants to prove that the basic conflict of the play corresponds to the laws of the real tragedy. Thereby, he confirms the possibility of the irreconcilable and sharp conflict arising in an ordinary life of “the average Americans”, the conflict which reflects the contradictions of the substantial parts of “the big life”.<sup>49</sup>

He argues with those critics who assert that the tragic hero cannot be the person of “a low rank”, polemically confirming the right of “any salesman” to have a tragedy in the life if the author tries to resolve the questions of a large scale, worrying mankind. Miller argues that if the play conflict is connected with the laws of public life which are not less powerful in the influence on the person, than any of “the laws of that kind, under the power gods”, this conflict, irrespective of the “rank” of the hero, can be originally tragic.

According to Miller, urgency and intensity of actions, passionate aspiration to overcome the obstacles, fanatical persistence in performanceof the given task are the characteristic and the integral features of the tragic hero. They cannot arise in any ordinary conditions.

Miller considers that the tragic character should possess an internal force in order to rise over the burden of the social laws.

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<sup>48</sup>Arthur Miller’s Collected Plays. New York. The Viking Press, 1987

<sup>49</sup>H. Frenz ‘American Playwrights on Drama’, New York, 1969

Through the analysis of the best plays of Miller it becomes clear, how and to which extent he has managed to realize his theories about tragedy and whether he has managed to show the dramatic nature of the situation and the experiences of the heroes like in an original tragedy.

In his theoretical judgments Miller puts also the problem of realism in the dramas in accordance with the style of the literature of the XX century. He talks basically about the realistic compositional methods and considers the nature as the criterion of realism in the literary works. The nature is the essence of questions to which the author wants to answer. And characterizing his dramas from this point of view, Miller comes to the conclusion that the criteria of realism and of “non-realism” do not exist.

Problematic character of Miller’s plays, the significance of morally-ethical issues which he puts in the plays, that truthfulness with which he tries to reveal the sources of the present in the past of his heroes, consequently gives us the reason to associate his dramas with dramas of Ibsen. He follows the best traditions of Ibsen’s dramas.

In 1958, Miller wrote that Ibsen always attracted him by the limited structure of his plays rather than by their social character. In the preface of 1957, he speaks about moral issues of Ibsen’s dramas, about his ability to show the past in the present, about a real, actual basis of his plays. Miller agrees to recognize some influence of Ibsen on his own creative activity.

Miller calls the conflict in the play “the Death of salesman” as “the direct social conflict” following the best traditions of Ibsen’s dramas.

In the play “All my sons», Miller deliberately aspired “to prove”, “to learn”, and “to preach”. As the author said, he wanted “to be theatrical in this play as less as possible” in order to make this play to become a part of the life of the audience and to make any person with dirty conscience to feel his guilt more sharply. These subjective intentions of the author are somehow performed in his dramas showing all the problems of a moral state of consciousness and honesty in the sphere of feelings.<sup>50</sup> The play is written obviously in the traditions Ibsen’s dramatic art. It is defined by its underlined morally-ethical problems- “consequences made are as real, as well as the actions made”.

The play “All my sons” is a household drama, however, the great morally-public questions which are given in it from the beginning to the end, are given deliberately to attract the society.

Opposition of “dirty money” to human advantage and conscience is embodied either in play situations, or in remarks of its characters, and in an outcome. We can observe and see it through the remark of Joe Keller, he exclaims in despair: “If my money is dirty money, there is no pure cent in

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<sup>50</sup>Svetlana Djabrailova ‘American Drama of the XX c.’ (in Russian), Baku 2008



America. Who worked for nothing in this war?..There is no pure money in America. War and peace are dollars and cents, silver and copper. What is pure here? The half of this damned country should be in prison, not only me”.<sup>51</sup>

Intensity of action, precipitancy of its development, despite of the external restraint of the dialogue, the play of the insignificant details, the sharpness and the unexpectedness of conflicts - all these factors display the originality and the growing skill of the playwright.

The further searches of positive values lead Miller to his work “the Death of a Salesman”, 1949 where the author draws an inevitable crash of illusory representations of “Americanism”, such as “the personal initiative”, “private business” as the only way to prosperity on an example Willy Loman - unlucky businessman.

In this play Miller aspired to show the form which would help him to express as he wrote, “the truthful person of the life”. And if in the play “All my sons” its “linear” construction gives a real sequence of time – “one fact generates another” and here, in “the Death of a Salesman”, everything that has come into the mental world of the hero, his life experience of the former which has left traces in his understanding and defined his attitude in the present, react together: “the hero himself is the past”.<sup>52</sup>

The playwright, as he said, searched for the form which would reflect the process of consciousness of the hero - Willy Loman. He intended to name this play “The Inside of His Head” and to begin the performance, with the image of the huge face, as though showing further all that occurred in this chapter.

In “the Death of a Salesman” there vividly seen the aspiration of the author to show those facts and psychological collisions in the background of the heroes which were evidently expressed in the words of the heroes without any implied senses and the memories would explain the essence of the tragic conflict. “Death of a Salesman” relates a tragic story of salesman.

The subtitle of the play, defining the originality of its genre, says: “Certain private conversations in two acts and a requiem”. However, Miller's play is not just comprised of “conversations”; it is an original drama, with a deep internal logic of its development and with a psychologically motivated exposure which is clearly understood from the speech of the characters from the beginning of the play till the end.

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<sup>51</sup>Arthur Miller ‘All my sons’ pp. 28-83

<sup>52</sup>Svetlana Djabrailova ‘American Drama of the XX c.’ (in Russian), Baku 2008

The death of Loman, the tragic conclusion of the play, gives us a reason to dispute on, whether “the Death of a Salesman” is a real tragedy or not. In the play, Miller writes, “Willy Loman has never earned much money. He is not the best character ever existed. But he is a human being, and something bad is happening to him.”<sup>53</sup> Thinking about the conclusion of the drama, Miller tried to use the terminology connected with a problem of the tragedy such as: "misunderstanding", "ignorance", «fault of the hero», «law infringement» etc.

Miller also writes about “powerful social laws” which determine the destiny of the person and if Willy Loman has not realized crash of those values which he considered as bases of the life, he “would die, cleaning the car after the dinner on Sunday”.<sup>54</sup> So the protagonist Willy Loman is fully dependent from the antagonist- competitive American society, in a broad sense.

Willy dies tragically, because of the so-called "law" of the society. This is the law depriving the right of “the loser in business” to live.

In the theoretical judgments, Miller writes about an ultimate goal of the tragedy: to preview the death, in order to succeed in life. In this way, he gives the definition of the concept of the “tragic death”. He considers that “the tragic victory” is connected with an issue of consciousness of the dying hero. According to Miller, the whole or not a partial consciousness of the hero can only be in the literary works about titans similar to Prometheus, but not about people. Willy understood everything, he was conscious of all; he died from the understanding of the false situation and from the emptiness of that, in what he trusted. Can we definitely name the death of the Loman as “a tragic victory”?

However tragic and sad was the death of the hero, whatever high were the feelings of the father this "victory" is given in the play in a sad-ironical illumination.

That is not told in the theoretical judgments of the playwright; he revealed it as an artist. The end of the play and especially Linda's final monologue underline the deepest divergence existing between a huge victim, brought by Loman, and the purpose for the sake of which he died.

“Linda speaks: we are free from any debts. We are absolutely free. We are free ... We are free ...”<sup>55</sup>

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<sup>53</sup> Moss Leonard. Arthur Miller, Boston: Twayne Publishers, 1980

<sup>54</sup> Christopher Bigsby. ‘Cambridge Companion to Arthur Miller’, 1997

<sup>55</sup> Svetlana Djabrailova ‘American Drama of the XX c.’ (in Russian), Baku 2008

It is impossible to deny a tragic sounding of the drama. The problem of the tragedy is not certainly connected with a public "rank" of the hero. Consequently, it should be noted that because of the self-values of a human life, Willy Loman is not only a victim of the insolvent illusions, he is the father, tragically bearing his fault before the family, children and voluntarily expiating it by his own death.

Miller's art is defined by a humanistic orientation of the outlook of the playwright and consequently, he could not become isolated in any formalistic or conditional delicacy. Despite the frequent reproaches from critics, Miller always adhered to a line of the socially-directed artist, deeply interested in a moral and a spiritual perfection of the person.

Miller's style in the given is recognized by time shifts- by showing scene begin in the real time and showing characters in the stage in such a way that no one except Willy is able to see them, have a conversation with them, depicting characters and dialogues from another places and times. Here we may also observe the imagery of time.

The whole play over the Lomans cannot differentiate the events happened in reality and in fantasy, especially Willy. He cannot understand his being and the existence in this world. He wants to believe that they are famous and successive businessmen. It is a pity that he is not right. Telling the truth they are not successful at all. He supposes that being much liked leads to success, but this is the dream and illusion where Willy lives. This is the fact of inability to accept the reality.

The hero of Miller's plays is generally an ordinary American hero, who is always associated with such phrases like the common or little man: quick vendor, honest farmer, devoted trooper or lively tradesman. Later he appears to become more diminutive and more regular physically and mentally. His expectations had found their place. This fact is portrayed in the most renowned plays of Arthur Miller. The heroes of both *All My Sons* and *Death of a Salesman* are ordinary men, who enjoy an unending exertion to make an unbreakable tie with their families.

Arthur Miller has dominance in managing human mind and human relationships. Plays of Miller possess a unique peculiarity that they transform a sort of Cathartic impact around the crowd. Cleansing is a psychodynamic guideline. It is decontaminating or metaphorical cleansing of the feelings, particularly compassion and fear, depicted by Aristotle as an impact of tragic drama onto a group of spectators. The cathartic impact must be accomplished by a correct and convincing investigation of character in a drama. Miller's plays have an extraordinary nature of generating purification around the group of spectators and readers. In *All My Sons* and *Death of a Salesman* the

heroes (Father) submit suicide for the purpose of their children's better future however in the concluding point of the play their children meet a shocking end.

In a remarkably focused and free society the father needs his child to follow him in business and get fruitful results while the child needs to seek his own standards and ways of achieving the success. This makes a confrontation between them.

The only one who is able to perform everything in order to make his sons happy is father. Miller's protagonists do the same. Undoubtedly, they are defective results of American culture pursuing material triumph, however their adoration and commitment as fathers is certain. The father in Miller's plays is a repetitive figure respected with wonderment, commitment and love actually when he is demonstrated tragically frail. The overwhelming trademark of his heroes is an effort to restate a disastrous worry about the state of a human. They have chosen a wrong way to protect the upcoming life of their children. The topic of obligation towards the results of one's activities is effectively anticipated by Miller in this relationship.

By depicting the picture of 'blundering father'<sup>56</sup> he turns around the model endemic circumstance. In these works father turns to be the source of blame thus he turns to be unrespectable in the opinion of their child. Heroes' fear of losing admiration in the opinion of children and losing acclaim in the society turns them remained as a lamentable figure. Subsequently the depression of fathers who can't tolerate the misfortune of friendship and dissatisfaction with their children and after that discover leads to the murdering of themselves. After the anxiety and strain advance in the entire play, their estimations cleanse blameworthy fate of fathers and children. By murdering themselves they attempt to slaughter the blameworthy inside their child, whom has occurred due to the deplorable wrongdoings. This sacrifice, raises the ordinary man in the opinion of the audience and is finished in the process of purification.

This contrast in the reasoning of father and child is noticeable since starting. Chris' character is the absolute opposite of his father's character. He is a hopeful character and does not have Joe's disposition towards business. Business does not interest him. Chris' ethical character irritates Joe. He gripes to Kate, ". . . everything irritates him. You make an arrangement, cheat two pennies, and his hair drops out. He doesn't comprehend money. . . ." <sup>57</sup>

Chris can be characterized by endless love and dependability. He has passed the war and has gained such feelings like self-sacrifice for someone, affection and loyalty. For Joe, nothing is more

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<sup>56</sup> [www.vsrjournals.com/vsrd/Issue/2013\\_Komal\\_Awal\\_1390\\_Research\\_Article](http://www.vsrjournals.com/vsrd/Issue/2013_Komal_Awal_1390_Research_Article)

<sup>57</sup> Arthur Miller Collected Plays. New York. The Viking Press, 1987

important than his family. He has limited way of thinking. The crime committed by Joe is the outcome, as he himself admits, of his energetic adoration and friendship for his children.

Ronald Hayman writes: The clash among Chris and Joe Keller is found in the distinction between their levels of duty to society. Chris feels the responsibility for the society; Joe feels the responsibility only for his family.<sup>58</sup>

Chris always knows his father's attitude towards the others. He is aware of that Joe ignores everything that he wants to ignore. He can easily deny his guilt in the death of 21 pilots in the war, because his confession will mean that he is also guilty in his son's death. In order to survive he must play his own role to believe his own fiction. But Larry's letter destroys all his illusions since Larry is the one of the most idealistic characters of the novel. Chris realizes that his father is guilty, but discovering the reality hurts him very much. Joe's mental lapse is inexcusable for him. He adores his father; we can understand it in each of his words: "I never saw you as a man. I saw you as my father".<sup>59</sup>

Death of a Salesman is a noteworthy play and we can securely assert that it is the most fascinating psychoanalytical investigation of a common protagonist. It is "a play around a man who murders himself on the grounds that he isn't liked".<sup>60</sup> Like Joe Keller; Willy Loman also portrays an image of a 'failing father.' Joe is a great businessman; Willy is a complete failure in business. Both of them are excessively loved by their children. Willy's blame is not as crucial as Joe's crime. His obligation towards his activities is explained from the victory that he has realized his ruin as well as that of his children.

Willy-Biff relationship uncovered the cruel face of society. Biff tries to follow his father's goals and to share his ideals and gets a punishment being caught by the authorities in Kansas City. Biff and Willy both wrestle each one in turn for presence. Biff is Willy's secret advantage, his last edgy toss, the verification that he was dependably right. Willy is Biff's imperfect model, the man who appeared to endorse his long for triumph and ubiquity. It doesn't make any difference whatever he does Biff can't quit adoring his father.

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<sup>58</sup>Ronald Hayman. 'All My Sons' Arthur Miller. New York, 1972

<sup>59</sup> Arthur Miller Collected Plays. New York. The Viking Press, 1987

<sup>60</sup> [www.vsrjournals.com/vsrd/Issue/2013\\_Komal\\_Awal\\_1390\\_Research\\_Article](http://www.vsrjournals.com/vsrd/Issue/2013_Komal_Awal_1390_Research_Article)

Biff feels tired of his father's unmerited goals and false dreams. He needs him to acknowledge what reality is. He is presently tired of all false feasible arrangements of Willy. He cannot control himself and shouts out, ". . . we are not told reality for ten minutes in this house!"<sup>61</sup>

As a father, Willy could not do anything more for his children. He continues desiring for the love of his children, their adoration and regard. His entire life turns into a journey for Biff's affection and regard. Indeed before submitting suicide his words are, "Cherishes me [wonderingly] Always cherished me. Isn't that a striking thing? Ben, he'll adore me for it!"<sup>62</sup> Despite this caring adoration, Willy's part in devastating the life of his children can't be overlooked. Willy is always sending his children blended messages about the existence and success. The Loman family is fashioned with brokenness, originating from these false dreams and trusts Willy has pervaded in his children Biff and Happy. Biff at last comprehends that all these trusts are false. Anyhow dissimilar to Biff, Happy has taken the same course as Willy, accepting that business profession is the best way to accomplish success. Even after Willy's unfortunate end, he cannot understand a reasonable essence of life. In "Requiem" he swears: "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."

Joe Keller exists in his own world with his own rules and values. But Willy wants to be a part of the world which is unjust, meaningless and terrible. He aspires to succeed in the real world which is not imaginary and false.

Both Biff and Chris represent their fathers' code of presence. They discover their faultless pictures broken in view of faults done by their fathers. Anyway this is excessively frightful for Joe and Willy. They murder themselves not as businessperson or a selling specialist yet as fathers and the worst part is this they murder themselves for the sake of their children however children, at the end, get nothing and win nothing from their death. It shows up that they have misunderstood the perfect essence of parenthood, confusing it with the capability to give wealth for comfort of their children. This sacrifice will not bring any profit for the better future of their children and for the next generation.

These fathers are faulty however Miller does not denounce them. He treats them with empathy. The fathers in Miller's plays are fixated on the thought of triumph and success, the most hallowed quality to be accomplished. They use their lives for this objective but they fail piteously. It

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<sup>61</sup> [www.vsrjournals.com/vsrd/Issue/2013\\_Komal\\_Awal\\_1390\\_Research\\_Article](http://www.vsrjournals.com/vsrd/Issue/2013_Komal_Awal_1390_Research_Article)

<sup>62</sup> Arthur Miller Collected Plays. New York. The Viking Press, 1987

is a very disappointment, their obsession of attaining appreciation in the eyes of their sons and Miller's empathetic method of treating the blundering fathers altogether lead to the purification of the reader's heart.

## **CONCLUSION**

Summarizing all the above mentioned we've come to the following conclusion:

Tragedy as the genre was capable with a special force and depth to embody all collisions of fight for the future of human society, to open prospects of great victories through the separate defeats, separate losses — in the literature of the socialist realism it can be risen to an unknown height.

Tragic hero is the leading personage in a tragedy that makes a mistake in his or her own life which is resulted in his or her downfall.

The tragedy is the severe word full of hopelessness. It bears in itself a cold reflection of death; an icy breath blows from it. But just as light and shadows of a decline make the objects obvious; the consciousness of death forces the person to endure more sharply all charm and the bitterness, all pleasure and complexity of life.

The central problem of tragic work – expansions of opportunities of the person, a rupture of those borders which historically developed, but became close for the most courageous and active people spiritualized by high ideals. The tragic hero puts a way to the future, it blows up the settled borders, is always on a first line of fight of mankind, the greatest difficulties lay on his shoulders. The tragedy gives the concept of the life and opens its public sense.

Miller's creativity is projected to the furthest future, focusing playwrights in the emotional and formal plan exactly as he was focused by Ibsen and Strindberg. His deep penetration into the most disturbing prospects of human existence has to warn us in what we can make for each other and eventually for ourselves.

Miller's plays often demonstrate how families are fallen by the artificial values. Particularly his earliest works portray his love for the antique Greek dramatists.

In the given thesis work we tried to analyze the most famous tragic works written by Arthur Miller such as: “All my sons”, “Death of a Salesman” and revealed the following:

The topics in All My Sons are revealed from the stock of morals, the rules that a human performs through our perception. One of the topics that come out from this is a high morality, the laws about human life. This topic is vivid when referred to the Keller family, where a struggle between morality and the absence of it occurs.

In the “Death of a Salesman” there vividly seen the aspiration of the author to show those facts and psychological collisions in the background of the heroes which were evidently expressed in the words of the heroes without any implied senses and the memories would explain the essence of the tragic conflict. “Death of a Salesman” relates a tragic story of salesman, whose past and present are mingled in expressionistic scenes.



Great tragedies were always managed by the tragic hero and were directed on the tragic protagonist, for instance, Hamlet in "Hamlet", Macbeth in "Macbeth" and Oedipus in "Oedipus Rex". These plays prove that managing the story by the tragic hero is not a bad thought, showing a good purpose why Arthur Miller used this in *All My Sons*. Miller's idea was to depict the originality of tragedy to modern literature, displaying it wasn't only considered for the higher classes of nobility. He made a success, writing a modern tragedy fully or partially based on the style of the former Shakespearean best tragedies, putting the death of the tragic protagonist to the concluding part of the text. The problems between the Keller family and between all the characters build up tragic topics. These topics, in accordance with the plot together, form a tragic protagonist out of Joe Keller, or in Miller's understanding, a tragic man. The present tragic man suits the play fantastically with the themes connected with him.

We can consider, *All My Sons*, as a modern tragedy because of the formation of the tragic man and the cases where his behavior created several tragic issues. That behavior, in its turn, resulted in his death, which happens to the majority of tragic men and heroes in the best tragedies.

Hemingway's creative heritage played an important role in development of literature of the last century. The main merit belonged to the style of the writer - clear and simple, based on informal conversation, thus unemotional, objective and perfectly worked out.

Hemingway's literary reputation is substantially based on the style of his prose which he perfected with big care. Under the strong impression of *Huckleberry Finn* of Mark Twain and S. Crane's some works, having acquired lessons of Gertrude Stein, Sh. Anderson and of some other writers, he developed absolutely new, simple and clear style in post-war Paris. The manner of his writings is basically colloquial, but avaricious, objective, unemotional and quite often ironical, had an impact on writers of the whole world and, in particular, significantly recovered the art of the dialogue.

Hemingway's all creativity is treated and comprehended from the point of view of "the lost identity" where the most important thing is considered to be the search of his own way by the person who is injured by war have lost his ideals and his place in the society. Therefore the tragic life of his contemporaries thrown in the cruel world of wars, murders and violence, alienations of people from each other became the object of research of Hemingway.

Hemingway's style of writing is described by understatement, having an important impact on the development of fiction genre in the twentieth-century. His main heroes are generally stoical men who display an ideal written as "grace under pressure." The majority of his works are now well-

known antiques of American literature. We explored his tragic heroes on the basis of his two masterpiece works: *The Sun Also Rises* (Fiesta) and *The Old Man and the Sea*.

"The old man and the sea" is a verification of a close connection of a mighty talent of Hemingway with all the difficulties complicating and detaining these communication, creativity and further development of Hemingway.

This novel is considered to be a deep philosophical conclusion of Hemingway which is based on moral principles. The old man is the very hero whom Hemingway searched throughout his literary activity.

We observed that, ideological, vital search of the writer and the search of his hero is unidirectional. It is the search of the nation, familiarizing with its ups and downs; it is the aspiration for freedom, for happiness. Therefore, we can say that, courage of Santiago is not only the courage of one person; it is certainly, the courage of all Cuban people. The separate person deduced by Hemingway, is only a symbol of firmness of this distressful nation.

From the point of view of Hemingway, we must find a world without wars. Life should go on without any obstacles in order to provide the welfare of the humanity and here we may add the words of Miller who considers that the tragic character should possess an internal force in order to rise over the burden of the social laws.

Finally, we observed that the person who does not follow the Code Hero obligations and characterizations represented by Hemingway can never achieve his goal and be happy.

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