

AN ABSTRACT OF THE THESIS OF

Cecilia D. Gray for the degree of Doctor of Philosophy  
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The development and maintenance of a family achievement theme was analyzed using two dramas: Long Day's Journey Into Night by Eugene O'Neill and A Death of a Salesman by Arthur Miller. Three propositions were tested: 1) The development of a family achievement theme involves a transaction between individual personality needs and cultural values; 2) Establishing and maintaining a family achievement theme involves a series of transactions between husband and wife; and 3) Continuity of the achievement theme is maintained through parent-parent, parent-child and sibling interaction.

Results indicated the presence of a strong achievement need in the husband-father and various manifestations of the same need in all family members. Family interaction patterns revealed continual support of the theme over time.

An analysis of the results revealed that 1) personality need and social role demands encouraged the development of the theme, and 2) family members influenced and were influenced by the theme as they

attempted to meet their psycho-social needs in the family group. The need was so strong that other needs generally met through family interaction were neglected.

Future analyses of drama might focus on other factors contributing to theme development, other concepts and propositions delineating family interaction, and other dramas with family themes. The propositions developed might be used in analyzing case studies of family behavior.



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CECILIA DOLORES GRAY

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by

Cecilia D. Gray

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Professor of Family Life  
in charge of major

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Head of Family Life Department

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Dean of Graduate School

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Typed by Margi Wolski for Cecilia D. Gray

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## ACHIEVEMENT AS A FAMILY THEME IN DRAMA

### INTRODUCTION

One of the major goals of family scholars is to understand and explain the behavior of the family as a small group. One of the objectives of such an endeavor is to delineate the integrative processes whereby the family maintains some meaning and a degree of cohesiveness for individual members. The family in this sense may be described as a "unity of interacting personalities" (Burgess, 1926, p. 3). Inherent in this notion is the idea that a family evolves a unique identity in which the "whole is greater than the sum of its parts." Hess and Handel (1959) conceptualized part of this process as the development of a family theme. A theme not only affects behavior in several important family areas and activities, it also is a significant issue in the life of the family. All family members are involved in a different way. Each individual attempts to influence and is influenced by a family theme, therefore, the concept provides a point of reference for understanding individual members and particular interpersonal relationships as specific versions and expressions of a theme.

Kluckhohn (1958) and Rodgers (1973) suggest that value orientations of the family should be studied from the perspective of the way they are expressed in the interactional experience of the family. Yet the primary emphasis in the study of the family as a group has been in



terms of power and affect dimensions (Framo, 1965; Handel, 1965). Although these are important dimensions, they are limited in helping us understand how a family creates, maintains and evolves its corporate character, utilizing the individuality of its members in the process. Each group develops patterns that give consistency and stability to their interactions (Turner, 1970). What principles account for the structure and developmental course of the family and its members? How do people become what they are and how are their lives anchored in one another? (Handel, 1967).

Given the elusiveness of the concept and its qualitative rather than quantitative nature, the problem arises as to how the development of a family theme could be observed and measured in a meaningful way. There has long been an awareness that the family is a group with a unity and reality of its own, but this awareness has not been systematized (Spiegel & Bell, 1959). It is one thing to hypothesize about such an elusive entity, but it is another matter to define, measure and classify it (Gomberg, 1956). Handel (1967) believes that investigations of the family as a small group must be predominantly qualitative in the beginning. "It is first necessary to locate and identify phenomena to be studied and to discriminate what is worth measuring as well as what is important but cannot be measured" (Handel, 1967, p. 7). Kaplan (1964) questions the current emphasis on quantitative measurement noting that in the history of science qualitative and quantitative

measurements have worked hand in hand. Gibbard, Hartmand and Mann (1974) are in great sympathy with those who would humanize research and broaden the definition of scientific knowledge to include approaches other than those based on narrow conceptions of the scientific method. They are committed to naturalistic observations of groups in a variety of settings to determine how groups function and how individuals function in groups. "Subjectivity and clinical inference are essential to the process of observation, particularly when the phenomena under study are influenced by unconscious feelings and fantasies... the intuitive, imaginative and often speculative thinking of the clinician is compatible with serious and systematic intellectual work" (p. xiv). Fanshel (1971) is convinced that one can learn a great deal from the naturalistic presentation of real life material. "By immersing oneself in a case and getting to know it intimately, one can lay the groundwork for much more productive quantitative reserach than would otherwise be possible" (p. 299). If we agree with Kenkel (1969) that imagination, innovation and creativity are indispensable prerequisites for those who study families, then we must be open to a variety of research methods.

Hess and Handel (1959) selected the case study method, a qualitative approach, in their study of the behavior of whole families. Although the case study method is valid it is difficult, if not impossible, to find families in natural settings who are willing to participate

especially if their interpersonal dynamics are to be observed (Handel, 1967; Skolnick, 1973). Researchers have generally relied upon observations of families in artificial laboratory settings or reports of single individual family members. Zelditch (1971) questions whether laboratory families can be equated with families in natural settings precisely because of the uniqueness of the family structure; it has a past and a future, is organized around age and sex roles and its members depend on each other for deeply felt needs. Framo (1965) questions whether significant happenings in family life ever actually occur in public much less in front of an audience as is the case in experimental laboratory settings. Grey (1970) questions whether self-reports are accurate portrayals of family life because of the tendency of researchers to rely on only one family member. As a result of these constraints, there is little data available on the behavior of whole families, hence limited data on the development of family themes. Handel (1967) suggests that we expand our data base especially if we are interested in studying whole families. Perhaps an analysis of selected literary works can provide an untapped data base for illustrating the processes involved in the development of a family theme. If understanding and explaining family behavior is our goal, no resource should be disregarded if it can assist us in this endeavor.

Literature has supplied us with rich portrayals of family life for centuries. Freud maintained that literature provides superior

illustrations of social and psychological processes. He considered imaginative writers invaluable colleagues because they could draw upon sources not yet accessible to science. Coser (1963) suggests that novels, plays and poems are personal and direct impressions of social life to which we should respond as openly and willingly as we do interviews, observations and surveys. After all, the creators of literary works draw upon their own experiences and insights in developing the theme of their works. Lukacs (1969) considers drama an artistically generalized and genuine reflection of regularly occurring facts of life. He emphasizes that for dramatic works to survive it is necessary that they possess a great deal in common with the ordinary conflicts of everyday life. Laurenson and Swingewood (1972) advocate that sociology recognize that literature is concerned with man's social world, his adaptation to it and desire to change it. Literary works attempt to re-create the social world of man's relationship to social groups, of which the family is one. As art, literature transcends mere description and objective scientific analyses, penetrating the surfaces of social life. Coser (1963) likewise views literature as providing rich insights and evidence of man's existential problems in society. "There is an intensity of perception in the first rate novelist when he describes ... a sequence of action, or a clash of characters which can hardly be matched by those observers on whom sociologists are wont to rely" (p. 2). Walsh (1969) in her theory of literature explores the

contribution poems, novels and plays make to our repertoire of knowledge. She suggests that works of art have cognitive significance either as vehicles of some warranted empirical claim or as illuminating images. It is the scholar who must try to validate the "rightness" of literary truth through non-literary inquiries.

The use of literature by social scientists for any purpose has been severely limited. Stone (1966) attributes the reluctance of contemporary psychologists to collaborate with literary artists to the tendency of artists to seek to understand the general in terms of the particular, while modern scientists try to explain the unique in terms of the general. Laurenson and Swingewood (1972) suggest that the sociological study of literature has remained in some kind of limbo suspended between literature and sociology as social science. The reluctance of social scientists to use literature is attributed to the belief that social science is a study of facts and literature a subjective experience which defies scientific analysis. Yet Somerville (1975) notes that fiction is rarely explained by the creators of it and suggests that we turn to sociologists and psychologists for explanations of behavior.

It would seem that if knowledge is our ultimate goal, there would be more collaboration or cross-fertilization in the various disciplines. Literature and sociology are not wholly distinct disciplines, but complement and enrich each other (Laurenson et al., 1972;

Tavuchis and Goode, 1975). Fiction should not be a substitute for systematically accumulated, certified knowledge, but it does provide a wealth of relevant material (Coser, 1963). We cannot afford to ignore any source of knowledge. Literary accounts may furnish us with ideas of hypotheses that deserve testing, contribute to the refinement and clarification of sociological concepts (Coser, 1963; Tavuchis and Goode, 1975), or demonstrate and illuminate family theory (Manocchio and Petitt, 1976).

Although there has been some reluctance on the part of social scientists to systematically analyze literary works, there have been isolated attempts in several disciplines to use them as a data base. Literature selections have been collected for texts in abnormal psychology (Stone, 1967), child development (Landau, Epstein and Stone, 1972), sociology (Coser, 1963) and the family (Somerville, 1975; Tavuchis and Goode, 1975). Although the selections have been grouped according to important topics or concepts with brief commentaries, few attempts have been made to systematically analyze behavior using selected concepts and propositions from a selected framework.

Somerville (1975), a pioneer in the use of the humanities for the illumination of the behavioral sciences, especially in the area of family study, suggests concepts and questions in the teacher's manual accompanying her recent text Intimate Relationships. Literature in her view (Somerville, 1966) can be used to (a) examine a particular

cultural setting in which family interaction takes place, (b) extend the student's feeling repertoire in relation to family experiences, and (c) relate the emotional returns of reading fiction to the goal of intellectual growth. Tavuchis and Goode (1975) in their collection of selected literary works on the family merely provide introductory sociological commentaries. Winch (1963) and Pittman and Flomenhaft (1970) used characters from literature to illustrate marital types. Kenkel (1969) turned to modern science fiction writers to discover what they had to say about the future of marriage and the family. T. S. Eliot's play "The Family Reunion" has been interpreted as a representation of a "schizophrenic" and his family (Sander, 1971). The popular television series "All in the Family" has been thoroughly discussed as a paradigm of contemporary American culture where such dimensions as interpersonal process, generational conflict, identity structure, value conflict, and cultural patterns were explored (Stein, 1975). One major attempt to systematically analyze a literary work using selected concepts and communication principles is Watzlawick's analysis (1967) of Who's Afraid of Virginia Woolf. More recently dramas were used by Manocchio and Petitt (1976) in an extensive analysis of communication patterns in disturbed and healthy families. The fact is that few attempts have been made by family researchers to use literature as a data base to explain the internal dynamics of the family

as a small group.

Frequently, however, those who study and analyze literature as art have selected family themes. The parent-child relationship as archetype was explored in both poetry and drama by Sven (1966). Miller (1956) examined the presence of a family archetype in a variety of drama selections. Heilbrun (1973) sought to delineate forms of androgyny in the world of literature. Several literary dissertations have pursued such ideas as the father-daughter theme in Shakespeare's plays (Sinnot, 1973), cognitive consistency and interpersonal conflicts in the plays of Vallejo (Ponder, 1973), the role of women in Faulkner (Matton, 1974), the quest for identity in the novels of Malamud (Kreitner, 1974), transactional analysis in literature (Wilson, 1974), and the family in the fiction of Joyce Carol Oates (Stevens, 1974). However, these literary studies did not attempt to illustrate systematically the internal dynamics of family behavior, but rather employed a descriptive approach.

Given the importance of studying the behavior of whole families, and the difficulty in observing families in their natural settings, selected literary works can provide us with a valid example of family interaction. Since the major source of data in drama is dialogue, it seems the most appropriate literary form to investigate the processes involved in the development of a family theme. Therefore, the purpose of this study will be to systematically analyze the development of a



family theme in drama using the dialogue as data.

Two dramas will be used to examine the processes involved in theme development: Arthur Miller's The Death of a Salesman and Eugene O'Neill's Long Day's Journey Into Night. Although there are a variety of family themes in these two plays, research indicates that 1) all families have to deal with the theme of achievement (Hess and Handel, 1959), and 2) both of these plays deal with an achievement theme. Therefore, the theme of achievement will be the focus. The following terms, assumptions and propositions will be used in the analysis:

#### Definition of Terms

1. Family: A unity of interacting personalities (Burgess, 1926).
2. Family theme: A pattern of feelings, motives, fantasies and conventionalized understandings grouped about some locus of concern which has a particular form in the personalities of its members (Hess et al., 1959).
3. Interaction patterns: Statements or behavior which indicate recurring ways family members relate to one another with a focus on achievement need as defined below.
4. Achievement need: To accomplish something difficult. To master, manipulate, or organize physical objects, human beings, or ideas. To do this as rapidly and as independently as possible. To overcome obstacles and attain a high standard. To excel oneself. To rival and surpass others. To increase self-regard by the successful exercise of talent (Murray, 1938).

### Assumptions

1. The family as a group exhibits a certain unity expressed in a family theme.
2. The establishment and maintenance of a family theme involves a developmental process over time.
3. Literary portrayals of the family are a valid expression of family theme development and maintenance.

### Propositions

1. The development of a family achievement theme involves a transaction between individual personality needs and cultural values.
2. Establishing and maintaining a family achievement theme involves a series of transactions between husband and wife.
3. Continuity of the achievement theme is maintained through parent-parent, parent-child and sibling interaction.

## REVIEW OF LITERATURE

### Theoretical Framework

The identified purpose of this study is to offer an explanation of the behavior of the family group in drama by examining the processes involved in establishing and elaborating a family theme. If one of the functions of the family is the maintenance of meaning, for the family to exist its members must find some degree of meaning within the group itself as well as relationships within the group (Rodgers, 1973). Group cohesiveness is based on common values and beliefs relevant to the purpose of the group. It is through these shared values, beliefs, feelings, and thoughts that meaning is elaborated into a family theme (Hess and Handel, 1959).

Two general interactive processes are involved in establishing and elaborating a family theme: the influence of the individual on the family and the family on the individual. The evolution of the theme is based on an interplay between intrapsychic and group processes (Hess et al., 1959). Since the family as a group endures over time, the elaboration of a theme is a developmental process. Its salience may be highlighted at specific life cycle stages as well (Rodgers, 1973).

Hess and Handel (1959) propose that the intrapsychic organization of each member becomes a part of the psychosocial structure of his family. Each individual attempts to create in the family

circumstances which will fit his image of the world. In addition, the family as a group attempts to establish consensus and negotiate uncertainty. Two efforts are involved: achieving a satisfactory pattern of separateness and connectedness and attaining a satisfactory congruence of individual and family images through interaction. The process involves evolving modes of interaction into central family concerns or themes. As a result "members inhabit a world of their own making, a community of feeling, and fantasy, action and percept" (p. 10).

Although the focus in studying whole families is on their formative powers, Handel (1967, p. 2) notes that the "psychosocial interior of the family is not an isolated realm. It is region of the larger world." Since the family is embedded in a cultural milieu, its themes reflect the values and norms of the culture as well as individual needs and group processes.

### Family Themes

A review of the literature indicates that family themes have been conceptualized and measured in a variety of ways. Yet the emphasis in all is on the detection of observable, repeated patterns expressed in the family's beliefs, values and internal structure. Observable patterns imply an underlying regularized structure (O'Keefe, 1973). Although families may be observed or interviewed at one particular point in time, Huntington (1958) found marital

relationships highly configurated with essentially the same sequences of interaction occurring again and again. Sequences which significantly departed from established patterns were rare. Theme delineations range from simple observations of repeated patterns to clinical interpretations of projective tests.

Porterfield (1947) explained how the dominant themes of actual family behavior are influenced by the character, structure and direction of a culture. Fernandez-Marina, Maldonado-Sierra and Trent (1958) identified affectional and authority patterns and differential status of the sexes as three basic themes related to the structure and relationships of Mexican American and Puerto Rican families.

Nye (1960) suggests that the concept of family subculture might be used to explain the social experiences, patterns of behavior and values of a family. How a family allocates its time, resources and directs its organization reflects its values and goals. In developing a framework for analyzing family dynamics, Weiss and Monroe (1959) noted that a family's behavior and verbalized sentiments reflected their value system. These values affected to a considerable degree family cohesion and attainments. Whether a family emphasized material possessions, masculinity or femininity, or identification with their religion, race or ethnic background was important in understanding the family as a unit. Hess and Handel (1959) actually observed interaction sequences in a laboratory setting and found, when they

paid particular attention to content, that the families manifested different dominant themes: a flight from insecurity, equanimity, disconnectedness, constructive independence and companionship. In addition, each family developed its own norms, values and role definitions in dealing with such significant bio-social aspects of family life as sex, authority and achievement.

Although he did not use the concept of theme, Reiss (1971a, 1971b) found that families in therapy exhibited a shared "consensual experience of their environment and their relationship to it." The central notion underlying this concept is that each family develops its own shared and distinctive explanation of the environment and the patterns or principles that govern its people or events. Normal families in contrast to families with delinquent schizophrenics showed a clear orientation toward mastering and dominating their environment. Goldstein, Gould, Alkire, Rodnick and Judd (1970) actually used the term "interpersonal themes" when they investigated the organization and quality of relationships in families with disturbed adolescents. Parents of disturbed adolescents could be discriminated on the basis of Thematic Apperception Test (TAT) card responses from which they elicited parent-child themes. Discrimination was based on the presence of positive or negative affect and individual members' view of the emotional involvement of the unit's relationships.

Using the TAT and Rorschach, both projective techniques,

Mendell (1968) discovered a key motif or atmosphere in some families that spanned several generations. In one family of 27 members the shared projective fantasy of all but six centered around a preoccupation with themes of "virtuous control and goodness" vs. "evil and sexual looseness." Fisher and Fisher (1960) identified ethnic subculture factors as significant determinants of family themes over generations. When the projective test results of Jewish and native Texas families were compared, the Texans exhibited conflict over whether to accept responsibility or to wander in the wide open spaces without responsibility, while the theme in Jewish families centered on concerns of feeling inferior and a determination to rise above the feeling to demonstrate superiority. In this study themes were conceptualized as conflict areas.

Most of the studies cited have been mere attempts to establish the existence of family themes, subcultures, central notions or identities. Except for Hess and Handel (1959) no attempts have been made to delineate the processes involved in establishing and elaborating a theme over time. Using the general notions in their framework and the theme of achievement, the remainder of this review of literature is an attempt to explore this process.

## Achievement

### Cultural Value

An individual is immersed in a culture which supports certain values. Among the many values identified by Williams (1951) as characteristic of American culture, e.g. activity and work, humanism, efficiency, equality, freedom, progress, materialism, democracy and individualism, the stress on personal achievement, especially occupational achievement, was selected as one of the central values. Chenoweth (1974) correlated information from most popular magazines and self-help books with social mobility and organizational studies, political and social histories, sociological surveys and psychoanalytic evaluations of individual and group behavior and found that the most popularized guide to living is the American dream of success. Employing the notion of a "success theme" in American culture Merton (1968) also noted the strong cultural emphasis and ultimate desirability of economic success. With the current emphasis on equality of opportunity to achieve for women, few would question its dominance as a cultural theme.

Achievement has also been identified as a human need by Murray (1938) and as a motive by McClelland, Atkinson, Clark and Lowell (1953). Whether achievement is an intrinsic need or learned is not as important as the fact that it is present in some form in all



men (McClelland et al., 1953). Perhaps the cultural value of achievement is a reflection of this need. If the achievement motive is defined as a disposition to strive for success (Atkinson, 1957), the question is under what conditions does it become a dominant personal need.

### Family Value

Certainly no group is more influential in shaping the personality of individuals in our society than the family. The family has the task of mediating cultural values as it performs its socialization function. In delineating the basic values of family systems, Kluckhohn (1958) found that American middle class parents are much concerned with the performances of their children and train for independence of action and a show of initiative; competitive behavior is rewarded and success acclaimed. Miller and Swanson (1958), investigating the relationship between occupational roles and child rearing practices, found that entrepreneurial families put a premium on self-control, independence, and activity while bureaucratic families emphasized cooperation, passivity and dependence. In addition to other themes, all of the families Hess and Handel (1959) observed manifested a striving orientation although the emphasis varied from independence to competition. Cleveland and Longaker (1957) investigated the impact of cultural values on family behavior and discovered that neurotic patterning in families was a function of value conflict within the

culture. The disparagement felt by family members in psychotherapy and interviews reflected a conflict between a striving orientation on one hand and a strong desire for personal independence and integrity on the other hand. Strodbeck (1962) compared the values of Italian and Jewish families in an attempt to account for the difference in occupational achievement between the two groups. To achieve in the United States three values were identified as important: "(a) a belief that the world is orderly and amenable to rational mastery.... (b) a willingness to leave home to make one's way in life... and (c) a preference for individual rather than collective credit for work done" (Strodbeck, 1962, p. 373). Emphasis on these values were related to the higher occupational achievement of Jewish families. Cultural values often become the family's values as parental expectations and goals reflect what society regards as desirable or obligatory for the child's eventual assumption of adult roles (Williams, 1969).

### Individual Need

Most research on achievement indicates that there is a lasting relationship between certain childhood experiences and the achievement motive in later life. A stress by parents on achievement, self-reliance and independence in the mastery of tasks produced boys with high achievement motivation (McClelland et al., 1953). Winterbottom (1958) and Crandall, Preston and Rabson (1960) discovered that overt reaction

by parents in the form of reward and punishment were important factors related to achievement. Rosen and d'Andrade (1959) found that a combination of parental aspirations and affective treatment were both relevant to achievement motivation. Parents of high achievers were described as competitive, involved, aspiring and warm. Low achieving sons perceived their fathers as rejecting and dominating, while high achievers perceived their mothers as warm and approving but punishing. Hermans, terLaak and Maes (1972) recently found achievement motivation to be related to all three of these aspects of parent-child interaction.

While McClelland and others emphasize achievement as a learned motive influenced heavily by parental expectations, reinforcement and affect, Dynes, Clark and Dinitz (1956) found that high aspirational ideals of boys were related to unsatisfactory interpersonal relationships in the family of orientation. High aspirers experienced feelings of rejection by parents and little attachment to them. The difference between high and low achievers was related to subtle interpersonal factors rather than overt parental pressures.

In an attempt to relate family size, ordinal position, mother's age and social class to achievement for boys, Rosen (1961) found that small family size was a significant factor in high achievement motivation. Turner (1969) found that boys with high ambition came from intact homes in higher socio-economic areas where the breadwinner's

educational level was high relative to his occupation. In a survey administered to 559,000 students in various grades, Gordon (1969) discovered that race, structure of the family and self-concept were all important variables related to achievement motivation. While there is definitely some relationship between familial experiences and achievement motivation, delineating the relevant variables is a complicated process.

The stress on achievement by parents and others is primarily a response to cultural expectations for the role of adult male in American society. Perhaps this is why most studies on achievement have focused on males and why achievement, especially occupational, is a dominant need for males. If the male marries, his familial role includes the occupational role. If he is successful occupationally, the major expectations for his role as husband-father in American culture have been met. If this need is dominant when the male marries and assumes the husband-father role, he will attempt to influence the development of a family theme centered around achievement. The question is to what extent will the family as a group support this need and assist in the elaboration of the theme.

## Achievement Theme: Developmental Processes

### Husband-Wife Interaction

Unless the family is observed at different points in time in order to delineate how a family establishes a theme, it is necessary to rely on interaction related to the past experiences, behavior and expectations of the married couple. What is initially established is critical for the elaboration of the theme over time. Both the social and psychic dimensions of the marital relationship provide some cues as to how and why achievement may become one of the family's themes.

For the intrapsychic organization of each member to become part of the psychosocial structure of the group, it must establish some consensus and negotiate uncertainty (Hess and Handel, 1959). Early in the marriage, if not before, the married couple will attempt to create their "own symbolic world of shared experience." In becoming a dyad, they are expected to develop from individuality into a unity (Kimmel and Havens, 1966). Robert Lewis (1972) suggests that several developmental processes occur as pre-marital dyads are formed. Among these are the perception of similarities, achievement of pair rapport, self-disclosure, role-taking, achievement of interpersonal role-fit and dyadic crystallization. "Marriage in our society is a dramatic act in which two strangers come together and redefine themselves"

(Berger and Kellner, 1964, p. 4). Through the communicating of needs, expectations, aspirations and values, the couple constructs their own reality.

The meeting of each other's personality needs is one of the goals of marriage. Each individual's behavior and strategy for living is his particular conception of the meaning of life and his appraisal of himself, his assets and liabilities. These fundamental principles comprise an individual's life style and direct his movement in the world (Allen, 1971). These principles and beliefs based on needs will be used by the individual when he marries as he attempts to shape the marriage relationship and later the family to meet his needs. Although both individuals will attempt to shape the family structure to have their needs met, if the male has a strong need to achieve related to his social role as husband-father, the female will attempt to meet her husband's need as well as her own. By nature of her role as wife-homemaker, the female has a vested interest in her husband's occupational role since her survival and status, as well as that of her children, are dependent on his status. Research indicates that couple complementariness is influenced by early familial experiences, complementary need patterns, social role expectations and similar values.

The needs each brings to marriage have been influenced by early parent-child relationships. In Winch's case studies (1954) the subjects' early recollections of their parents seemed to directly or

indirectly shape their needs. Strauss (1946a, 1946b) found that affectional experiences with parents are linked with adult love choices. Luckey (1960) found that marital happiness was related to (a) the congruence between wives' concepts of their husbands and their fathers, and (b) the congruence between husband's self concept and his concept of his father. Individuals may unconsciously select a partner much like one of their parents thereby continuing an early need-fulfilling relationship.

Winch (1954) suggests that people are attracted to each other on the basis of "complementary needs." In his theory he posited two types of complementarity: (a) similarity in need by complementary in intensity, and (b) complementary in kind of need. In relation to the need for achievement, vicariousness, deference and recognition were found to be the complements. Need complementarity of the wife would make it easy for her to support a husband's need for achievement.

Although support for the theory of complementary needs has been ambiguous, no one has attempted to replicate the study (Winch, 1967). Berman (1966) used interviews and self-peer ratings in an attempt to predict stability based on complementariness. He found that although need complementarity predicted stability, role complementarity predicted it even better. Winch (1967) agreed that the variables he used can be related to familial roles as long as they

follow the traditional pattern of husband as breadwinner, wife as homemaker. What Berman (1966) did was illustrate that psychological and social factors need to be accounted for in predicting compatibility.

The fit of personality needs may be related to role fit; they are not independent of each other. In fact, personality needs may shape the role relationship (Rapoport, 1957). Or as Parsons and Bales (1955) suggested, the assumption of social roles in marriage may function as an organizer of needs. Rapoport and Rosow (1957) indicate that reconciling or accommodating to differences in the definition of appropriate role behavior is an intrinsic part of the marital adjustment process. In their interviews with young couples, Goodrich, Ryder and Raush (1968) concluded that couples do work out a life pattern in which choices are made and positions taken about investments in occupational and familial roles. Shared definitions of appropriate role behavior have been identified as related to both role performance and marital happiness (Burr, 1974; Rapoport, 1957). Complementary role fit would make it likely that the wife would support the husband's need to achieve if it is part of his perception of his occupational role.

Common agreement on basic values has been related to effective functioning of the married pair. When a couple marries, two value systems are brought into interaction with each. Keely (1955) discovered that value convergence was the highest in marriages where interaction was of a cooperative, shared nature, more basic values



were involved, values were mutually functional, and where couples had similar socio-economic backgrounds, high role-taking ability, low social distance and considered their marriages successful. Although there is a tendency for married couples to agree on various topics, Byrne and Blaylock (1963) found perceived agreement greater than actual agreement. Levinger and Breedlove (1966) report a similar finding and advance the proposition that perceived agreement increases with marital satisfaction. If the wife and husband agree on the value of achievement, it is likely that she will support his need to achieve.

In a series of initial transactions between husband and wife, it is likely then that the husband's achievement need will be supported and even encouraged if the wife perceives her husband as similar to her father, if her personality needs complement his, if they assume traditional familial roles and if they both value achievement. If we assume that theme elaboration is a developmental process, then these initial interactions will continue to manifest themselves over the years in the interaction patterns of the marital pair.

### Parent-Child Interaction

If we assume initial patterns continue to manifest themselves over time, then when the husband and wife become parents marital themes become elaborated into family themes. "From the joined identity of the marital pair, each partner seeks further development

as an individual as well as fulfillment of family goals" (Ackerman, 1958, p. 22). Although what was established may be threatened as well as supported when children arrive, attempts will be made by the parents to influence the children's acceptance of the established themes since creating a feeling of unity is one way of maintaining meaning for the family group (Rodgers, 1973). "If the individuals in the group are combined into a unity, there must be something to unite them and this bond might be precisely the thing that is characteristic of the group" (Freud, 1955, p. 73). In this way family themes provide a unifying, cohesive element and influence the development of a family identity (Handel, 1965).

Parent-child interaction patterns over time reveal parental values and expectations. Often themes in the childhood of the parents become a factor influencing these interaction patterns (Laing, 1969). Children are often viewed by their parents as extensions of themselves so they often attempt to relive their own childhood experiences through their children (Anthony and Benedek, 1970). The individual seeks out those qualities of family experience that are congenial to his personal strivings and the relief of conflict and guilt (Ackerman, 1958). Parents have expectations for their children often wanting them to make up for what they feel is lacking in themselves. Personal failings, deficiencies, insecurities and frustrations that they wish to correct often haunt the parent and influence expectations. A common reaction to the threat

of disappointment is the pressure for children to achieve (Committee on the Family, 1973). As the marital pair attempts to influence the children to accept their values and meet their needs, the intrapsychic world of the parents becomes a part of the psychosocial world of the family. The children are dependent on the parents emotionally and socially, so it is likely that they will respond in support of the established themes. Although all individuals are influenced in some way by a family theme, particular personality manifestations will vary from individual to individual (Hess and Handel, 1959).

#### Whole Family Interaction

The structure which evolves to support a family theme is a result of complicated group processes unique to the family as a small group. Since the family is an enduring group composed of blood related individuals with specific tasks assigned to it by society, patterns of interdependency are established and must be maintained over time (Turner, 1968). Psychologically, the members of the family are bound by mutual interdependence for the satisfaction of their respective affectional needs (Ackerman, 1958). "Group behavior is actually the behavior of individuals who are in a special process of emotional and social interaction" (Scheidlinger, 1971, p. 33). The unique emotional and social characteristics of the family group facilitate the development of a family theme.

Redl (1942) has noted that emotions can be a facilitator for the formation and continuance of a group. The emotional dependence of individual group members is a primary factor in group cohesion and identification (Alexander, 1942; Scheidlinger, 1971). The emotional ties of members are often a consequence of relationships with a central person who can be the object of identification or love or provide ego support for individual members (Freud, 1955; Redl, 1942). Cooperation among group members is a function of this affection and identification with the leader and each other (Bion, 1961; Freud, 1955). It is easier to identify with those familiar to us, admired by us or those who have common qualities or interests (Cartwright, 1968; Murphy, 1938). It is important to recognize the affective tone and emotional aspects of the group because group members who have a satisfactory affective relationship with the leader are more likely to accept his directives (Verba, 1961). As group members identify with the leader they often repeat his behavior patterns (Scheidlinger, 1971). The transmission of behavior and values between generations is directly related to family cohesion (Aldous and Hill, 1965). Although these psychological processes are largely unconscious and very complex, they help explain the emotional dependency on the leader and interdependency of group members, and why individual members might support the husband-father's achievement need and the family's achievement theme.

Since the family is also a socially defined group, family members are assigned roles which direct much of the family's behavior (Turner, 1968). Theoretically, all family members can influence the development of family themes. However, since the husband-father has a dominant social role on whom all others depend, it is likely that his theme will become a major one for the family. Since the family is a unique system of interlocking roles, the members have a complementary set of expectations for each other which fit together in fairly systematic ways (Spiegel, 1957). A pattern of reciprocity is established as individuals attempt to meet each other's needs and demands for role performance (Turner, 1968). This interlocking system of roles, socially defined, makes support of the husband-father's achievement need advantageous for the whole family group.

Support for the interrelationship between individual and family behavior comes primarily from clinical studies of families with schizophrenic or delinquent children (Laing, 1969; Reiss, 1971a, 1971b; Titchener, 1963). Psychologists and social workers alike have been interested in various dimensions of family-individual interactive behavior. Observers of family interaction note that much of what occurs in the way of behavior in families is not under the control of one person or a set of persons but is a result of complicated group processes (Spiegel, 1957; Weiss and Munroe, 1959). Rapoport (1957) found in interviews with families that role performance was a function of

relations with other family members. An analysis of the relationships between an individual and each significant intimate indicated that role performance was related to: 1) a fit between individual norms and others' norms about role performance; 2) a fit between personalities, and 3) the emotional climate that developed from intimate interaction in the family. When persons holding reciprocal roles pressure an individual to behave in a particular way, a particular kind of role behavior is observed. If a person is failing to live up to his own and others' expectations, the family generally reacts and modifies its expectations in some way (Rodgers, 1973; Spiegel, 1957). Family members are dependent upon and hold each other accountable for meeting defined role expectations (Fallding, 1967). Low consensus tends to produce strain, dissatisfaction, tension or conflict (Fallding, 1967; Goode, 1960; Spiegel, 1968). Cliques, alliances, family myths and scapegoats have been identified as coping mechanisms which evolve if role expectations are not being met (Ferreira, 1963; Rodgers, 1973).

Although most of the investigation of family group processes is theoretical in nature, hopefully the above contributions shed some light on the nature of the psychosocial world of the family and the development of family themes. Through an examination of individual behavior and expectations and family interaction patterns, an attempt will be made to delineate the expressive nature of a family achievement theme.

## METHOD

### Subjects

To illustrate the processes involved in developing a family theme over time, two American plays will be used: Eugene O'Neill's Long Day's Journey Into Night and Arthur Miller's The Death of a Salesman. Since the purpose of this study is an attempt to illustrate the relationships between variables rather than the incidence or frequency of factors, no attempt was made to select a random sample of any particular population (Jahoda, Deutsch and Cook, 1951). Variables used in selecting these two plays were:

1. Their portrayal of universal human problems applicable to family study anywhere in the world.
2. The themes revolve around the interaction of family members.
3. The family in both of these plays is intact, contains two generations, is in the middle years of marriage and has two adult male siblings.
4. Their availability to the general population and professionals in the field of family life.

### Instruments

No instrument is currently available that can be used in studying theme development. Hess and Handel (1959) used the case study method to present the results of their observations of the presence of

family themes. This study will use the Group for the Advancement of Psychiatry's case study model (1970) as a guide for systematically analyzing family behavior. This model breaks down the total family into subgroups: marital, parental and siblings to analyze the patterns of family interaction. Since the plays will be used as case studies of family interaction, data will be organized and presented under the following categories to illustrate the development of a family theme:

1. Composition and characteristics of the family
2. Evidence of achievement as a family theme
3. Theme development over time: interaction patterns during early and later years
  - a. marital pair
  - b. parent-child
  - c. siblings

### Procedure and Analysis

Using the case study method the composition and characteristics of the family will be derived from information provided by the playwright in his descriptions of the family and in the content of the play itself. Analysis and inferences related to the presence of the theme and theme development will be limited to dialogue within the play with some reliance on stage directions. Operational definitions of achievement need, family theme and interaction patterns will be used in



delineating repeated manifestations of the theme and its development in the dialogue of the play. Watzlawick's method (1967) of using the dialogue in the play Who's Afraid of Virginia Woolf to illustrate communication principles will be used in seeking support for the propositions about theme development.

### Limitations of Study

This study of a family theme and its development in drama is limited by the data available for analysis. Since the playwrights give us limited information about the families, inferences must be based on the data available.

Generalizations drawn from the results must be viewed with caution because of the exploratory nature of the theoretical framework. Perhaps variables other than those selected influence the development of a family theme. The size of the sample, the composition and characteristics of the family and the historical period in which the plays were written impose further limitations on generalizing the results.

A further limitation is the use of the case study method in studying the process of theme development. Another method might be to make a frequency count of the references made by individual family members to the selected theme. Individual contributions might be compared using this method.

## DATA

Case 1: Long Day's Journey Into Night: the Tyrones

In order to demonstrate the presence of an achievement theme in the Tyrone family, and its development and maintenance over time, the interaction between family members will be organized into categories. Descriptive background information on each family will be presented followed by interaction sequences indicating the presence of an achievement need of the husband-father and support of the theme by all family members. For clarity the interaction of family members will be presented by pairs: marital, parental, parent-child and siblings.

Composition and Characteristics of the Tyrone Family

The James Tyrone household consists of four members: James, the husband; his wife, Mary and two adult sons, Jamie and Edmund. The parents have been married for thirty-five years. Although the family is Catholic, there is no evidence that they are active members of the church. Because the father's profession is acting, the family travels with him, residing in various hotels except during the summer when they live at their summer home in New England.

The father has been an actor for most of his adult years. Because his father left his mother when Tyrone was only thirteen, he

started working at a young age in a factory. He presently grosses \$35,000-\$40,000 a year as an actor playing the same role for years. Most of his money has been invested in land. Mary, his wife, has never worked outside the home, but she travels with her husband season after season. During the summer she manages their home with the help of several servants.

James Tyrone is sixty-five and remarkably good looking for his age. He is a simple, unpretentious, yet graceful man who identifies closely with his Irish farmer forebears. The actor shows in all his unconscious habits of speech, movement and gesture. At this time in his life, he seems unhappy and concerned about his wife's return to morphine after a stay in a sanatorium for a "cure." He also is concerned about his son Edmund's diagnosed consumption and is making plans for him to go to a sanatorium.

Mary Tyrone is only fifty-four and still has her young, graceful figure although she is a little plump. She is very striking, but her addiction to morphine seems to have left her face thin and pale. She is an extremely nervous person and at this time in her life is very concerned about her youngest son Edmund's illness. She has been in and out of hospitals for years in attempts to break her morphine addiction.

Jamie Tyrone, the oldest son, is thirty-three. He is built much like his father, although he is showing signs of dissipation because of his heavy drinking. He is a very cynical, bitter person who

seems dissatisfied with his life. When he is not sneering, his humorous, irresponsible Irish charm comes through. At this time in his life Jamie works for his father Tyrone at the family home so he can have some spending money. He, too, seems upset and concerned about Edmund's illness.

Edmund is twenty-three, ten years younger than Jamie. He looks more like his mother and has some of her extreme nervous sensibility. He is thin, in bad health, has sallow skin, sunken cheeks and feverish eyes. Edmund has been travelling and sailing, drinking and carousing for the past several years, but at the present time he writes articles for a local newspaper. Since his illness has been diagnosed as consumption, he has been advised to go to a sanatorium.

The family is presently all home for the summer. Although most of their interaction focuses on Edmund's sickness other themes emerge revealing the expectations, needs and values of each family member. Perhaps Edmund's illness provides a central issue around which they can express their own concerns. The interaction of Mary, Tyrone, Jamie and Edmund reveals the past dreams, present concerns and future expectations of self, other and family.

### Tyrone

Tyrone manifests his need to achieve in his goals, values and behavior. To him achievement is equated with money, so much so

that he admits he sold himself out for a part in a play because it guaranteed him \$35,000-\$40,000 a season. He desperately wanted to be financially secure and felt that land investments would bring him that security. Land was such a priority that he sought second-hand bargains in everything he purchased for himself or the family, including medical care. Although he regrets it all now, he realizes it is too late.

Tyrone reveals his ambition to be a fine actor and his desire for success. He evidently had great artistic promise but financial security was so important that he could not take the risk so he sold himself out.

(To Edmund.) Yes, maybe life overdid the lesson for me, and made a dollar worth too much, and the time came when that mistake ruined my career as a fine actor. (Sadly.) I've never admitted this to anyone before, lad, but tonight I'm so heartsick I feel at the end of everything, and what's the use of fake pride and pretense. That God-damned play I bought for a song and made such a great success in -- a great money success -- it ruined me with its promise of an easy fortune. I didn't want to do anything else, and by the time I woke up to the fact I'd become a slave to the damned thing and did try other plays, it was too late. They had identified me with that one part, and didn't want me in anything else. They were right, too. I'd lost the great talent I once had through years of easy repetition, never learning a new part, never really working hard. Thirty-five to forty thousand dollars net profit a season like snapping your fingers! It was too great a temptation. Yet before I bought the damned thing I was considered one of the three or four young actors with the greatest artistic promise in America. I'd worked like hell. I'd left a good job as a machinist to take supers' parts because I loved the theater. I was wild with ambition. I read all the plays ever written. I studied Shakespeare. I

would have acted in any of his plays for nothing, for the joy of being alive in his great poetry. And I acted well in them. I felt inspired by him. I could have been a great Shakespearean actor, if I'd kept on. I know! In 1874 when Edwin Booth came to the theater in Chicago where I was leading man, I played Cassius to his Brutus one night, Brutus to his Cassius the next, Othello to his Iago, and so on. The first night I played Othello, he said to our manager, "That young man is playing Othello better than I ever did!" (Proudly.) That from Booth, the greatest actor of his day or any other! And it was true! And I was only twenty-seven years old! As I look back on now, that night was the high spot in my career. I had life where I wanted it! And for a time after that I kept on upward with ambition high. Married your mother. Ask her what I was like in those days. Her love was an added incentive to ambition. But a few years later my good bad luck made me find the big money-maker. It wasn't that in my eyes at first. It was a great romantic part I knew I could play better than anyone. But it was a great box office success from the start -- and then life had me where it wanted me -- at from thirty-five to forty thousand net profit a season! A fortune in those days -- or even in these. (Bitterly.) What the hell was it I wanted to buy, I wonder, that was worth -- Well, no matter. It's a late day for regrets... (pp. 149-50)

The acquisition of land was a high priority for Tyrone. It represented security.

...I've no such idea. But land is land, and it's safer than the stocks and bonds of Wall Street swindlers. (p. 15)

...But still, the more property you own, the safer you think you are. That may not be logical, but it's the way I have to feel. Banks fail, and your money's gone, but you think you can keep land beneath your feet... (p. 146)

Tyrone manifests his achievement need in his abhorrence of waste and his desire for bargains in everything. He felt it was a waste to buy Mary a car and Mary accuses him of buying a

second-hand one and hiring a second-rate chauffeur to drive her around.

Tyrone: (Bitterly.) Waste! The same old waste that will land me in the poorhouse in my old age! What good did it do you? I might as well have thrown the money out the window.

Mary: (With detached calm.) Yes, it was a waste of money, James. You shouldn't have bought a second-hand automobile. You were swindled again as you always are, because you insist on secondhand bargains in everything! ...It was another waste to hire Smythe, who was only a helper in a garage and had never been a chauffeur. ( p. 84)

Tyrone consistently indicates his concern about wasting electricity and being taken by people who have money.

Mary: Why don't you light the light, James? It is getting dark. I know you hate to, but Edmund has proved to you that one bulb burning doesn't cost much. There's no sense letting your fear of the poorhouse make you too stingy.

Tyrone: (Reacts mechanically.) I never claimed one bulb cost much! It's having them on, one here and one there, that makes the Electric Company rich. (He gets up and turns on the reading lamp -- roughly.) But I'm a fool to talk reason to you... ( p. 117)

Tyrone: (To Edmund.) Turn that light out before you come in...I told you to turn out that light! We're not giving a ball. There's no reason to have the house ablaze with electricity at this time of night, burning up money!

Edmund: (Angrily.) Ablaze with electricity! One bulb! Hell, everyone keeps a light on in the front hall until they go to bed. (He rubs his knee.) I damned near busted my knee on the hat stand.

Tyrone: The light from here shows in the hall. You could see your way well enough if you were sober.

Edmund: If I was sober? I like that!

Tyrone: I don't give a damn what other people do. If they

want to be wasteful fools, for the sake of show, let them be!

Edmund: One bulb! Christ, don't be such a cheap skate! I've proved by figures if you left the light bulb on all night it wouldn't be as much as one drink!

Tyrone: To hell with your figures! The proof is in the bills I have to pay! (p. 126)

Tyrone's mechanical actions about the lights indicate that such behavior has been characteristic of him over the years.

Tyrone's miserliness extends to bargains in everything. After breakfast one morning he says to Mary

There's nothing like the first after-breakfast cigar, if it's a good one, and this new lot have the right mellow flavor. They're a bargain, too. I got them dead cheap... (p. 15)

According to Mary, he keeps his whiskey padlocked in the cellar.

(To Edmund.) (With amused detachment.) He'll sneak around to the outside cellar door so the servants won't see him. He's really ashamed of keeping his whiskey padlocked in the cellar... (p. 117)

She also accuses him of putting the family up in second-rate hotels when they were on the road (p. 72) and when he finally did build the family a summer home everything was done cheaply (p. 44). His sons accuse him of engaging a second-rate doctor for the care of Mary after Edmund was born (pp. 39, 140). (See sections on Mary and Tyrone and Tyrone and his sons for interaction.) Although Tyrone furiously denies saving money was his motive, he does become defensive when accused by his family of being cheap and miserly. He conveys his guilt when Edmund accuses him of being cheap in wanting



to send Edmund to a state sanatorium.

(In guilty confusion.) What state farm? It's the Hill-town Sanatorium, that's all I know, and both doctors said it was the best place for you.

He especially realizes he has been miserly when it comes to his family.

A stinking old miser. Well, maybe you're right. Maybe I can't help being, although all my life since I had anything I've thrown money over the bar to buy drinks for everyone in the house, or loaned money to sponges I knew would never pay it back --(With a loose-mouthed sneer of self-contempt.) But, of course, that was in barrooms, when I was full of whiskey. I can't feel that way about it when I'm sober in my home... (p. 146)

He goes on to reveal the dilemma he faced as a young man, whether to be financially secure or pursue his budding career as a fine artist.

No, I don't know what the hell it was I wanted to buy. (He clicks out one bulb.) On my solemn oath, Edmund, I'd gladly face not having an acre of land to call my own, nor a penny in the bank --(He clicks out another bulb.) I'd be willing to have no home but the poorhouse in my old age if I could look back now on having been the fine artist I might have been. (He turns out the third bulb, so only the reading lamp is on and sits down again heavily.) (p. 151)

Tyrone's need to achieve financial success was so great that he gave up his career, put all his money into land and alienated his family in the process. His regrets reveal his perception of himself as a failure even if he has money. It's too late now, but maybe things would have been different if money had not motivated all of his actions.

## Mary and Tyrone

The saliency of the achievement need for Tyrone has been demonstrated. He perceived Mary as an incentive to his ambition when he married (p. 150). Mary feels that she gave up a career as a concert pianist when she married Tyrone (p. 105). Through the interaction of Mary and James, Mary reveals her support of James' need to achieve by her constant revelations of dissatisfaction. Such criticisms and personal feelings of failure are manifestations of Mary's achievement need.

Evidently Mary was dissatisfied with Tyrone early in their marriage. She recalls

I was so healthy before Edmund was born. You remember, James. There wasn't a nerve in my body. Even travelling with you season after season, with week after week of one-night stands, in trains without Pullmans', in dirty rooms of filthy hotels, eating bad food, bearing children in hotel rooms, I still kept healthy... (p. 87)

She disapproved of James' drinking and leaving her in ugly hotel rooms, but she felt a need to support him in spite of it all.

Mary: ...But I must confess, James, although I couldn't help loving you, I would never have married you if I'd known you drank so much. I remember the first night your barroom friends had to help you up to the door of our hotel room, and knocked and then ran away before I came to the door. We were still on our honeymoon, do you remember?

Tyrone: (With guilty vehemence.) I don't remember. It wasn't our honeymoon! And I never in my life had to be helped to bed, or missed a performance!

Mary: (As though he hadn't spoken.) I had waited in that ugly hotel room hour after hour. I kept making excuses for you. I told myself it must be some business connected with the theater. I knew so little about the theater. Then I became terrified. I imagined all sorts of horrible accidents. I got on my knees and prayed that nothing had happened to you -- and then they brought you up and left you outside the door. (She gives a little, sad sigh.) I didn't know how often that was to happen in the years to come, how many times I was to wait in ugly hotel rooms. I became quite used to it. (p. 113)

Mary's deepest resentment seems to stem from her dissatisfaction with Tyrone's unwillingness, as she perceives it, to provide her with a real home. She tells Tyrone

Oh, I'm sick and tired of pretending this is a home! You won't help me! You won't put yourself out the least bit! You don't know how to act in a home! You don't really want one! You never have wanted one--never since the day we were married! You should have remained a bachelor and lived in second-rate hotels and entertained your friends in barrooms! (She adds strangely, as if she were now talking aloud to herself rather than Tyrone.) Then nothing would ever have happened. (They stare at her. Tyrone knows now. He suddenly looks a tired, bitterly, sad, old man...) (p. 67)

Here Mary resorts to blaming Tyrone for her dependency on the drug morphine, revealing her inability to deal with dissatisfaction, her need was so great.

Later in another conversation with Tyrone, Mary lets him know that she is very dissatisfied with the summer home he eventually built for her. Evidently it is not just the physical environment, but Tyrone's

attitude, that she is unhappy about.

(She gives a little laugh of detached amusement--indifferently.) Never mind. The summer will soon be over, thank goodness. Your season will open again and we can go back to second-rate hotels and trains. I hate them, too, but at least I don't expect them to be like a home, and there's no housekeeping to worry about. It's unreasonable to expect Bridget or Cathleen to act as if this was a home. They know it isn't as well as we know it. It never has been and it never will be...It was never a home. You've always preferred the Club or a barroom. And for me it's always been as lonely as a dirty room in a one-night stand hotel. In a real home one is never lonely. You forget I know from experience what a home is like. I gave up one to marry you--my father's home. (p. 72)

Mary does not approve of Tyrone's priorities and feels she is neglected by him.

Mary's dissatisfaction with Tyrone's inability or unwillingness to provide her with a real home is so strong, that it is also revealed in her interaction with her sons (pp. 41, 61-62). She even blames the death of their son Eugene on the lack of a home and feels she never should have had Edmund for now she's being punished by his threatening illness.

It was my fault. I should have insisted on staying with Eugene and not have let you persuade me to join you, just because I loved you. Above all, I shouldn't have let you insist I have another baby to take Eugene's place, because you thought that would make me forget his death. I knew from experience by then that children should have homes to be born in, if they are to be good children, and women need homes, if they are to be good mothers. I was afraid all the time I

carried Edmund. I knew something terrible would happen. I knew I'd proved by the way I'd left Eugene that I wasn't worthy to have another baby, and that God would punish me if I did. I never should have borne Edmund. ( p. 88)

Mary also disapproves of Tyrone's land investments which generally have not turned out that well over the years.

Mary: (A trifle acidly.) I hope he didn't put you on to any new piece of property at the same time. His real estate bargains don't work out so well.

Tyrone: (Defensively.) I wouldn't say that, Mary. After all, he was the one who advised me to buy that place on Chestnut Street and I made a quick turn-over on it for a fine profit.

Mary: (Smiles now with teasing affection.) I know. The famous one stroke of good luck. I'm sure McGuire never dreamed--(Then she pats his hand.) Never mind, James. I know it's a waste of breath trying to convince you you're not a cunning real estate speculator. ( p. 15)

Now Tyrone and Mary are in the later years of their married life together. Mary's dissatisfactions have continued over time but now some new ones are revealed. She resents Tyrone's cheapness in buying a second-hand car with a second-rate chauffeur after she returned from the hospital.

Yes, it was a waste of money, James. You shouldn't have bought a second-hand automobile. You were swindled again as you always are, because you insist on secondhand bargains in everything...It was another waste to hire Smythe, who was only a helper in a garage and had never been a chauffeur. Oh, I realize his wages are less than a real chauffeur's, but he more than makes up for that, I'm sure, by the graft he gets from the garage on repair bills. Something is always wrong. Smythe sees to that, I'm afraid. ( p. 34)

She also resents his paying the hired help poor wages (p. 116) and calls him stingy because he's so concerned about wasting electricity and is so closefisted with his whiskey (p. 117). When Mary hears that Tyrone has taken Edmund to Dr. Hardy for an examination, she turns accusingly to him and says

Oh, we all realize why you like him, James! Because he's cheap! But please don't try to tell me! I know all about Doctor Hardy! Heaven knows I ought to after all these years. He's an ignorant fool! There should be a law to keep men like him from practicing. He hasn't the slightest idea--when you're in agony and half insane, he sits and holds your hand and delivers sermons on will power! (Her face is drawn in an expression of intense suffering by the memory. For the moment, she loses all caution. With bitter hatred!) He deliberately humiliates you! He makes you beg and plead! He treats you like a criminal! He understands nothing! And yet it was exactly the same type of cheap quack who first gave you the medicine--and you never knew what it was until too late!...

(p. 74)

Mary seldom offers Tyrone any positive support or encouragement. She did let him know that she knew he meant well when he purchased the automobile for her.

You mustn't be offended, dear. I wasn't offended when you gave me the automobile. I knew you didn't mean to humiliate me. I knew that was the way you had to do everything. I was grateful and touched. I knew buying the car was a hard thing for you to do, and it proved how much you loved me, in your way, especially when you couldn't really believe it would do me any good.

(p. 85)

She also defends Tyrone when her sons criticize him (pp. 60, 62).

When Mary is under the influence of morphine, she reveals her

own personal feelings of failure and regret that she did not become a nun and has subsequently lost her faith.

(To all family members, in a drug-induced state.)  
 Something I need terribly. I remember when I had it I was never lonely or afraid. I can't have lost it forever, I would die if I thought that. Because then there would be no hope... You must not try to touch me. You must not try to hold me. It isn't right, when I am hoping to be a nun... (p. 174)

Mary is questioning her decision to marry Tyrone instead of becoming a nun.

(Staring dreamily before her. Her face looks extraordinarily youthful and innocent. The shyly eager, trusting smile is on her lips as she talks aloud to herself.) I had a talk with Mother Elizabeth... I don't think she was so understanding this time. I told her I wanted to be a nun. I explained how sure I was of my vocation... But Mother Elizabeth told me I must be more sure than that, even, that I must prove it wasn't simply my imagination. She said, if I was so sure, then I wouldn't mind putting myself to a test by going home after I graduated, and living as other girls lived, going out to parties and dances and enjoying myself; and then after a year or two if I still felt sure, I could come back to see her and we would talk it over again. (She tosses her head--indignantly.) I never dreamed Holy Mother would give me such advice! I said, of course, I would do anything she suggested, but I knew it was simply a waste of time... That was in the winter of senior year. Then in the spring something happened to me. Yes, I remember. I fell in love with James Tyrone and was so happy for a time. (She stares before her in a sad dream...) (pp. 175-76)

Mary wants a home, good servants that are well-paid, a new car, the best doctors for herself and her son--all the things it takes

money to buy. She is very interested in Tyrone's need to achieve, although it seems that she never got what she wanted. Her continual dissatisfaction with Tyrone is her way of manifesting her need for Tyrone to achieve. She seems to resent having given up her own dreams of achieving as a concert pianist or a nun for Tyrone. She has become addicted to morphine because she is unable to deal with reality. Mary not only perceives herself as a failure, but also Tyrone, because her expectations have not been fulfilled.

#### Mary and Tyrone: Parental Expectations

The individual achievement needs of Mary and Tyrone become apparent in their perceptions of their roles as parents in socializing their sons. They seem to focus most of their interaction on Jamie, indicating real disappointment in what they perceive as failure.

Tyrone: (...resentfully.) Some joke of Jamie's, I'll wager. He's forever making sneering fun of somebody, that one.

Mary: Now don't start in on poor Jamie, dear. (Without conviction.) He'll turn out all right in the end, you wait and see.

Tyrone: He'd better start soon, then. He's nearly thirty-four... You'd find excuses for him, no matter what he did. (p. 18)

It seems that whenever Tyrone openly criticizes Jamie, Mary is right there admonishing Tyrone and supporting Jamie.

Tyrone: (To Jamie. Contemptuously.) Yes, forget! Forget everything and face nothing! It's a convenient philosophy if you've no ambition in life except to --



Mary: James, do be quiet. (She puts her arm around his shoulder coaxingly.) You must have gotten out of the wrong side of the bed this morning... ( p. 22)

- - -

Tyrone: (To Jamie.) And your worse than he is, encouraging him. I suppose you're regretting you weren't there to prompt Shaughnessy with a few nastier insults. You've a fine talent for that, if nothing else.

Mary: James! There's no reason to scold Jamie. (Jamie is about to make some sneering remark to his father, but he shrugs his shoulders.) (p. 26)

Mary believes if Jamie were brought up in a real home things would be different.

What's the matter with Jamie? Have you (Tyrone) been nagging at him again? You shouldn't treat him with such contempt all the time. He's not to blame. If he'd been brought up in a real home, I'm sure he'd be different. (p. 81)

Actually Mary does believe that Jamie has been lost to them and really is a disgrace to the family. Tyrone resents Jamie's failures and his negative influence on his brother Edmund.

Mary: ...Where's Jamie? But, of course, he'll never come home so long as he has the price of a drink left. (She reaches out and clasps her husband's hand--sadly.) I'm afraid Jamie has been lost to us for a long time, dear. (Her face hardens.) But we mustn't allow him to drag Edmund down with him as he's like to do. He's jealous because Edmund has always been the baby--just as he used to be of Eugene. He'll never be content until he makes Edmund as hopeless a failure as he is.

Edmund: (Miserably.) Stop talking, Mama.

Tyrone: (Dully.) Yes, Mary, the less you say now--(Then to Edmund, a bit tipsily.) All the same there's truth in your mother's warning. Beware of that brother of yours, or he'll poison life for you with his damned sneering serpent's tongue!

Edmund: (As before.) Oh, cut it out, Papa.

Mary: (Goes on as if nothing had been said.) It's hard to believe, seeing Jamie as he is now, that he was ever my baby. Do you remember what a healthy, happy baby he was, James? The one-night stands and filthy trains and cheap hotels and bad food never made him sick or cross. He was always smiling or laughing. He hardly ever cried. Eugene was the same, too, happy and healthy, during the two years he lived before I let him die through my neglect.

Tyrone: Oh, for the love of God! I'm a fool for coming home!

Edmund: Papa! Shut up!...

Mary: (As if she hadn't heard--sadly again.) Who would have thought Jamie would grow up to disgrace us. You remember, James, for years after he went to boarding school, we received such glowing reports. Everyone liked him. All his teachers told us what a fine brain he had, and how easily he learned his lessons. Even after he began to drink and they had to expel him, they wrote us how sorry they were, because he was so likeable and such a brilliant student. They predicted a wonderful future for him if he would only learn to take life seriously. (She pauses--then adds with a strange, sad detachment.) It's such a pity. Poor Jamie! It's hard to understand--- (pp. 109-110).

Through the interaction of Mary and Tyrone as parents, their need for their sons to achieve becomes apparent. Mary blames both she and Tyrone for what has happened to Jamie. They do not discuss their expectations for Edmund perhaps because he is ill. At this time they are more concerned about his health than his achievements.

### Tyrone and Jamie

Through the interaction of Tyrone and his son Jamie, Tyrone's disappointment and resentment of Jamie is continuously revealed.

Tyrone evidently wanted Jamie to succeed, to become an actor like himself, and here he is, at 34, home for the summer working for his father. Jamie may not have made an outward success of his life, but he does place emphasis on money, or he would not feel so bitter and resentful of his father's apparent miserliness. Jamie's continual criticism of his father's way of handling the money reveals his interest in money, a personality manifestation of his achievement need.

When Jamie makes fun of his father's snoring, Tyrone says "(Scathingly.) If it takes my snoring to make you remember Shakespeare instead of the dope sheet on the ponies, I hope I'll keep on with it." Yet when Jamie wants to forget it, Tyrone replies "(Contemptuously.) Yes, forget! Forget everything and face nothing! It's a convenient philosophy if you've no ambition in life except to--" (p. 21).

Jamie is resentful of his father for engaging the services of Doctor Hardy for Edmund who is sick.

Jamie: (Moved, his love for his brother coming out.) Poor kid! God damn it! (He turns on his father accusingly.) It might never have happened if you'd sent him to a real doctor when he first got sick.

Tyrone: What's the matter with Hardy? He's always been our doctor up here.

Jamie: Everything's the matter with him! Even in this hick burg he's rated third class! He's a cheap old quack!

Tyrone: That's right! Run him down! Run down everybody! Everyone is a fake to you!

Jamie: (Contemptuously.) Hardy only charges a dollar. That's what makes you think he's a fine doctor! (p. 30)

When Jamie gives up, Tyrone turns on him, and lets him know he's also lost all hope in him.

Jamie: (With a scornful shrug of his shoulders.) Oh, all right. I'm a fool to argue. You can't change the leopard's spots.

Tyrone: (With rising anger.) No, you can't. You've taught me that lesson only too well. I've lost all hope you will ever change yours. You dare tell me what I can afford? You've never known the value of a dollar and never will! You've never saved a dollar in your life! At the end of each season you're penniless! You've thrown your salary away every week on whores and whiskey!

Jamie: My salary! Christ!

Tyrone: It's more than you're worth, and you couldn't get that if it wasn't for me. If you weren't my son, there isn't a manager in the business who would give you a part, your reputation stinks so. As it is, I have to humble my pride and beg for you, saying you've turned over a new leaf, although I know it's a lie! (pp. 31-32)

Jamie reveals that he never wanted to be an actor. Tyrone resents Jamie's lack of direction, his laziness.

Jamie: I never wanted to be an actor. You forced me on the stage.

Tyrone: That's a lie! You made no effort to find anything else to do. You left it to me to get you a job and I have no influence except in the theater. Forced you! You never wanted to do anything else except loaf in barrooms! You'd have been content to sit back like a lazy lunk and sponge on me for the rest of your life! After all the money I'd wasted on your education, and all you did was get fired in disgrace from every college you went to!

Jamie: Oh, for God's sake, don't drag up that ancient history!

Tyrone: It's not ancient history that you have to come home every summer and live on me.

Jamie: I earn my board and lodging working on the grounds. It saves you hiring a man.

Tyrone: Bah! You have to be driven to do even that much!  
 (His anger ebbs into a weary complaint.) I wouldn't  
 give a damn if you ever displayed the slightest sign  
 of gratitude. The only thanks is to have you sneer  
 at me for a dirty miser, sneer at my profession,  
 sneer at every damned thing in the world--except  
 yourself. (p. 32)

Jamie admits his inadequacies, Tyrone his resentment of Jamie's  
 ingratitude.

Jamie: (Wryly.) That's not true, Papa. You can't hear  
 me talking to myself, that's all.  
 Tyrone: (Stares at him puzzledly, then, then quotes mechani-  
 cally.) "Ingratitude, the vilest weed that grows!"  
 Jamie: I could see that line coming! God, how many thou-  
 sand times--! (He stops, bored with their quarrel,  
 and shrugs his shoulders.) All right, Papa, I'm a  
 bum. Anything you like so long as it stops the  
 argument. (pp. 32-33)

It is evident that this conversation has occurred many times before.

Tyrone has not given up on Jamie.

(With indignant appeal now.) If you'd get ambition  
 in your head instead of folly! You're young yet.  
 You could still make your mark. You had the talent  
 to become a fine actor! You have it still. You're  
 my son--! (p. 33)

Although Jamie relents to stop the argument, he starts in later when  
 he hears Tyrone may send Edmund to a state sanatorium. The basis  
 for his resentment seems to be Tyrone's priorities.

Jamie: Who gives a damn about that part of it! Where  
 does Hardy want to send him?  
 Tyrone: That's what I'm to see him about.  
 Jamie: Well, for God's sake, pick out a good place and not  
 some cheap dump!  
 Tyrone: (Stung.) I'll send him wherever Hardy thinks best!

- Jamie: Well, don't give Hardy your old over-the-hills-to-the-poorhouse song about taxes and mortgages.
- Tyrone: I'm no millionaire who can throw money away! Why shouldn't I tell Hardy the truth?
- Jamie: Because he'll think you want him to pick a cheap dump, and because he'll know it isn't the truth--especially if he hears afterwards you've seen McGuire and let that flannel-mouth, gold-brick merchant sting you with another piece of bum property!
- Tyrone: (Furiously.) Keep your nose out of my business!
- Jamie: This is Edmund's business. What I'm afraid of is, with your Irish bogtrotter idea that consumption is fatal, you'll figure it would be a waste of money to spend any more than you can help.
- Tyrone: You liar!
- Jamie: All right. Prove I'm a liar. That's what I want. That's why I brought it up. (pp. 79-80)

Tyrone not only resents Jamie's failures but feels he has had a negative influence on Edmund.

- Tyrone: (Accusingly.) The less you say about Edmund's sickness, the better for your conscience! You're more responsible than anyone!
- Jamie: (Stung.) That's a lie! I won't stand for that, Papa!
- Tyrone: It's the truth! You've been the worst influence for him. He grew up admiring you as a hero! A fine example you set him! If you every gave him advice except in the ways of rottenness, I've never heard of it! You made him old before his time, pumping him full of what you consider worldly wisdom, when he was too young to see that your mind was so poisoned by your own failure in life, you wanted to believe every man was a knave with his soul for sale, and every woman who wasn't a whore was a fool!
- Jamie: (With a defensive air of weary indifference again.) All right. I did put Edmund wise to things, but not until I saw he'd started to raise hell, and knew he'd laugh at me if I tried the good advice, older brother, stuff. All I did was make a pal of him and be absolutely frank so he'd learn from my mistakes that-- (He shrugs his shoulders--cynically.) Well, that if you can't be good you can at least be careful.

(His father snorts contemptuously. Suddenly Jamie becomes really moved.) That's a rotten accusation, Papa. You know how much the kid means to me, and how close we've always been--not like the usual brothers! I'd do anything for him.

Tyrone: (Impressed--mollifyingly.) I know you may have thought it was for the best, Jamie. I didn't say you did it deliberately to harm him.

Jamie: Besides it's damned rot! I'd like to see anyone influence Edmund more than he wants to be... You can't imagine me getting fun out of being on the beach in South America, or living in filthy dives, drinking rotgut, can you? No, thanks! I'll stick to Broadway, and a room with a bath, and bars that serve bonded Bourbon.

Tyrone: You and Broadway! It's made you what you are!

(pp. 34-35)

Tyrone compares Edmund to Jamie revealing his disappointment. It is evident that this criticism is frequent.

Tyrone: (With a touch of pride.) Whatever Edmund's done, he's had the guts to go off on his own, where he couldn't come whining to me the minute he was broke.

Jamie: (Stung into sneering jealousy.) He's always come home broke finally, hasn't he? And what did his going away get him? Look at him now! (He's suddenly shamefaced.) Christ! That's a lousy thing to say. I don't mean that.

Tyrone: (Decides to ignore this.) He's been doing well on the paper. I was hoping he'd found the work he wants to do at last.

Jamie: (Sneering jealousy again.) A hick town rag! Whatever bull they hand you, they tell me he's a pretty bum reporter... Some of the poems and parodies he's written are damned good. Not that they'd get him anywhere on the big time. (Hastily.) But he's certainly made a damned good start.

Tyrone: Yes. He's made a start. You used to talk about wanting to become a newspaper man but you were never willing to start at the bottom. You expected--

Jamie: Oh, for Christ's sake, Papa! Can't you lay off me!

(pp. 35-36)

Tyrone's need for Jamie to succeed and Jamie's resentment of his father's priorities are so potent that almost all interaction between them is replete with criticism. They seem to have to work at being civil to each other. In another conversation, they turn their attention toward Mary. Even here they are at it again.

Jamie: (Hesistantly.) Outside of nerves, she seems perfectly fit this morning.

Tyrone: (With hearty confidence now.) Never better. She's full of fun and mischief. (Suddenly he frowns at Jamie suspiciously.) What do you say, seems? Why shouldn't she be all right? What the hell do you mean?

Jamie: Don't start jumping down my throat! God, Papa, this ought to be one thing we can talk over frankly without a battle.

Tyrone: I'm sorry, Jamie... ( p. 37)

They just cannot resist pointing out each other's failures. Jamie goes on to blame Tyrone for Mary's drug addiction because he hired a second-rate doctor.

Tyrone: You damned fool! No one was to blame.

Jamie: The bastard of a doctor was! From what Mama's said, he was another cheap quack like Hardy! You wouldn't pay for a first-rate--

Tyrone: That's a lie! (Furiously.) So I'm to blame! That's what you're driving at, is it? You evil-minded loafer! ( p. 39)

When Jamie comes home so drunk that he collapses on the sofa, Tyrone again reveals his disappointment.

(He looks down on Jamie with a bitter sadness.) A sweet spectacle for me! My first-born, who I hoped would bear my name in honor and dignity, who showed such brilliant promise!... (Pours a drink.) A waste! A wreck, a drunken hulk,



done with and finished !

(pp. 167-68)

Jamie wakes up and agrees with his father's perception of him "Look in my face. My name is Might-Have-Been; I am also called No More, Too Late, Farewell." (p. 168). The conversation continues with anger, hate and resentment rising.

Jamie: (Derisively.) Got a great idea for you, Papa. Put on a revival of "The Bells" this season. Great part in it you can play without make-up. Old Gaspard, the miser!

(Tyrone turns away, trying to control his temper.)

Edmund: Shut up, Jamie!

Jamie: (Sneeringly.) I claim Edwin Booth never saw the day when he could give as good as performance as a trained seal. Seals are intelligent and honest. They don't put up any bluffs about the Art of Acting. They admit they're just hams earning their daily fish.

Tyrone: (Stung, turns on him in a rage.) You loafer!

(pp. 168-69)

Although Jamie occasionally reveals personal feelings of failure in his interaction with his father, the dominant manifestation of his achievement need in his constant criticism of his father's miserliness. Tyrone reveals his need for Jamie to achieve, perhaps to fulfill his own thwarted need to become a fine actor. They certainly are aware of each other's weaknesses. The saliency of the achievement theme is well demonstrated in their interaction.

### Mary and Jamie

Mary, too, is disappointed in Jamie's lack of ambition, but a new dimension of her particular manifestation of the achievement theme is

revealed in her interaction with Jamie. When Jamie discloses his resentment of his father to her, she turns around and defends Tyrone to him indicating her understanding and respect for what he has done for them. This aspect of her personality was not revealed in her interaction with Tyrone. She is not totally altruistic, however, because some resentment is revealed. Jamie continues to reveal his resentment of Tyrone when he interacts with Mary.

Mary realizes that Jamie is not too fond of working.

Mary: Did I actually hear you suggesting work on the front hedge, Jamie? Wonders never cease! You must want pocket money badly.

Jamie: (Kiddingly.) When don't I? (He winks at her, with a derisive glance at his father.) I expect a salary of at least one large iron man at the end of the week--to carouse on! (p. 40)

When he comes in later, Mary attributes his bad humor to working. She definitely feels he has not yet grown up.

Mary: (In a forced teasing tone.) Good heavens, how down in the mouth you look, Jamie. What's the matter now?

Jamie: (Without looking at her.) Nothing.

Mary: Oh, I'd forgotten you've been working on the front hedge. That accounts for your sinking into the dumps, doesn't it?

Jamie: If you want to think so, Mama.

Mary: (Keeping her tone.) Well, that's the effect it always has, isn't it? What a big baby you are! Isn't he Edmund? (p. 59)

When Jamie sneers at his father in Mary's presence, she turns on him with resentment because he does not appreciate Tyrone.

(Sharply, letting her resentment toward him come out.) It's you who should have more respect! Stop

sneering at your father! I won't have it! You ought to be proud you're his son! He may have his faults. Who hasn't? But he's worked hard all his life. He made his way up from ignorance and poverty to the top of his profession! Everyone else admires him and you should be the last one to sneer--you, who, thanks to him, have never had to work hard in your life! (Stung, Jamie has turned to stare at her with accusing antagonism. Her eyes waver guiltily and she adds in a tone which begins to placate.) Remember your father is getting old, Jamie. You really ought to show more consideration. (p. 60)

While Mary's expectations for Jamie have not been fulfilled (see section on Mary and Tyrone: parental expectations), she seems to be understanding and forgiving of him.

Edmund: And for Pete's sake, Mama, why jump on Jamie all of a sudden.

Mary: (Bitterly.) Because he's always sneering at someone else, always looking for the worst weakness in everyone. (Then with a strange, abrupt change to a detached, impersonal tone.) But I suppose life has made him like that, and he can't help it. None of us can help the things life has done to us. They're done before you realize it, and once they're done they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever. (p. 61)

At this point Mary turns on Tyrone and complains to Jamie about what he has not done for her.

(With a resentment that has a quality of being automatic and on the surface while inwardly she is indifferent.) Yes, it's very trying, Jamie. You don't know how trying. You don't have to keep house with summer servants who don't care because they know it isn't a permanent position. The really good servants are with people who have homes and not merely summer places. And your father won't even pay the wages the best summer help ask. So every year I

have stupid, lazy greenhorns to deal with. But you've heard me say this a thousand times. So has he, but it goes in one ear and out the other. He thinks money spent on a home is money wasted. He's lived too much in hotels. Never the best hotels, of course. Second-rate hotels. He doesn't understand a home. He doesn't feel at home in it. And yet, he wants a home. He's even proud of having this shabby place. He loves it here. (She laughs--a hopeless and yet amused laugh.) It's really funny, when you come to think of it. He's a peculiar man. (pp. 61-62)

She resents the fact that Tyrone would spend money on land but not on a home and lets her sons know about it.

(Indifferently.) McGuire. He must have another piece of property on his list that no one would think of buying except your father. It doesn't matter any more, but it's always seemed to me your father could afford to keep on buying property but never to give me a home. (p. 73)

Mary's achievement need is reflected in her disappointment with both Jamie and Tyrone in these sequences with Jamie. Jamie reveals his disinterest in work and his resentment of Tyrone. Tyrone's need to achieve, his priorities on land and his miserliness are perceived as explanations for Jamie's failures.

### Tyrone and Edmund

Through the interaction of Tyrone and Edmund, Tyrone reveals his disappointment in Jamie and his hope for Edmund. Apparently Edmund has not really made much of an outward success of his life although he has been writing articles for a local newspaper. Edmund

expresses his need to achieve through his constant rejection of Tyrone's miserly behavior toward everything from the lights, to Mary, to his willingness to send Edmund to a state sanatorium. He is aware that his father has the money and cannot believe he is unwilling to give him the best. Both father and son reveal to each other their feelings of inadequacy. Tyrone also seems to feel some guilt about Mary and Edmund's medical care because he becomes defensive about the decisions he made. The strength of his achievement need, his desire to be financially secure, motivates all of his acts.

Tyrone compares Jamie to Edmund, revealing his contempt for Jamie.

(To Edmund.) Well, well, let's not argue. You've got brains in that head of yours, though you do your best to deny them. You'll live to learn the value of a dollar. You're not like your damned tramp of a brother. I've given up hope he'll ever get sense. Where is he, by the way? (p. 128)

He resents Edmund's sharing his money with Jamie (p. 129) and tells Edmund he considers Jamie a loafer (pp. 133, 154).

Tyrone's one misgiving is that Edmund has not learned the value of the dollar but softens his criticism when he brings it up probably because Edmund is ill. He also resents Edmund's apparent thanklessness.

Edmund: (Dryly.) Wait a minute, Papa. I hate to bring up disagreeable topics, but there's the matter of car-fare. I'm broke.

- Tyrone: (Starts automatically on a customary lecture.) You'll always be broke until you learn the value--(Checks himself guiltily, looking at his son's sick face with worried pity). But you've been learning lad. You worked hard before you took ill. You've done splendidly. I'm proud of you. (He pulls out a small roll of bills from his pants pocket and carefully selects one. Edmund takes it. He glances at it and his face expresses astonishment. His father again reacts customarily--sarcastically.) Thank you. (He quotes.) "How sharper than a serpent's tooth it is--"
- Edmund: "To have a thankless child." I know. Give me a chance, Papa. I'm knocked speechless. This isn't a dollar. It's a ten spot. (p. 89)

Such generosity must be rare for Tyrone. He reveals his need to be thanked and appreciated for all he has done for Edmund.

- Tyrone: (Embarrassed by his generosity.) Put it in your pocket. You'll probably meet some of your friends uptown and you can't hold your end up and be sociable with nothing in your jeans.
- Edmund: You meant it? Gosh, thank you, Papa. (He is genuinely pleased and grateful for a moment--then he stares at his father's face with uneasy suspicion.) But why all of a sudden--? (Cynically.) Did Doc Hardy tell you I was going to die? (Then he sees his father is bitterly hurt.) No! That's a rotten crack. I was only kidding, Papa. (He puts an arm around his father impulsively and gives him an affectionate hug.) I'm very grateful. Honest, Papa.
- Tyrone: (Touched, returns his hug.) You're welcome, lad. (p. 90)

Edmund reveals his apparent belief that his father should provide him with money at 23.

Edmund, like Jamie, refers to his father as a cheapstake, a miser, a stingy old man, all over the use of light bulbs.

- Tyrone: (With sharp irritation.) I told you to turn out that light! We're not giving a ball. There's no reason to have the house ablaze with electricity at this time of night, burning up money!
- Edmund: (Angrily.) Ablaze with electricity! One bulb! Hell, everyone keeps a light on in the front hall until they go to bed. (He rubs his knee.) I damned near busted my knee on the hat stand.
- Tyrone: The light from here shows in the hall. You could see your way well enough if you were sober.
- Edmund: If I was sober? I like that!
- Tyrone: I don't give a damn what other people do. If they want to be wasteful fools, for the sake of show, let them be!
- Edmund: One bulb! Christ, don't be such a cheap skate! I've proved by figures if you left the light bulb on all night it wouldn't be as much as one drink!
- Tyrone: To hell with your figures! The proof is in the bills I have to pay!
- Edmund: (Sits down opposite his father--contemptuously.) The facts don't mean a thing, do they? What you want to believe, that's the only truth! (Derisively.) Shakespeare was an Irish Catholic, for example.
- Tyrone: (Stubbornly.) So he was. The proof is in his plays.
- Edmund: Well, he wasn't, and there's no proof of it in his plays, except to you! (Jeeringly.) The Duke of Wellington, there was another good Irish Catholic!
- Tyrone: I never said he was a good one. He was a renegade but a Catholic just the same.
- Edmund: Well, he wasn't. You just want to believe no one but an Irish Catholic general could beat Napoleon.
- Tyrone: I'm not going to argue with you. I asked you to turn out that light in the hall.
- Edmund: I heard you, and as far as I'm concerned it stays on.
- Tyrone: None of your damned insolence! Are you going to obey me or not?
- Edmund: Not! If you want to be a crazy miser put it out yourself! (pp. 126-27)

Tyrone reveals some of his feelings about Edmund's past behavior which he has now forgiven. Edmund apologizes.

Tyrone: (With threatening anger.) Listen to me! I've put up with a lot from you because from the mad things you've done at times I've thought you weren't quite right in your head. I've excused you and never lifted my hand to you. But there's a straw that breaks the camel's back. You'll obey me and put out that light, or as big as you are, I'll give you a thrashing that'll teach you--! (Suddenly he remembers Edmund's illness and instantly becomes guilty and shamefaced.) Forgive me, Lad, I forgot--You shouldn't goad me into losing my temper.

Edmund: (Ashamed himself now.) Forget it, Papa. I apologize, too. I had no right being nasty about nothing. I am a bit soused, I guess. I'll put out the damned light. (He starts to get up.) (pp. 127-28)

Yet Edmund believes, like the others, that Tyrone's stinginess was responsible for Mary's addiction.

Edmund: (His face grows hard and he stares at his father with bitter accusation.) It never should have gotten a hold on her! I know damned well she's not to blame! And I know who is! You are! Your damned stinginess! If you'd spent money for a decent doctor when she was so sick after I was born, she'd never have known morphine existed! Instead you put her in the hands of a hotel quack who couldn't admit his ignorance and took the easiest way out, not giving a damn what happened to her afterwards! All because his fee was cheap! Another one of your bargains! (p. 140)

Tyrone gets angry and defensive, but reveals some guilt.

Tyrone: (Stung--angrily.) Be quiet! How dare you talk of something you know nothing about! (Trying to control his temper.) You must try to see my side of it, too, lad. How was I to know he was that kind of a doctor? He had a good reputation--

Edmund: Among the souses in the hotel bar, I suppose!

Tyrone: That's a lie? I asked the hotel proprietor to recommend the best--

Edmund: Yes! At the same time crying poorhouse and making it plain you wanted a cheap one! I know your system! By God, I ought to after this afternoon!



Tyrone: (Guiltily defensive.) What about this afternoon?

Edmund: Never mind now. We're talking about Mama! I'm saying no matter how you excuse yourself you know damned well your stinginess is to blame--

Tyrone: And I say you're a liar! Shut your mouth right now, or--

Edmund: (Ignoring this.) After you found out she'd been made a morphine addict, why didn't you send her to a cure then, at the start, while she still had a chance? No, that would have meant spending some money! I'll bet you told her all she had to do was use a little will power! That's what you still believe in your heart, inspite of what the doctors, who really know something about it, have told you!

Tyrone: You lie again! I know better than that now! But how was I to know then? What did I know of morphine? It was years before I discovered what was wrong. I thought she'd never got over her sickness, that's all. Why didn't I send her to a cure, you say? (Bitterly.) Haven't I? I've spent thousands upon thousands in cures! A waste. What good have they done her? She always started again. (pp. 140-41)

The doctor Tyrone engaged is not Edmund's only concern. He criticizes Tyrone's land priority to the neglect of Mary's desire for a home. He hates Tyrone.

Edmund: Because you've never given her anything that would help her want to stay off it! No home except this summer dump in a place she hates and you've refused even to spend money to make this look decent, while you keep buying more property, and playing sucker for every con man with a gold mine, or a silver mine, or any kind of get-rich-quick swindle! You've dragged her around on the road, season after season, on one-night stands, with no one she could talk to, waiting night after night in dirty hotel rooms for you to come back with a bun on after the bars closed! Christ, is it any wonder she didn't want to be cured. Jesus, when I think of it I hate your guts!

Tyrone: (Strickenly.) Edmund! (Then in a rage.) How dare you talk to your father like that, you insolent young

cub! After all I've done for you.

Edmund: We'll come to that, what you're doing for me! (p. 141)

Tyrone wants Edmund to respect him for all he has done for him. In this way he discloses his desire that his children support his achievement need.

Edmund is also bitter because Tyrone wants to send him to a state sanatorium for his health. He feels he deserves something better and Tyrone is just being cheap. He believes land is more important to Tyrone than his son's health.

Edmund: You think I'm going to die.

Tyrone: You're crazy! That's a lie!

Edmund: (More bitterly.) So why waste your money? That's why you're sending me to a state farm--

Tyrone: (In guilty confusion.) What state farm? It's the Hilltown Sanatorium, that's all I know, and both doctors said it was the best place for you.

Edmund: (Scathingly.) For the money! That is, for nothing, or practically nothing. Don't lie, Papa! You know damned well Hilltown Sanatorium is a state institution! Jamie suspected you'd cry poorhouse to Hardy and he wormed the truth out of him.

Tyrone: (Furiously.) That drunken loafer! I'll kick him out in the gutter! He's poisoned your mind against me ever since you were old enough to listen!

Edmund: You can't deny it's the truth about the state farm, can you?

Tyrone: It's not true the way you look at it! What if it is run by the state? That's nothing against it. The state has the money to make a better place than any private sanatorium. And why shouldn't I take advantage of it? It's my right--and yours. We're residents. I'm a property owner. I help to support it. I'm taxed to death--

Edmund: (With bitter irony.) Yes, on property valued at a quarter of a million.

Tyrone: Lies! It's all mortgaged. (p. 144)

Edmund's concern about his father's lack of pride suggests the importance he placed on acquired status. He wants his father to spend his money on the best sanatorium for his son, another manifestation of his concern for money, even if it's not his own. He is angry.

Edmund: Hardy and the specialist know what you're worth. I wonder what they thought of you when they heard you moaning poorhouse and showing you wanted to wish me on charity!

Tyrone: It's a lie! All I told them was I couldn't afford any millionaire's sanatorium because I was land poor. That's the truth!...

Edmund: Don't lie about it! (With gathering intensity.) God, Papa, ever since I went to sea and was on my own, and found out what hard work for little pay was, and what it felt like to be broke, and starve, and camp on park benches because I had no place to sleep, I've tried to be fair to you because I knew what you'd been up against as a kid. I've tried to make allowances. Christ, you have to make allowances in this damned family or go nuts! I have tried to make allowances for myself when I remember all the rotten stuff I've pulled! I've tried to feel like Mama that you can't help being what you are where money is concerned! But God Almighty, this last stunt of yours is too much! It makes me want to puke! Not because of the rotten way you're treating me. To hell with that! I've treated you rottenly, in my way, more than once. But to think when it's a question of your son having consumption, you can show yourself up before the whole town as such a stinking old tightwad! Don't you know Hardy will talk and the whole damned town will know! Jesus, Papa, haven't you any pride or shame? (Bursting with rage.) And don't think I'll let you get away with it! I won't go to any damned state farm just to save you a few lousy dollars to buy more property with! You stinking old miser--! (He chokes huskily, his voice trembling with rage, and then is shaken by a fit of coughing.) (pp. 144-45)

Tyrone's guilt makes him relent to Edmund's wishes. He admits perhaps he is a miser especially when it comes to his family.

Tyrone: (Has shrunk back in his chair under this attack, his guilty contrition greater than his anger. He stammers.) Be quiet! Don't say that to me! You're drunk! I won't mind you. Stop coughing, lad. You've got yourself worked up over nothing. Who said you had to go to this Hilltown place? You can go anywhere you like. I don't give a damn what it costs. All I care about is to have you get well. Don't call me a stinking miser, just because I don't want doctors to think I'm a millionaire they can swindle. (Edmund has stopped coughing. He looks sick and weak. His father stares at him frightenedly.) You look weak, lad. You'd better take a bracer.

Edmund: (Grabs the bottle and pours his glass brimfull--weakly.) Thanks. (He gulps down the whiskey.)

Tyrone: (Pours himself a big drink, which empties the bottle, and drinks it. His head bows and he stares dully at the cards on the table--vaguely.) Whose play is it? (He goes on dully, without resentment.) A stinking old miser. Well, maybe you're right. Maybe I can't help being, although all my life since I had anything I've thrown money over the bar to buy drinks for everyone in the house, or loaned money to sponges I knew would never pay it back-- (With a loose-mouthed sneer of self-contempt.) But of course, that was in the barrooms, when I was full of whiskey. I can't feel that way about it when I'm sober in my home... (pp. 145-46)

Tyrone realizes hopelessly that his son does not know the value of a dollar, nor does he really understand what it takes to become financially secure. He sees Edmund's past as mere play.

Tyrone: ... (Abruptly his tone becomes scornfully superior.) You said you knew what I'd been up against as a boy. The hell you do! How could you? You've had everything--nurses, schools, college, though you didn't stay there. You've had food, clothing. Oh, I know you had a fling of hard work with your back and hands,

- a bit of being homeless and penniless in a foreign land, and I respect you for it. But it was a game of romance and adventure to you. It was play.
- Edmund: (Dully sarcastic.) Yes, particularly the time I tried to commit suicide at Jimmie the Priest's and almost did.
- Tyrone: You weren't in your right mind. No son of mine would ever-- You were drunk.
- Edmund: I was cold sober. That was the trouble. I'd stopped to think too long.
- Tyrone: (With drunken peevishness.) Don't start your damned atheist morbidness again! I don't care to listen. I was trying to make plain to you. (Scornfully.) What do you know of the value of a dollar?
- (pp. 146-47)

Edmund does disclose to Tyrone some of his feelings of inadequacy as a man and his desire to withdraw.

To hell with sense! We're all crazy. What do we want with sense?... (Staring before him.) The fog was where I wanted to be. Halfway down the path you can't see this house. You'd never know it was here. Or any of the other places down the avenue. I couldn't see but a few feet ahead. I didn't meet a soul. Everything looked and sounded unreal. Nothing was what it is. That's what I wanted--to be alone with myself in another world where truth is untrue and life can hide from itself. Out beyond the harbor, where the road runs along the beach, I even lost the feeling of being on land. The fog and the sea seemed part of each other. It was like walking on the bottom of the sea. As if I had drowned long ago. As if I was a ghost belonging to the fog, and the fog was the ghost of the sea. It felt damned peaceful to be nothing more than a ghost within a ghost. (He sees his father staring at him with mingled worry and irritated disapproval. He grins mockingly.) Don't look at me as if I'd gone nutty. I'm talking sense. Who wants to see life as it is, if they can help it? It's three Gorgons in one. You look in their faces and turn to stone. Or it's Pan. You see him and you die--that is, inside you--and have to go on living as a ghost...

We are such stuff as manure is made on, so let's drink up and forget it. That's more my idea. (p. 131)

He does not perceive himself as any better than his brother, Jamie, whose frustrations have led him to whores and whiskey.

It's a good likeness of Jamie, don't you think, hunted by himself and whiskey, hiding in a Broadway hotel room with some fat tart--he likes them fat--reciting Dowson's Cynara to her. (He recites derisively, but with deep feeling.)

"All night upon mine heart I felt her warm heart beat, Night-long within mine arms in love and sleep she lay; Surely the kisses of her bought red mouth were sweet; But I was desolate and sick of an old passion, When I awoke and found the dawn was gray: I have been faithful to thee, Cynara! in my fashion." (Jeeringly.) And the poor fat burlesque queen doesn't get a word of it, but suspects she's being insulted! And Jamie never loved any Cynara, and was never faithful to a woman in his life, even in his fashion! But he lies there, kidding himself he is superior and enjoys pleasures "the vulgar herd can never understand"! It's nuts--completely nuts!... But whom am I to feel superior? I've done the same damned thing. (pp. 134-35)

Edmund does not feel he has the makings of a poet as Tyrone claims and again reveals his feelings of inadequacy.

Edmund: (He grins wryly.) It was a great mistake, my being born a man, I would have been much more successful as a sea gull or a fish. As it is, I will always be a stranger who never feels at home, who does not really want and is not really wanted, who can never belong, who must always be a little in love with death!

Tyrone: (Stares at him--impressed.) Yes, there's the makings of a poet in you all right. (Then protesting uneasily.) But that's morbid craziness about not being wanted and loving death.

Edmund: (Sardonically.) The makings of a poet. No, I'm afraid I'm like the guy who is always panhandling for a smoke. He hasn't even got the makings. He's got only the habit. I couldn't touch what I tried to tell you just now. I just stammered. That's the best I'll ever do, I mean, if I live. Well, it will be faithful realism, at least. Stammering is the native eloquence of us fog people. (pp. 153-54)

Edmund manifests his frustrated need to achieve in his interaction with his father and his constant criticism of Tyrone's miserliness reveals the emphasis he places on money not his own. Tyrone discloses his need for Edmund to achieve, to realize the value of a dollar and his own feelings of guilt about his miserliness.

#### Mary and Edmund

Through the interaction of Mary and Edmund, Mary reveals her concern about Edmund's poor health, and his pessimism but she has great hopes that he will succeed. She blames Edmund's sickness for her return to morphine. If he were only happy and successful, she would not feel so guilty. Mary complains about what Tyrone has not provided for her to Edmund just as she did Jamie disclosing her need for Tyrone to achieve in the process. At the same time she wants Edmund to respect and understand him. Edmund is bitter towards Mary for using him as an excuse and tends to support Tyrone when he interacts with Mary.

Mary is concerned about Edmund's sickness and the pessimism

with which he views it. She still has hopes he will succeed but her fear for him is disclosed.

Mary: (Suddenly turns to them in a confused panic of frightened anger.) I won't have it! (She stamps her foot.) Do you hear, Edmund! Such morbid nonsense! Saying you're going to die! It's the books you read! Nothing but sadness and death! Your father shouldn't allow you to have them. And some of the poems you've written yourself are even worse! You'd think you didn't want to live! A boy of your age with everything before him! It's just a pose you get out of books! You're not really sick at all!

Tyrone: Mary! Hold your tongue!

Mary: (Instantly changing to a detached tone.) But, James, it's absurd of Edmund to be so gloomy and make such a great to-do about nothing. (Turning to Edmund but avoiding his eyes--teasingly affectionate.) Never mind, dear. I'm on to you. (She comes to him.) You want to be petted and spoiled and made a fuss over, isn't that it? You're still such a baby. (She puts her arm around him and hugs him. He remains rigid and unyielding. Her voice begins to tremble.) But please don't carry it too far, dear. Don't say horrible things. I know it's foolish to take them seriously but I can't help it. You've got me so frightened. (She breaks and hides her face on his shoulder, sobbing. Edmund is moved in spite of himself. He pats her shoulder with an awkward tenderness.) (pp. 90-91)

Mary goes so far to tell Edmund that if he were happy and successful, she would give up her drug morphine, although she does not want Edmund to feel his sickness is an excuse. When Edmund pleads with her to use her will power, she responds.

Mary: (In blank denial now.) Anyway, I don't know what you're referring to. But I do know you should be the last one--Right after I returned from the sanatorium, you began to be ill. The doctor there warned me I must have peace at home with nothing



to upset me, and all I've done is worry about you. (Then distractedly.) But that's no excuse! I'm only trying to explain. It's not an excuse! (She hugs him to her pleadingly.) Promise me, dear, you won't believe I made you an excuse.

Edmund: (Bitterly.) What else can I believe?

Mary: (Slowly takes her arm away--her manner remote and objective again.) Yes, I suppose you can't help suspecting that.

Edmund: (Ashamed but still bitter.) What do you expect?

Mary: Nothing, I don't blame you. How could you believe me--when I can't believe myself? I've become such a liar. I never lied about anything once upon a time. Now I have to lie, especially to myself. But how can you understand, when I don't myself. I've never understood anything about it, except that one day long ago I found I could no longer call my soul my own. (She pauses--then lowering her voice to a strange tone of whispered confidence.) But some day, dear, I will find it again--some day when you're all well, and I see you healthy and happy and successful, and I don't have to feel guilty any more...  
(pp. 93-94)

Although Mary tries to be very sympathetic towards Edmund because he is sick, she rebukes him for not showing more respect for his father's achievements, even though she herself is critical of him.

Mary: (She pauses, looking out the window--then with an undercurrent of lonely yearning.) Still, the Chatfield's and people like them stand for something. I mean they have decent, presentable homes they don't have to be ashamed of. They have friends who entertain them and whom they entertain. They're not cut off from everyone. (She turns back from the window.) Not that I want anything to do with them. I've always hated this town and everyone in it. You know that I never wanted to live here in the first place, but your father liked it and insisted on building this house, and I've had to come here every summer.

- Edmund: Well, it's better than spending the summer in a New York hotel, isn't it? And this town's not so bad. I like it well enough. I suppose because it's the only home we've ever had.
- Mary: I've never felt it was my home. It was wrong from the start. Everything was done in the cheapest way. Your father would never spend the money to make it right. It's just as well we haven't had any friends here. I'd be ashamed to have them step in the door. But he's never wanted family friends. He hates calling on people and receiving them. Jamie and you are the same way, but you're not to blame. You've never had a chance to meet decent people here. I know you both would have been so different if you'd been able to associate with nice girls instead of--You'd never have disgraced yourselves as you have, so that now no respectable parents will let their daughters be seen with you.
- Edmund: (Irritably.) Oh, Mama, forget it! Who cares? Jamie and I would be bored stiff. And about the Old Man, what's the use of talking? You can't change him.
- Mary: (Mechanically rebuking.) Don't call your father the Old Man. You should have more respect. (Then dully.) I know it's useless to talk. But sometimes I feel so lonely. (Her lips quiver and she keeps her head turned away.) (pp. 44-45)

Later she pleads with Edmund to understand Tyrone.

- Mary: (With detached amusement.) He'll sneak around to the outside cellar door so the servants won't see him. He's really ashamed of keeping his whiskey padlocked in the cellar. Your father is a strange man, Edmund. I took many years before I understood him. You must try to understand and forgive him, too, and not feel contempt because he's close-fisted. His father deserted his mother and their six children a year or so after they came to America. He told them he had a premonition he would die soon, and he was homesick for Ireland, and wanted to go back there to die. So he went and he did die. He must have been a peculiar man, too. Your father had to go to work in a machine shop when he was only ten years old.
- Edmund: (Protests dully.) Oh, for Pete's sake, Mama. I've heard Papa tell that machine shop story ten thousand times.

Mary: Yes, dear, you've had to listen, but I don't think  
you've ever tried to understand. (p. 117)

It is obvious that the influence of Tyrone's childhood on his present behavior has been a topic of conversation many times. Such repetition just reinforces the achievement theme. Edmund is just tired of it all.

Mary feels guilty and blames Edmund's sickness and Tyrone's miserliness for her addiction. She seems unable to deal with failure in herself or her sons. She wants a real home (where she is not lonely) and successful sons. Edmund reveals his bitterness towards Mary. He wants her to quit blaming Tyrone and now his illness for her addiction. He, like the rest of the family members, is unable to accept failure.

#### Jamie and Edmund

Much of the interaction between Edmund and Jamie as siblings revolves around criticizing Tyrone for his miserliness, a manifestation of the importance both attach to the best--from liquor to hospitals. Jamie discloses to Edmund his feelings of failure, his need to achieve and his jealousy of Edmund while Edmund reveals little except bewilderment and disbelief. The achievement theme is so dominant in this family that the siblings' interaction patterns reveal an intense concern about money, success and failure.

When Edmund and Jamie have a drink before dinner, they focus on Tyrone, his miserliness and attitude of self-importance.

Jamie: ... (He comes back and takes a drink.) And now to cover up from his eagle eye. He memorizes the level in the bottle after every drink. (He measures two drinks of water and pours them in the whiskey bottle and shakes it up.) There that fixes it. (He pours water in the glass and sets it on the table by Edmund.) And here's the water you've been drinking.

Edmund: You don't think it will fool him, do you?

Jamie: Maybe not, but he can't prove it. (Putting on his collar and tie.) I hope he doesn't forget lunch listening to himself talk. I'm hungry. (He sits across the table from Edmund--irritably.) That's what I hate about working down in front. He puts on an act for every damned fool that comes along. (p. 54)

When Jamie comes home after a drinking bout, he realizes the lights are down and knows the culprit is Tyrone.

(He fumbles at the chandelier and manages to turn on three bulbs.) Thash more like it. To hell with Old Gaspard. Where is the old tightwad?... Can't expect us to live in the Black Hole of Calcutta. (His eyes fix on the full bottle of whiskey.) Say! Have I got the d.t.'s? (He reaches out fumblingly and grabs it.) By God, it's real. What the matter with the Old Man tonight? Must be ossified to forget he left this out. Grab opportunity by the forelock. Key to my success... (pp. 115-16)

Leaving the liquor out must be an unusual behavior for Tyrone.

Jamie reveals his concern about Edmund's sickness and his hatred of his father for his miserliness. Edmund tries to defend Tyrone.

Jamie: (Sobers up momentarily and with a pitying look.) I know, Kid. It's been a lousy day for you. (Then with sneering cynicism.) I'll bet old Gaspard hasn't tried to keep you off booze. Probably give you a case to take with you to the state farm for pauper patients. The sooner you kick the bucket, the less expense. (With contemptuous hatred.) What a bastard to have for a father! Christ, if you put him in a book, no one would believe it!

- Edmund: (Defensively.) Oh, Papa's all right, if you try to understand him--and keep your sense of humor.
- Jamie: (Cynically.) He's been putting on the old sob act for you, eh? He can always kid you. But not me. Never again. (Then slowly.) Although, in a way, I do feel sorry for him about one thing. But he has even that coming to him. He's to blame. (Hurriedly.) But to hell with that. (He grabs the bottle and pours another drink, appearing very drunk again.) That lash drink's getting me. This one ought to put the lights out. Did you tell Gaspard I got it out of Doc Hardy this sanatorium is a charity dump?
- Edmund: (Reluctantly.) Yes. I told him I wouldn't go there. It's all settled now. He said I can go anywhere I want. (He adds, smiling without resentment.) Within reason, of course.
- Jamie: (Drunkenly, imitating his father.) Of course, lad. Anything within reason. (Sneering.) That means another cheap dump. Old Gaspard, the miser in "The Bells," that's a part he can play without make-up.
- Edmund: (Irritably.) Oh, shut up, will you. I've heard that Gaspard stuff a million times.
- Jamie: (Shrugs his shoulders--thickly.) Aw right, if you're satisfied--let him get away with it. It's your funeral-- I mean, I hope it won't be. (pp. 157-58)

It is Edmund to whom Jamie reveals how he actually perceives himself.

- Jamie: No joke. Very serious. By the time I hit Mamie's dump I felt very sad about myself and all the other poor bums in the world. Ready for a weep on any old womanly bosom. You know how you get when John Barleycorn turns on the soft music inside you. Then, soon as I got in the door, Mamie began telling me all her troubles. Beefed how rotten business was, and she was going to give Fat Violet the gate. Customers didn't fall for Vi. Only reason she'd kept her was she could play the piano. Lately Vi's gone on drunks and been too boiled to play, and was eating her out of house and home, and although Vi was a goodhearted dumbbell, and she felt sorry for her because she didn't know how the hell she'd make a living, still business was business, and she couldn't afford to run a home for fat tarts. Well,

that made me feel sorry for Fat Violet, so I squandered two bucks of your dough to escort her upstairs. With no dishonorable intentions whatever. I like them fat, but not that fat. All I wanted was a little heart-to-heart talk concerning the infinite sorrow of life.

Edmund: (Chuckles drunkenly.) Poor Vi! I'll bet you recited Kipling and Swinburne and Dowson and gave her "I've been faithful to thee, Cynara, in my fashion."

Jamie: ... (He pauses--then with a maudlin humor, in a ham-actor tone.) This night has opened my eyes to a great career in store for me, my boy! I shall give the art of acting back to the performing seals, which are its most perfect expression. By applying my natural God-given talents in their proper sphere, I shall attain the pinnacle of success! I'll be the lover of the fat woman in Barnum and Bailey's circus! (Edmund laughs. Jamie's mood changes to arrogant disdain.) Pah! Imagine me sunk to the fat girl in a hick town hooker shop! Me! Who have made some of the best-lookers on Broadway sit up and beg! (He quotes from Kipling's "Sestina of the Tramp--Royal.")

"Speakin' in general, I 'ave tried 'em all,

The 'appy roads that take you o'er the world."

(With sudden melancholy.) Not so apt. Happy roads is bunk. Weary roads is right. Get you nowhere fast. That's where I've got--nowhere. Where everyone lands in the end, even if most of the suckers won't admit it.

Edmund: (Derisively.) Can it! You'll be crying in a minute.

(pp. 159-60)

Jamie reveals his need to achieve, to be successful, and his resentment of Edmund mixed with love and concern.

Jamie: ... (He pauses.) And then this stuff of you getting consumption. It's got me licked. We've been more than brothers. You're the only pal I've ever had. I love your guts. I'd do anything for you.

Edmund: (Reaches out and pats his arm.) I know that, Jamie.

Jamie: (His crying over--drops his hands from his face--with a strange bitterness.) Yet I'll bet you've heard Mama and old Gaspard spill so much bunk about my

- hoping for the worst, you suspect right now I'm thinking to myself that Papa is old and can't last much longer, and if you were to die, Mama and I would get all he's got, and so I'm probably hoping--
- Edmund: (Indignantly.) Shut up, you damned fool! What the hell put that in your nut? (He stares at his brother accusingly.) Yes, that's what I'd like to know. What put that in your mind?
- Jamie: (Confusedly--appearing drunk again.) Don't be a dumbbell! What I said! Always suspected of hoping for the worst. I've got so I can't help--(Then drunkenly resentful.) What are you trying to do, accuse me? Don't play the wise guy with me! I've learned more of life than you'll ever know! Just because you've read a lot of highbrow junk, don't think you can fool me! You're only an overgrown kid! Mama's baby and Papa's pet! The family White Hope! You've been getting a swelled head lately. About nothing! About a few poems in a hick town newspaper! Hell, I used to write better stuff for the Lit magazine in college! You better wake up! You're setting no rivers on fire! You let hick town books flatter you with bunk about your future-- (Abruptly his tone changes to disgusted contrition. Edmund has looked away from him, trying to ignore this tirade.) Hell, Kid forget it. That goes for Sweeny. You know I don't mean it. No one is prouder you've started to make good. (Drunkenly assertive.) Why shouldn't I be proud? Hell, it's purely selfish. You reflect credit on me. I've had more to do with bringing you up than anyone. I wised you up about women, so you'd never be a fall guy, or make any mistakes you didn't want to make! And who steered you onto reading poetry first? Swinburne, for example? I did! And because I once wanted to write, I planted it in your mind that someday you'd write! Hell, you're more than my brother. I made you! You're my Frankenstein! (He has risen to a note of drunken arrogance. Edmund is grinning with amusement now.)
- Edmund: All right, I'm your Frankenstein. So let's have a drink. (He laughs.) You crazy nut! (pp. 163-64)

Jamie reveals his own feelings of failure and his desire to make Edmund fail. He seems to see money as the criteria by which his success will be measured.

Jamie: (Thickly.) I'll have a drink. Not you. Got to take care of you. (He reaches out with a foolish grin of doting affection and grabs his brother's hand.) Don't be scared of this sanatorium business. Hell, you can beat that standing on your head. Six months and you'll be in the pink. Probably haven't got consumption at all. Doctors lot of fakers. Told me years ago to cut out booze or I'd soon be dead--and here I am. They're all con men. Anything to grab your dough. I'll bet this state farm stuff is political graft game. Doctors get a cut for every patient they send.

Edmund: (Disgustedly amused.) You're the limit! At the Last Judgment, you'll be around telling everyone it's in the bag.

Jamie: And I'll be right. Slip a piece of change to the Judge and be saved, but if you're broke you can go to hell! (He grins at this blasphemy and Edmund has to laugh. Jamie goes on.) "Therefore put money in thy purse." That's the only dope. (Mockingly.) The secret of my success! Look what it's got me! (pp. 164-65)

Next he tells Edmund how much he wanted him to fail, so that he would look good in comparison.

Jamie: (He lets Edmund's hand go to pour a big drink, and gulps it down. He stares at his brother with bleary affection--takes his hand again and begins to talk thickly but with a strange, convincing sincerity.) Listen, Kid, you'll be going away. May not get another chance to talk, or might not be drunk enough to tell you truth. So got to tell you now. Something I ought to have told you long ago--for your own good. (He pauses--struggling with himself. Edmund stares, impressed and uneasy. Jamie blurts out.) Not drunken bull, but "in vino veritas" stuff. You better take it seriously. Want to warn you--against me. Mama and Papa are right. I've been rotten bad influence. And worst of it is, I did it on purpose.



Edmund: (Uneasily.) Shut up! I don't want to hear--

Jamie: Nix, Kid! You listen! Did it on purpose to make a bum of you. Or part of me did. A big part. That part that's been dead so long. That hates life. My putting you wise so you'd learn from my mistakes. Believed that myself at times, but it's a fake. Made my mistakes look good. Made getting drunk romantic. Made whores fascinating vampires instead of poor, stupid, diseased slobs they really are. Made fun of work as sucker's game. Never wanted you succeed and make me look even worse by comparison. Wanted you to fail. Always jealous of you. Mama's baby, Papa's pet! (He stares at Edmund with increasing enmity.) And it was your being born that started Mama on dope. I know that's not your fault, but all the same, God damn you, I can't help hating your guts--!

Edmund: (Almost frightenedly.) Jamie! Cut it out! You're crazy!

Jamie: But don't get wrong idea, Kid. I love you more than I hate you. My saying what I'm telling you now proves it. I run the risk you'll hate me --and you're all I've got left. But I didn't mean to tell you that last stuff--go that far back. Don't know what made me. What I wanted to say is, I'd like to see you become the greatest success in the world. But you'd better be on your guard. Because I'll do my damndest to make you fail. Can't help it. I hate myself. Got to take revenge. On everyone else. Especially you. Oscar Wilde's "Reading Gaol" has the dope twisted. The man was dead and so he had to kill the thing he loved. That's what it ought to be. The dead part of me hopes you won't get well. Maybe he's even glad the game has got Mama again! He wants company, he doesn't want to be the only corpse around the house! (He gives a hard, tortured laugh.)

Edmund: Jesus, Jamie! You really have gone crazy!

Jamie: Think it over and you'll see I'm right. Think it over when you're away from me in the sanatorium. Make up your mind you've got to tie a can to me--get me out of your life--think of me as dead--tell people, "I had a brother, but he's dead." And when you come back, look out for me. I'll be waiting to welcome you with that "my old pal" stuff, and give you the glad hand, and at the first good chance I get stab you

in the back.

Edmund: Shutup! I'll be God-damned if I'll listen to you any more--

Jamie: (As if he hadn't heard.) Only don't forget me. Remember I warned you--for your sake. Give me credit. Greater love hath no man than this, that he saveth his brother from himself. (Very drunkenly, his head bobbing.) That's all. Feel better now. Gone to confession. Know you absolve me, don't you, Kid? You understand. You're a damned fine kid. Ought to be. I made you. So go and get well. Don't die on me. You're all I've got left. God bless you, Kid. (pp. 166-67)

Jamie wants Edmund to succeed so he can relieve his guilt. Edmund seems to be having difficulty accepting Jamie's failures and his admission that he wanted Edmund to fail. The achievement theme seems to have pitted Jamie against Edmund.

Categorization of the dialogue of the Tyrone family members reveals the dimensions of their individual achievement needs and how a family achievement theme was developed and maintained over time. Tyrone's deprived childhood is reflected in his strong need to achieve, to have financial security. Mary wanted to continue the life she had as a child so she married Tyrone hoping he would meet her needs and fulfill the role expectations of a husband-father. As Mary and Tyrone became parents, they expected their sons to be successful. Although they have not been and realize their failures, Edmund and Jamie both have a strong need to achieve. They adopted the cultural value of achievement and made it part of their own personality need structure, supporting the family achievement theme in the process.

## ANALYSIS

### Case 1: Long Day's Journey Into Night: the Tyrones

The following three propositions describe the processes involved in the development and maintenance of a family achievement theme. They are based on theoretical formulations which indicate that a transaction between individual personality needs and cultural values often contributes to the initial development of a theme which is then sustained by the interaction between family members. The basis for the need of each family member to achieve and support the theme will be explored in an attempt to support the propositions.

#### Proposition 1

The development of a family achievement theme involves a transaction between individual personality needs and cultural values.

Achievement has been identified as a dominant cultural value in America with particular emphasis on economic and occupational success (Merton, 1968; Williams, 1951). Achievement has also been identified as a human need (Murray, 1938) or motive (McClelland, 1953). The cultural value of achievement often becomes a family's value if parental expectations and goals reflect what society regards as desirable or obligatory for the children's eventual assumption of adult roles (Hess

and Handel, 1959; Williams, 1969). From all evidence James Tyrone has a strong achievement need and has made at least an outward success of his life since he is making \$35,000-\$40,000 a season; in 1912 this was no small fortune. Money was so important to him that he gave up his career as an actor when he sold out for the more profitable melodrama, the "big moneymaker." Because of his desire for financial security, his primary interest is in land acquisition. He is very miserly when confronted with other needs or request for money from his family. If we assume that Tyrone's family of orientation valued achievement in order to prepare him for his adult role, then an examination of his interaction within that family may provide some insights into the source of his particular manifestation of an achievement need.

Tyrone never went to school after he was ten. His parents immigrated to America from Ireland. Soon afterwards his father deserted his mother and their six children and returned to Ireland so Tyrone went to work in a machine shop to help support the family. Since he grew up in poverty, he was left with a permanent fear of the poorhouse. He sums up the impact of his home life on him.

It was at home I first learned the value of a dollar  
and the fear of the poorhouse. I've never been  
able to believe in luck since. I've always feared  
it would change. (p. 146)

High achieving males often perceive their mothers as warm and approving but punishing (Rose and d'Andrade, 1959). There is some

evidence that Tyrone's mother possessed these traits. Tyrone has this to say of her.

And my poor mother washed and scrubbed for the Yanks by the day, and my older sister sewed, and my two younger stayed home to keep the house. We never had clothes enough to wear, nor food enough to eat. Well, I remember one Thanksgiving, or maybe it was Christmas, when some Yank in whose house mother had been scrubbing gave her a dollar extra for a present, and on the way home she spent it all on food. I can remember her hugging and kissing us and saying with tears of joy running down her tired face: "Glory be to God, for once in our lives we'll have enough for each of us!" (He wipes tears from his eyes.) A fine, brave, sweet woman. There never was a braver or finer. (p. 148)

Tyrone has warm feelings for his mother and is proud of her strength. Perhaps she encouraged his achievement need through her supportive behavior.

High aspiring boys often experience feelings of rejection by parents and feel little attachment to them (Clark and Dinitz, 1956).

Although Tyrone does not state his father rejected him, he does resent his desertion of the family.

When I was 10 my father deserted my mother and went back to Ireland to die. Which he did soon enough, and deserved to, and I hope he's roasting in hell. (p. 147)

This desertion and Tyrone's reaction to it may have facilitated his strong aspirations.

Perhaps much of Tyrone's behavior, especially his concern with

money and thrift, is a reflection of the deprivations he suffered as a child. His desire for financial security is essentially defensive and protective; he does not want to end up in the poorhouse, an underlying fear. He has paid for his rise from poverty, resents the price, but must at all costs keep what he has won. At times he realizes the absurdity of it all, but only regrets that he is unable to do anything about it.

(Bitterly.) What the hell was it I wanted to buy,  
I wonder, that was worth--Well, no matter. It's  
a late day for regrets. (p. 150)

Tyrone would receive further support of his need to achieve from interacting with other institutions in American society. These institutions support the achievement need of males because most males eventually will be the major financial supports of their families. Although Tyrone's exposure to school was limited, he was and is influenced by Catholicism, which would support not only his need to achieve but his dominance. These forces, coupled with his childhood experiences, have produced a man with a strong need to achieve, who upon marriage assumed complete control of the finances, and attempted to get his family to accept, understand and support his need and the value he placed on achievement. An examination of the personalities of the Tyrone family and their interaction patterns may provide insight into how and why Tyrone's need to achieve became translated into a family theme.

### Proposition 2

Establishing and maintaining a family achievement theme involves a series of transactions between husband and wife.

Mary and Tyrone, like other couples, hoped to have their needs met through marriage. Each brought with them certain needs, expectations, aspirations and values. The emergence of a family achievement theme was predictable from the beginning of Mary and Tyrone's courtship. Robert Lewis (1972) suggests several developmental processes that occur as premarital dyads are formed. Among them are perceived similarities in values and the achievement of role and need complementarity. Tyrone's strong need to achieve has already been established. According to Lewis he would want a wife who supported this need. Mary had incorporated the cultural value of achievement for the husband into her personality need structure and role expectations for Tyrone. Her desire for status, a new car, first-rate servants and a nice home was based on the lifestyle she experienced as a child, and it is evident she expected Tyrone to fulfill these needs.

Mary's childhood experiences could be used to predict she and Tyrone's consensus on achievement as a theme. She was brought up in a respectable home and educated in a convent school in the midwest. Her father was a prosperous grocer whom she worshipped. From all indications she has only positive feelings for him.

He spoiled me. He would do anything I asked...  
 My father told me to buy anything I wanted and never  
 mind what it cost. The best is none too good he  
 said...He was good and generous, and so proud  
 of me. (pp. 104, 114, 171)

Tyrone does question Mary's idealized perception of her father revealing he was quite an ordinary man with a drinking problem (p. 105). Of her mother Mary had little to say except that she was pious and strict. Mary has only warm, fond memories of her childhood and her desire seems to be to continue this lifestyle through her marriage to Tyrone.

Evidently Mary and James Tyrone fell deeply in love with each other. In fact, it was almost love at first sight. When Mary recalls the night they met, she reveals how much she wanted to become Tyrone's wife.

...And he was handsomer than my wildest dreams,  
 in his make-up, and his nobleman's costume that  
 was so becoming to him. He was different from  
 all ordinary men, like someone from another world.  
 At the same time he was simple, and kind, and un-  
 assuming, not a bit stuck up or vain. I fell in love  
 right then. So did he, he told me afterwards. I  
 forgot all about becoming a nun or a concert  
 pianist. All I wanted was to be his wife. (p. 105)

It is evident that it was their strong love for each other that bound Mary and Tyrone together initially and provided the foundation for their relationship. Individuals seek out love objects who they believe will meet their needs. Perhaps Mary and Tyrone fell in love because they saw each other as able to fulfill various personality needs, achievement among them.



Since they both placed value on achievement, Mary and Tyrone complemented each other's personalities. She offered Tyrone deference and recognition in support of his achievement, a complementary pattern found by Winch (1960) in his research with married couples. She says to Jamie.

(Sharply, letting her resentment toward him come out.) It's you who should have more respect! Stop sneering at your father! I won't have it! You ought to be proud you're his son! He may have his faults. Who hasn't? But he's worked hard all his life. He made his way up from ignorance and poverty to the top of his profession! Everyone else admires him and you should be the last one to sneer. (p. 60)

Initially Tyrone may have been attracted to Mary because she was innocent, sweet, and weak and would defer to him as he struggled to achieve. If affectional experience with parents are often linked with adult love choices (Strauss, 1946a; 1946b), it would seem that Tyrone would marry someone like his mother whom he apparently loved very much. His mother certainly was not a weak, innocent female. Perhaps his relationship with his mother was lacking in affection, and he wanted someone who would provide him with the love he had not received from her. His mother may have been a dominant, controlling woman since his father had left, leaving her in charge of the family. Tyrone chose Mary who would love him and because of her personality permit him to assume the dominant role.

Mary was probably attracted to Tyrone because she perceived

him to be like her father, whether it be her imagined perception or the real one Tyrone describes. She compares Tyrone to her father saying Tyrone would never tell a daughter, like her father did to "never mind the cost" (p. 115). He also has not provided her with a home like her father did (p. 44). Since Tyrone seems to be replacing Mary's father as the man in her life, and Mary had such positive feelings for her father, it is no wonder that she supported Tyrone's need for achievement from the beginning. He complemented Mary's need for a surrogate father but left her wanting.

Upon marriage Mary and Tyrone assumed the traditional roles of husband-father, wife-mother. These roles are socially defined as complementary and enhance the stability of the marriage relationship (Berman, 1966). Mary was dependent upon Tyrone financially for her survival and status as well as that of her children. Her dependence upon him financially may be one reason that achievement became a dominant theme because Tyrone who controlled the financial resources wielded more power. Tyrone is also dependent upon Mary to support his ambition as he tells his sons "Her love was an added incentive to ambition..." (p. 150). The fit between their social roles cemented their relationship in the beginning and facilitated the development of the achievement theme.

Mary's love of Tyrone and her deference to him motivated her to travel with him as he went from town to town starring in the play

that provided him with the financial security he needed. He says "I never dragged her on the road against her will. Naturally I wanted her with me. I loved her. And she came because she loved me and wanted to be with me" (p. 142). Although Mary hated it and felt she neglected her children, she always went with him. She blames the death of their son Eugene on her love for him.

It was my fault. I should have insisted on staying with Eugene and not have let you persuade me to join you, just because I loved you. p. 88)

Her travelling with him, albeit out of love, is evidence that she supported his need to achieve.

Something happened over time. Although they still share the achievement value, it seems that their values sharply diverged on what the achievement rewards, the money, would be used for. Mary wanted a home desperately and Tyrone wanted land. She considers him a miser, not at all like her father. A lack of congruence between wives' concepts of their husbands and their fathers is a cause of marital unhappiness among women (Luckey, 1960). Mary and her sons blame her addiction to morphine on Tyrone's miserliness. Tyrone is disappointed in Mary, too. He wishes she had more will-power, more strength to give up the morphine. Mary does not like his drinking and spending time away from her in barrooms with his cronies. Here they are at mid-life after 35 years of marriage disappointed in each other, but still together.

Evidently their love for each other has continued to form the basis of their relationship over the years in spite of the fact that their expectations for each other have not been fulfilled.

Mary: (Tenderly.) No. I know you still love me, James, in spite of everything.

Tyrone: (His face works and he blinks back tears--with quiet intensity.) Yes! As God is my judge! Always and forever, Mary!

Mary: And I love you dear, in spite of everything. (p. 113)

The mere fact that they are still together indicates that their dependencies are being met socially and emotionally. Generally over time husband and wife work out cooperatively, to the satisfaction of each, the particular power relationship that exists between them. Mary's very infatuation with Tyrone whom she loved so romantically and unquestioningly in the beginning does not allow her to exert sufficient force against Tyrone. Her sweetness and innocence are her greatest liabilities. So she retreats into the past through morphine. Tyrone's power over money and concomitant miserliness may just be an excuse for Mary's addiction. Her escape into drugs may be seen as an extension of her prior retreat from the responsibility of establishing a home for the children. Her love and dependency on Tyrone made her place him before them. Evidently their authority relationship, with Tyrone in control, is mutually satisfactory to both. They are relying on each other's strengths and weaknesses.

Their interaction patterns reveal that although Tyrone has not

given up his interest in land investments, Mary, although she objects, is very understanding. When he defends McGuire, his real estate broker, she says

(Smiles now with teasing affection.) I know. The famous one stroke of good luck. I'm sure McGuire never dreamed-- (Then she pats his hand.) Never mind, James. I know it's a waste of breath trying to convince you you're not a cunning real estate speculator. ( p. 15)

At first glance it may seem that she has just complacently accepted his behavior because she had no choice, but later she reveals her true feelings to her sons.

...But I suppose life has made him like that, and he can't help it. None of us can help the things life has done to us. They're done before you realize it, and once they're done, they make you do other things until at last everything comes between you and what you'd like to be, and you've lost your true self forever. ( p. 61)

Mary reveals her understanding and forgiveness of Tyrone, but perhaps it is not totally altruistic. She asks Tyrone

Tyrone: ...I haven't been such a bad wife, have I?  
(Huskily, trying to force a smile.) I'm not complaining, Mary.  
Mary: (A shadow of vague guilt crosses her face.) At least, I've loved you dearly, and done the best I could--under the circumstances. ( p. 114)

She feels guilty for not meeting his expectations and her own, but she wants to be forgiven as she forgives.

Tyrone, too, feels some guilt when Edmund accuses him of being responsible for Mary's addiction.

Edmund: Because you've never given her anything that would help her want to stay off it! No home except this summer dump in a place she hates, and you've refused even to spend money to make this look decent, while you keep buying more property... You've dragged her around on the road, season after season, on one-night stands, with no one she could talk to, waiting night after night in dirty hotel rooms for you to come back with a bun on after the bars closed! Christ is it any wonder she didn't want to be cured. Jesus, when I think of it I hate your guts!

Tyrone: (Strickenly.) Edmund! (Then in a rage.) How dare you talk to your father like that, you insolent young cub! After all I've done for you.

Edmund: We'll come to that, what you're doing for me!

Tyrone: (Looking guilty again--ignores this.) Will you stop repeating your mother's crazy accusations...

(pp. 141-42)

Tyrone seems to have hope for a future where things will be different when he says "We are such stuff as dreams are made on, and our little life is rounded with a sleep" (p. 313), but he seems to have resigned himself to Mary's return to morphine "All we can do is try to be resigned--again" (p. 132).

Evidently Mary and Tyrone's love and dependency on each other, their ability to understand and forgive each other in spite of everything, and their respective feelings of guilt have contributed to the strength of their complementary-need patterns and the maintenance of the achievement theme over time.

### Proposition 3

Continuity of the achievement theme is maintained through

parent-parent, parent-child and sibling interaction.

Part of the socialization process and the responsibility of couples with children is to influence the children's development of values and goals. Evident in the parenting behavior of Mary and Tyrone is the desire for their sons to accept achievement as a value. In this process parental needs and values become translated into a family theme and provide a sense of unity and cohesion for the family unit. An examination of the interaction patterns between the parents, parents and children and siblings reveals the processes involved in elaborating a family achievement theme.

#### Mary and Tyrone: Parental Expectations

Tyrone wants his sons to appreciate the value of a dollar; something he did not have as a child. His early experiences created this issue and psychological need area for his present family. He is upset with his sons for being so ungrateful. To Jamie, he quotes "Ingratitude, the vilest weed that grows!" (p. 33) and to Edmund "How sharper than a serpent's tooth it is to have a thankless child" (p. 89). Tyrone's children must not only demonstrate their own capability but his success in dealing with his own achievement goals. If they are not grateful, his efforts at rising out of poverty may all be in vain.

Since Tyrone gave up his career for money and regrets it, he

feels that perhaps his behavior is a poor way to show them the value of a dollar. They not only should show gratitude and value the dollar, but they should not make the same mistakes he did. They should do better. He wants them to amend his own personality flaws. Tyrone's urge for his sons to achieve appears to be an effect of his own defenses against his unfulfilled dream of being a successful actor and his disappointment in himself.

Mary, too, wants her sons to be successful. Since she only has fond memories of her father and her home as a child, her goals seems to be to recreate the "home" she had as a child. The desired image each parent brings to the family they create partakes of the image of the family they knew most intimately (Hess and Handel, 1959). She, too, feels that her sons should be more grateful for all their father has done for them. If they are happy and successful, Mary would be pleased because she would have fulfilled her expectations for parenthood.

### Tyrone and Jamie

Jamie, the eldest son of Tyrone, is perceived as a failure by himself and other members of the family. He apparently has tried acting without much success. He seems completely unable to relate to the world outside the family in any productive way. Jamie's behavior is not a refusal to accept the family's value of achievement.



It reflects instead an acceptance of the theme. His withdrawal may be an effort to evade the implications of his own immaturity and lack of ability in comparison to his brother Edmund. A family member need not represent the dominant form of the family theme in order to become deeply involved in it (Hess and Handel, 1959). To square away his own failure he seems to be seeking revenge manifested in his constant attacks on Tyrone's miserliness and his deliberate attempts to lead his brother Edmund down the wayward path to ruin. In comparison to Edmund, Jamie will look good if Edmund is a total disappointment. He drowns himself in liquor quite frequently and only seems to be able to relate to women as whores, who he perceives as failures like himself.

Since the family stressed achievement and Tyrone had such high aspirations for Jamie, it would seem that he would be an achiever. Parental expectations are important. However, low-achieving sons often perceive their fathers as rejecting and dominating (Rosen and d'Andrade, 1959). Certainly there is evidence that Tyrone was a powerful figure, constantly rejected Jamie and was disappointed in him. He says "My first-born, who I hoped would bear my name in honor and dignity, who showed such brilliant promise" (p. 167). Pressure is often placed on first-born sons to achieve. Perhaps it was too difficult for him to live up to the expectations of his father. Maybe Jamie feels unable to meet the requirements that would make

him a complete member of the family, so he seeks partial gratification and escapes from his failures through drink and whoring. Why try if you know you cannot make the grade.

Tyrone seems incredibly intolerant of Jamie's weaknesses, his failure to achieve among them. He also blames Jamie for Edmund's failures. Perhaps he fears his own weaknesses which he has kept in check. He admits that he took the easy way out when he gave up his career. Now he fears Jamie may be doing the same thing or worse. Aspects of behavior censured most strongly are often those characteristics people see in themselves.

Tyrone takes no personal responsibility for Jamie's failures. He blames the self-destructive behavior of both of his sons on their turning from the Catholic church.

You've both flouted the faith you were brought up in--the true faith of the Catholic church--and your denial has brought you nothing but self-destruction.  
(p. 77)

He never reveals that anything was remiss in the environment he and Mary provided for Jamie as a child. He seems to believe in personal responsibility and that Jamie's failure to achieve is a character flaw. He says to Jamie.

(Contemptuously.) Yes, forget! Forget everything and face nothing! It's a convenient philosophy if you've no ambition in life except to-- (p. 21)

Perhaps admitting any guilt would be too much for Tyrone to accept.

Mary and Jamie

Mary is very protective of her son Jamie. She often asks Tyrone to leave him alone, although she has doubts that he will ever succeed.

Now don't start in on poor Jamie, dear. (Without conviction.) He'll turn out all right in the end, you wait and see. (p. 18)

...James! There's no reason to scold Jamie. (p. 26)

She blames Tyrone for Jamie's behavior, especially his drunkenness.

Mary: (Abruptly a change comes over her. Her face hardens and she stares at her husband with accusing hostility.) No, it isn't all. You brought him up to be a boozier. Since he first opened his eyes, he's seen you drinking. Always a bottle on the bureau in the cheap hotel rooms! And if he had a nightmare when he was little, or a stomachache, your remedy was to give him a teaspoonful of whiskey to quiet him.

Tyrone: (Stung.) So I'm to blame because that lazy hulk has made a drunken loafer of himself? Is that what I came home to listen to? I might have known! When you have the poison in you, you want to blame everyone but yourself! (pp. 110-11)

Tyrone's accusation is not quite true for Mary does blame herself.

She finds it hard to believe Jamie was ever her baby.

It's hard to believe, seeing Jamie as he is now, that he was ever my baby. Do you remember what a healthy, happy baby he was, James? The one-night stands on filthy trains and cheap hotels and bad food never made him cross or sick. He was always smiling or laughing. He hardly ever cried. Eugene was the same, too, happy and healthy, during the two years he lived before I let him die through my neglect. (p. 109)

Although Mary blames herself for Eugene's death, she projects her

guilt on to Jamie and has never forgiven him for going into the baby's room. She realizes the implications of the past on all of their behavior.

(With strange objective calm.) Why? How can I? The past is the present, isn't it? It's the future, too. We all try to lie out of that, but life won't let us. (Going on.) I blame only myself. I swore after Eugene died I would never have another baby. I was to blame for his death. If I hadn't left him with my mother to join you on the road, because you wrote telling me you missed me and were so lonely, Jamie would never have been allowed, when he still had measles to go in the baby's room. (Her face hardening.) I've always believed Jamie did it on purpose. He was jealous of the baby. He hated him. (As Tyrone starts to protest.) Oh, I know Jamie was only seven, but he was never stupid. He'd been warned it might kill the baby. He knew. I've never been able to forgive him for that. ( p. 87)

Mary does feel guilty that they did not provide a proper home for Jamie.

He's not to blame. If he'd been brought up in a real home, I'm sure he would have been different.  
(p. 81)

She seems in the end to excuse Jamie because she perceives life has made him like he is (p. 61) which implies that his past has been responsible for his failure as an adult and she was a part of that past.

Although Jamie resents his father's miserliness and believes Tyrone is responsible for Mary's addiction to morphine, he does feel that he was neglected as a child because of his mother's addiction. He tells Edmund that he remembers seeing her with a needle.

(Trying to control his sobs.) I've known about Mama so much longer than you. Never forget the first time I got wise. Caught her in the act with a hypo. Christ, I'd never dreamed before that

any woman but whores took dope! (p. 163)

He hates her for it. (In a cruel, sneering tone with hatred in it.)

"Where's the hophead? Gone to sleep?" (p. 161). He seems to think that if he had licked her habit, that he had hope for himself.

I suppose it's because I feel so damned sunk.  
Because this time Mama had me fooled. I really  
believed she had it licked. She thinks I always  
believe the worst, but this time I believed the  
best. (His voice flutters.) I suppose I can't for-  
give her--yet! It meant so much. I'd begun to  
hope, if she'd beaten the game, I could, too.  
(He begins to sob, and the horrible part of his  
weeping is that it appears sober, not the maudlin  
tears of drunkenness.) (p. 162)

Mary and Jamie's interaction pattern reveals a cycle of blame and guilt because Mary believes if her sons were successful and happy she would be able to give up morphine (p. 94). Perhaps she would also feel less guilt. Her motivation for their success is not to benefit them particularly, but for her own self-gratification. Jamie cannot accept responsibility for his own failures; he projects the blame on Mary.

### Tyrone and Edmund

Edmund is considered somewhat of a success by other family members. He is working as a reporter at the present time for a local newspaper. However, he does exhibit some insecurity about his future as a poet. He has travelled quite extensively as a sailor and indicates he understands what it means to have no money. He

sometimes demonstrates he would like to withdraw from life. He feels it was a great mistake his "being born a man...I would have been much more successful as a sea gull or a fish" (p. 153). His tragedy is not one of defeat but of suffering which has provided him with some insight into the meaning of life "... Then the moment of ecstatic freedom came, the peace, the end of the quest, the last harbor, the joy of belonging... For a second you see--and seeing the secret, are the secret. For a second there is meaning" (p. 153).

Edmund's personality reveals that he has a desire to succeed, to become a poet although he lacks some self-confidence. His father believes he's made a start (p. 36) and is proud of him.

(Checks himself guiltily, looking at his son's sick face with worried pity.) But you've been learning, lad. You worked hard before you took ill. You've done splendidly. I'm proud of you. (p. 89)

His concern over Edmund's illness seems to keep his disappointment in Edmund at a minimum, but it is difficult for him to control. He tells Edmund "You're no great shakes as a son. It's a case of 'A poor thing but mine own' " (p. 143). He considers Edmund's travels a game of romance and adventure (p. 147). It is evident that Tyrone encourages Edmund to achieve and has hopes for him perhaps because he is still young. However, Tyrone may have exerted less pressure on Edmund because he was not the first-born and now he is sick. Parental aspirations and affective treatment are both related to

achievement motivation (Rosen and d'Andrade, 1959). Edmund has the motivation. Perhaps his father was less rejecting and more affectionate towards him than Jamie. Maybe he was "Papa's Pet" as Jamie says he was.

Yet Edmund reveals that he did try to commit suicide (p. 147) because he stopped to think too long. Perhaps he, too, feels he could never live up to his father's expectations. He says that it is his mystical, religious experiences that have made it possible for him to continue life, to transcend reality. He says "I lost myself, actually lost my life and was set free" (p. 153). There is hope that Edmund will be able to put things in perspective and successfully deal with his need to achieve in his own way. He reveals less emotional deprivation than other family members.

### Mary and Edmund

Mary is concerned about Edmund's illness although she tries to hide it. She feels that it is her punishment and she never should have had him. Since her father died of consumption, she seems to feel Edmund's illness is her punishment. She reveals her guilt to Tyrone.

Mary: Above all, I shouldn't have let you insist I have another baby to take Eugene's place, because you thought that would make me forget his death. I knew from experience by then that children should have homes to be born in, if they are to be good children, and women need homes, if they are to be good mothers. I was afraid all the time I

carried Edmund. I knew something terrible would happen. I knew I'd proved by the way I'd left Eugene that I wasn't worthy to have another baby, and that God would punish me if I did. I never should have born Edmund.

Tyrone: (With an uneasy glance through the front parlor.) Mary! Be careful with your talk. If he heard you he might think you never wanted him. He's feeling bad enough already without--

Mary: (Violently.) It's a lie! I did want him! More than anything in the world! You don't understand! I meant, for his sake. He was born nervous and too sensitive, and that's my fault. And now, ever since he's been so sick I've been remembering Eugene and my father and I've been so frightened and guilty-- (p. 88)

When Tyrone tells her that he's been assured that Edmund would be cured in six months, Mary says

You don't believe that! I can tell when you're acting! And it will be my fault. I should never have borne him. It would have been better for his sake. I could never hurt him then. He wouldn't have had to know his mother was a dope fiend--and hate her! (p. 122)

Mary discloses that she loved Edmund even more than Jamie though she neglected him. Ultimately she wants to blame Tyrone.

(More and more excited and bitter.) I know why he wants you sent to a sanatorium. To take you from me! He's always tried to do that. He's been jealous of every one of my babies! He kept finding ways to make me leave them. That's what caused Eugene's death. He's been jealous of you most of all. He knew I loved you most because-- (p. 119)

Mary cannot face the fact that it was her dependency on Tyrone as well as Tyrone's need of her that made her follow him and leave her children.



Because Mary does feel she neglected Edmund and never should have borne him, she seems to be attempting to relieve her guilt by her solicitous behavior and affection (p. 93). Edmund resents her blaming Tyrone.

(Miserably.) Oh, stop talking crazy, can't you  
Mama! Stop trying to blame him. And why are  
you so against my going away now? I've been away  
a lot, and I've never noticed it broke your heart.  
( p. 119)

He bitterly resents his mother's addiction and tells her.

(He gets up from his chair and stands staring con-  
demningly at her--bitterly.) It's pretty hard to  
take at times, having a dope fiend for a mother!  
( p. 120)

Later he says to Tyrone.

(With bitter misery.) The hardest thing to take is  
the blank wall she builds around her. Or it's more  
like a bank of fog in which she hides and loses her-  
self. Deliberately, that's the hell of it! You know  
something in her does it deliberately--to get beyond  
our reach, to be rid of us, to forget we're alive!  
It's as if, in spite of loving us, she hated us!  
( p. 139)

Edmund cannot forgive his mother. He believes she has control over her addiction, much like Tyrone.

Edmund's insecurity and lack of confidence may be related to his insecure childhood. Mary acquired her addiction to morphine soon after his birth. In families of addicts the parent-child relationship tends to be extreme in terms of over-indulgence or cold indifference. Mothers were described as rigid and insecure (Chein et al., 1964).

Mary seems to exhibit these characteristics. Both sons seemed to lack a stable environment in which to develop. Their obvious fear and mistrust of the external world may be related to the fear and mistrust they had for their familial situation. Perhaps emotional deprivation complicated the process of the sons adopting the parental value of achievement.

Edmund, despite the damage done to his character, has succeeded in partially breaking away from the family and has at least attempted positive and independent action after a period of aimless wandering and attempted suicide. Although he begins as "Mama's baby, Mama's pet," he ends up as the only member of the family who is clear-headed and emotionally unwarped. The sanatorium may provide a place where he can confront his own needs and go on from there to make a success of his life.

Through their interaction with their sons, then, Mary and Tyrone indicate how desperately they want their sons to achieve, to be successful, to be happy. Their failure would mean they have been failures as parents. From all indications Jamie and Edmund are not fulfilling their parents' expectations for them. However, this does not mean that they have not been affected by the achievement theme. The above analysis attempts to illustrate how all family members must relate to the theme and are affected by it, although it works itself out in different ways for each of them. The personality and interaction

patterns of parents and sons seem to be structured around the theme of achievement. All of the responsibility for theme development cannot be placed on the parents alone. The behavior of Jamie and Edmund reveals they have supported their father's achievement need and helped in creating the achievement theme.

Jamie and Edmund are very bitter towards their father for not providing Mary with a home, for being a miser, for hiring second-rate doctors when family members were ill, and for just being downright cheap. The very fact that they respond so vigorously to his behavior indicates the value they place on money; they are rejecting Tyrone's priorities. Again aspects of behavior censured most strongly are those characteristics people often see in themselves. The fear of economic disaster is still there for Tyrone. His sons cannot help but be aware of his apprehension but cannot see its justification.

Jamie once felt sorry for his father because he understood the impact of Tyrone's past on his behavior, but he cannot forgive him for Mary's addiction which he sees as a result of Tyrone's hiring a second-rate doctor. Edmund offers Tyrone compassion and understanding when Tyrone explains the basis for his behavior. Perhaps they offer Tyrone support because they are financially dependent upon him. Yet they could leave home for they are old enough to be on their own. A complex pattern of interaction focused on achievement, money, success and failure perhaps has provided them with a sense

of emotional security, which they need and find hard to relinquish.

### Jamie and Edmund

Jamie and Edmund seem to care about each other "not like the usual brothers" as Jamie says. They seem to have formed a coalition against their father to protect themselves against his attacks on their failures and his miserliness. The support they give each other seems to fulfill an emotional need. They realize there is no hope of changing him. Jamie says (with a scornful shrug of his shoulders.) "Oh, all right. I'm a fool to argue. You can't change the leopards spots" (p. 31) and Edmund reiterates the same "And about the Old Man, what's the use of talking? You can't change him" (p. 44). They probably have not consciously formed this coalition; it is a defense mechanism formed over time.

At times the coalition breaks down especially for Edmund. When his father explains the ancestral basis for his miserliness, Edmund feels closer to him and seems to be able to identify with his "moment of triumph." But most of the time he comes to the direct aid of his brother when Tyrone berates Jamie for his failure to achieve.

Jamie seems to exhibit real affection and concern toward Edmund, especially over his ill health. He tells Edmund "He's all he's got left" (p. 167). He admits that he is jealous of Edmund and is selfishly interested in his achievement. If Edmund fails it would make

him look good by comparison. To relieve his guilt he must confess and make amends. Perhaps Jamie is afraid Edmund might die and that would only increase his guilt hence his solicitous concern.

Perhaps Jamie's very need for love has driven him to take out his revenge on Edmund for what his parents have not given him. He says to Edmund.

...Got to take revenge. On everyone else.  
Especially you. Oscar Wilde's "Reading Gaol"  
has the dope twisted. The man was dead and so  
he had to kill the thing he loved. That's what it  
ought to be. The dead part of me hopes you  
won't get well. Maybe he's even glad the game  
has got Mama again! He wants company, he  
doesn't want to be the only corpse around the  
house! (He gives a hard, tortured laugh.) (p. 166)

In order to show love one must feel loved and Jamie does not feel loved. Perhaps his resentment towards his father is being displaced on to Edmund, just as he takes out his resentment against his mother on women. The family stress on achievement seems to have been at the expense of Jamie's emotional needs and shows up in the extreme jealousy he feels toward Edmund.

Edmund is shocked and cannot believe what he is hearing. His lifelong illusion of brotherly love has just been killed by Jamie. There is no way of knowing the effect of this betrayal on Edmund. It seems it could only affect further his fear and mistrust of human relationships.

## Summary

When a family member, like James Tyrone, has a strong need to achieve because of societal expectations for males and his own childhood experiences of poverty, he will attempt to get other family members to support his need. Mary, his wife, did support it because she not only gave up two ambitions, to be a concert pianist or a nun, but she is now dependent on him financially and wants a real home, servants, a car, and a first-rate chauffeur, so she can continue her life as it was during childhood. She and Tyrone are also very dependent on each other emotionally, facilitating the development and support of the achievement theme. Because Mary and Tyrone had these needs, they also wanted their sons to achieve so they could feel successful as parents. Both sons have accepted the value in the socialization process and have strong needs to achieve, but are considered by their parents and themselves as failures. The emphasis on achievement to the neglect of the need for emotional security and love seems to have left family members impoverished, making their struggle to achieve more difficult.

## DATA

Case 2: A Death of a Salesman: the Lomans

In order to provide evidence of Willy Loman's achievement need and its support by all family members, data will be organized into categories similar to those used in presenting evidence in the Tyrone family.

Composition and Characteristics of the Loman Family

The Willy Loman household consists of four members: Willy, the husband; his wife, Linda and two adult man sons, Biff and Hap. Since Willy is 63 and the oldest son, Biff, is 34, Linda and Willy have been married approximately 35 years. There is no information on their religious or ethnic background. Willy and Linda live in a small house in New York surrounded by apartment houses which have been built in recent years. Their sons are not permanent residents of the family home, although presently they are visiting, Biff has been out West and Hap has his own apartment in the city.

Willy has been a salesman for 36 years in the New England area. When his sons were young he averaged around \$70-\$100 a week in commissions. Although he is probably grossing more now, his income evidently has primarily been used to meet household expenses. Linda, his wife, has never worked outside the home, but from all indications

has dutifully performed her role as housewife.

Willy is now a tired man. His company is retiring him after 36 years as a salesman. Evidently his sales record has slipped badly and he is being replaced by a younger person. He is confused and very upset with the decision. Willy has always dreamed of owning his own business but was unable to take the risk to do anything but sell. His last hope is that his sons will succeed or all will be in vain.

Linda, Willy's wife, is a pleasant, supportive person who admires Willy and loves him in spite of his "mercurial nature, his temper, his massive dreams and little cruelties." She evidently shares his dreams and sees her role as a supportive one since she is unable to act upon them herself. As a good wife and mother, she encourages Willy and wants her sons to achieve for Willy's sake or she would have to consider herself a failure.

Biff is 34, well-built, appears tired and lacks self-assurance. He has not been very successful but still has vivid dreams for the future although they are not very acceptable ones. Biff has been herding cattle for \$28 a week for the past ten years. Before that he spent six or seven years trying to work himself up from shipping clerk to salesman in business, but he always preferred working outdoors. Now he realizes such work has no future, that he's not getting anywhere, so he came home. He considers his life a waste so far, since he's not in business and unmarried. He wants to borrow \$10,000 to



buy a ranch where he can do the work he likes and be something at the same time. While his parents are concerned about him and his younger brother Hap's lack of success, Biff seems intent on confronting Willy with the falseness of his dream for them all.

Happy is two years younger than Biff. He is tall, powerfully made. Sexuality is like a visible color on him. At 32 he is lost, like Biff. Although he is an assistant to a merchandise manager in a business firm and has a car, apartment and plenty of money, he feels lonely. He desperately wants to become a business executive and find a steady girl, although he wonders if he would be happy then. He has never allowed himself to turn his face toward defeat and is thus more confused and hard-skinned than Biff, although seemingly more content.

Most of the interaction in the Loman family focuses on past dreams and future plans for achieving success in an attempt to deny the reality of failure and Willy's suicide attempts. These issues provide a central theme around which each member reveals his own need to achieve in order to fulfill the family dream.

### Willy

Willy Loman reveals his need to achieve through his values, goals and behavior. At 65 he considers himself a failure because he is not well-liked and has not accomplished anything. Providing the basic necessities for his family is not enough; he had dreams of

something better, like owning his own business. To square away his own feelings of failure, he eventually commits suicide because he believes his son Biff would get the insurance money. He hopes his sons will fulfill his own thwarted need to achieve.

To Willy, achievement is definitely equated with accomplishment.

Willy: Figure it out. Work a lifetime to pay off a house.  
You finally own it and there's nobody to live in it.  
Linda: Well, dear, life is a casting off. It's always that way.  
Willy: No, no, some people--some people accomplish something. (p. 15)

He is concerned that he does not have enough money to cover his bills and already the household items are breaking down.

Willy: What do we owe?  
Linda: Well, on the first there's sixteen dollars on the refrigerator--  
Willy: Why sixteen?  
Linda: Well, the fan belt broke, so it was a dollar eighty.  
Willy: But it's brand new.  
Linda: Well, the man said that's the way it is. Till then work themselves in y'know...  
Willy: I hope we didn't get stuck on that machine.  
Linda: They got the biggest ads of any of them!  
Willy: I know, it's a fine machine. What else?  
Linda: Well, there's nine-sixty for the washing machine. And for the vacuum cleaner there's three and a half due on the fifteenth. Then the roof, you got twenty-one dollars remaining.  
Willy: It doesn't leak, does it?  
Linda: No, they did a wonderful job. Then you owe Frank for the carburetor.  
Willy: I'm not going to pay that man! That goddam Chevrolet, they ought to prohibit the manufacture of that car!  
Linda: Well, you owe him three and a half. And odds and ends, comes to around a hundred and twenty dollars by the fifteenth.

Willy: A hundred and twenty dollars! My God, if business don't pick up I don't know what I'm gonna do!  
(pp. 35-36)

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Linda: And Willy, don't forget to ask for a little advance, because we've got the insurance premium. It's the grace period now.  
Willy: That's a hundred...?  
Linda: A hundred and eight, sixty-eight. Because we're a little short again.  
Willy: Why are we short?  
Linda: Well, you had the motor job on the car...  
Willy: That goddam Studebaker!  
Linda: And you got one more payment on the refrigerator...  
Willy: But it just broke again!  
Linda: Well, it's old, dear...  
Willy: Whoever heard of a Hastings refrigerator? Once in my life I would like to own something outright before it's broken! I'm always in a race with the junkyard! I just finished paying for the car and it's on its last legs...  
(p. 73)

So although the house is almost paid for, for Willy that is not enough.

He reveals that his life has been a struggle just to make ends meet.

Willy feels insecure in his role as provider for his family. He dreams of having his own business like Uncle Charley.

(To Linda.) 'Cause I get so lonely--especially when business is bad and there's nobody to talk to. I get the feeling that I'll never sell anything again, that I won't make a living for you, or a business, a business for the boys... There's so much I want to make for...  
(p. 38)

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Willy: (To his sons.) Don't say? Tell you a secret boys. Don't breathe it to a soul. Someday I'll have my own business and I'll never have to leave home any more.  
Happy: Like Uncle Charley, heh?  
Willy: Bigger than Uncle Charley!  
(p. 30)

Willy reveals to Charley his regrets about not following his brother Ben when he had the chance.

Charley: You never heard from him again, heh? Since that time?

Willy: Didn't Linda tell you? Couple of weeks ago we got a letter from his wife in Africa. He died.

Charley: That so... Maybe you're in for some of his money?

Willy: Naa, he had seven sons. There's just one opportunity I had with that man... Sure, sure! If I'd gone with him to Alaska that time, everything would've been totally different. There was the only man I ever met who knew the answers. (p. 45)

He also tells Happy that he considered it a mistake.

Why didn't I go to Alaska with my brother Ben that time! Ben! That man was a genius, that man was success incarnate! What a mistake! He begged me to go. (p. 41)

Willy sees Ben as the model of success and only wishes he had followed him because he knew the answers. He had money and status.

Willy reveals his achievement need by his admiration of success in others and his desire to be like them.

A desire to be well-liked is another expression of Willy's achievement need. He tells Howard why he decided to become a salesman.

... And I was almost decided to go (find his father), when I met a salesman in the Parker House. His name was Dave Singleman. And he was eighty-four years old, and he'd drummed merchandise in thirty-one states. And old Dave, he'd go up to his room, y'understand, put on his green velvet slippers--I'll never forget--and pick up his phone and call the buyers, and without ever leaving his room, at the age of eighty-four, he made his living. And when I saw that, I realized that selling was the greatest career a man could want. 'Cause what

could be more satisfying than to be able to go, at the age of eighty-four, into twenty or thirty different cities, and pick up a phone, and be remembered and loved and helped by so many different people? Do you know when he died--and by the way he died the death of a salesman, in his green velvet slippers in the smoker of the New York, New Haven and Hartford, going into Boston--when he died, hundreds of salesmen and buyers were at his funeral. Things were sad on a lotta trains for months after that. (He stands up. Howard has not looked at him.) In those days there was personality in it, Howard. There was respect, and comradeship and gratitude in it. Today, it's all cut and dried, and there's no chance for bringing friendship to bear or personality. You see what I mean? They don't know me any more.  
(p. 81)

Willy tells Charley how important he felt it was to be well-liked.

Willy: I've always tried to think otherwise, I guess. I always felt that if a man was impressive, and well liked, that nothing--  
Charley: Why must everybody like you?... (p. 97)

At 60 Willy feels he is not well-liked and considers himself a failure.

Willy: Oh, I'll knock 'em dead next week. I'll go to Hartford. I'm very well liked in Hartford. You know the trouble is, Linda, people don't seem to take to me.  
Linda: Oh, don't be foolish.  
Willy: I know it when I walk in. They seem to laugh at me.  
Linda: Why? Why would they laugh at you? Don't talk that way, Willy.  
Willy: I don't know the reason for it, but they just pass me by. I'm not noticed.  
  
Linda: But you're doing wonderful, dear. You're making seventy to a hundred dollars a week.  
Willy: But I gotta be at it ten, twelve hours a day. Other men--I don't know--they do it easier. I don't know why--I can't stop myself--I talk too much. A man oughta come in with a few words. One thing about Charley. He's a man of few words, and they respect him.

Linda: You don't talk too much, you're just lively.  
Willy: (Smiling.) Well, I figure, what the hell, life is short, a couple of jokes. (To himself.) I joke too much. (The smile goes.)  
Linda: Why? You're--  
Willy: I'm fat. I'm very foolish to look at Linda...I gotta overcome it. I know I gotta overcome it. I'm not dressing to advantage maybe. (pp. 36-37)

He reiterates again his feelings of failure.

Willy: Sure, sure. I am building something with this firm, Ben, and if a man is building something he must be on the right track, mustn't he?  
Ben: What are you building? Lay your hand on it.  
Willy: That's true, Linda, there's nothing. (p. 86)

Howard, Willy's boss, fires him because he has not been doing that well selling.

Howard: I appreciate that, Willy, but there just is no spot here for you. If I had a spot I'd slam you right in, but I just don't have a single solitary spot...(Willy has asked to be taken off the road.)  
Willy: (With increasing anger.) Howard, all I need to set my table is fifty dollars a week.  
Howard: But where am I going to put you, kid?  
Willy: Look, it isn't a question of whether I can sell merchandise, is it?  
Howard: No, but it's a business, kid, and everybody's gotta pull his own weight...  
Willy: I averaged a hundred and seventy dollars a week in commissions.  
Howard: (Impatiently.) Now, Willy, you never averaged---... (pp. 80, 82)

Willy's need to achieve is so great that he cannot accept failure.

Howard: Willy, look...  
Willy: I'll go to Boston.  
Howard: Willy, you can't go to Boston for us.  
Willy: Why can't I go?  
Howard: I don't want you to represent us. I've been meaning to tell you for a long time now.

Willy: Howard, are you firing me?  
Howard: I think you need a good, long rest, Willy.  
Willy: Howard--  
Howard: And when you feel better, come back, and we'll see if we can work something out.  
Willy: But I gotta earn money, Howard. I'm in no position to --  
Howard: Where are your sons? Why don't your sons give you a hand?  
Willy: They're working on a very big deal.  
Howard: This is no time for false pride, Willy. You go to your sons and you tell them you're tired. You've got two great boys, haven't you...  
Willy: I can't throw myself on my sons. I'm not a cripple!  
(pp. 83-84)

When Charley, Willy's uncle, offers him a job, Willy is insulted. He only wants to borrow money from Charley for his insurance premium. It is obvious his pride has been hurt.

Willy: Charley, look...(With difficulty.) I got my insurance to pay. If you can manage it--I need a hundred and ten dollars. (Charley doesn't reply for a moment; merely stops moving.) I'd draw it from my bank but Linda would know and I...  
Charley: Sit down, Willy.  
Willy: (Moving toward the chair.) I'm keeping an account of everything, I remember. I'll pay every penny back...  
Charley: (Sitting down on the table.) Willy, what're you doin'?  
Willy: Why, I'm simply...  
Charley: I offered you a job. You can make fifty dollars a week and I won't send you on the road.  
Willy: I've got a job.  
Charley: Without pay? What kind of job is a job without pay? (He rises.) Now look, kid, enough is enough. I'm no genius but I know when I'm being insulted.  
Willy: Insulted!  
Charley: Why don't you want to work for me?  
Willy: What's the matter with you. I've got a job...I don't want your goddam job!  
Charley: When the hell are you going to grow up?

- Willy: (Furiously.) You big ignoramous, if you say that to me again, I'll rap you one! I don't care how big you are! (He's ready to fight.) (Pause.)
- Charley: (Kindly, going to him.) How much do you need, Willy?
- Willy: Charley, I'm strapped, I'm strapped. I don't know what to do. I was just fired. (pp. 96-97)

The need to achieve, to accomplish, to provide well for his family and to be well-liked is so strong in Willy that he decides to commit suicide. Through this act he feels he can give Linda more than he was ever able to while alive. The insurance money he sees as a gift to Biff. Now he can set himself up in business. He reveals these motivations in his imaginary conversations with Ben, his brother.

- Willy: What a proposition, ts, ts. Terrific, terrific. 'Cause she's suffered, Ben, the woman has suffered. You understand me. A man can't go out the way he came in, Ben, a man has got to add up to something. You can't you can't... You gotta' consider now. Don't answer so quick. Remember it's a guaranteed twenty-thousand dollar proposition. Now look, Ben, I want you to go through the ins and outs of this thing with me. I've got nobody to talk to, Ben, and the woman has suffered, you hear me?
- Ben: (Standing still, considering.) What's the proposition?
- Willy: It's twenty thousand dollars on the barrelhead. Guaranteed, gilt-edged, you understand?
- Ben: You don't want to make a fool of yourself. They might not honor the policy.
- Willy: How dare they refuse? Didn't I work like a coolie to meet every premium on the nose? And now they don't pay off? Impossible!
- Ben: It's called a cowardly thing, William.
- Willy: Why? Does it take more guts to stand here the rest of my life ringing up a zero?
- Ben: (Yielding.) That's a point, William. (He moves, thinking, turns.) And twenty thousand--that is something one can feel with the hand, it's there.



- Willy: (Now assured, with rising power.) Oh, Ben, that's the whole beauty of it! I see it like a diamond, shining in the dark, hard and rough, that I can pick up and touch in my hand. Not like--like an appointment! That would not be another damned-fool appointment. Ben, and it changes all the aspects. Because he thinks I'm nothing, see, and so he spites me...
- Ben: He'll call you a coward.
- Willy: No, that would be terrible.
- Ben: Yes. And a damned fool.
- Willy: No, no, he mustn't, I won't have that! (He is broken and desperate.)
- Ben: He'll hate you, William.
- Willy: ... Why, why can't I give him something and not have him hate me?
- Ben: Let me think about it... (pp. 126-27)

Willy sees his suicide as a final act of accomplishment. He sees himself as worth more dead than alive.

Funny, y'know? After all the highways and the trains, and the appointments, and the years, you end up worth more dead than alive. (p. 98)

### Linda and Willy

Linda Loman, the wife of Willy, places value on Willy's need to achieve. She supports his achievement motive even when she realizes he is not doing that well. To her greatness is equated with money.

...I don't say he's a great man. Willy Loman never made a lot of money. His name was never in the paper. He's not the finest character that ever lived. (p. 56)

Willy has not met Linda's expectations for greatness. Through her interaction with him, her support of his need to achieve is

revealed. Early in the marriage, when their sons were small, she indicates her concern about Willy as provider for the family and reveals her support of him.

Linda: ... Did you sell anything?  
 Willy: I did five hundred gross in Providence and seven hundred in Boston.  
 Linda: No! Wait a minute, I've got a pencil... That makes your commission... Two hundred--my God! Two hundred and twelve dollars!  
 Willy: I didn't figure it yet, but...  
 Linda: How much did you do?  
 Willy: Well, I--I did--about a hundred and eighty gross in Providence. Well, no--it came to--roughly two hundred gross on the whole trip.  
 Linda: (Without hesitation.) Two hundred gross. That's ... (She figures.) ... Well, it makes seventy dollars and some pennies. That's very good.  
 (pp. 34-35)

In the later years when Willy questions his own success (see section on Willy), Linda is right there with her support telling him how wonderful he's doing, and how handsome he is (pp. 36-37).

As Linda sits mending her stockings, Willy becomes angry. Evidently he is feeling some guilt about his relationship with another woman for whom he bought new stockings. He wants to make it up to her, but Linda does not seem to understand what he is talking about.

Linda: You are, Willy. The handsomest man. You've got no reason to feel that--  
 Willy: (Coming out of The Woman's dinning area and going over to Linda.) I'll make it all up to you, Linda, I'll  
 Linda: There's nothing to make up, dear. You're doing fine, better than--  
 Willy: (Noticing her mending.) What's that?  
 Linda: Just mending my stockings. They're so expensive--

Willy: (Angrily taking them from her.) I won't have you mending stockings in this house! Now throw them out! (p. 39)

Not only does Linda continually mend her old stockings in front of Willy, she often reminds him of the bills they have to pay and that there is barely enough money to pay them (see section on Willy). So although Linda lets Willy know that she has confidence in him, she also is informing him that he is not doing well enough. Both behaviors reveal the importance she places on Willy's achieving.

Earlier in their marriage evidently Ben, Willy's brother, offered him a job in Alaska in place of his salesman's job. Linda was not in favor of this idea.

Willy: No, wait! Linda, he's got a proposition for me in Alaska.  
 Linda: But you've got--(To Ben.) He's got a beautiful job here.  
 Willy: But in Alaska, kid, I could--  
 Linda: You're doing well enough, Willy!  
 Ben: (To Linda.) Enough for what, my dear?  
 Linda: (Frightened of Ben and angry with him.) Don't say those things to him! Enough to be happy right here, right now. (To Willy, while Ben laughs.) Why must everybody conquer the world? You're well liked, and the boys love you, and someday-- (To Ben.)--why old man Wagner told him just the other day that if he keeps it up he'll be a member of the firm, didn't he Willy? (p. 85)

She seems to feel more secure with Willy having a salaried position than having him run off with Ben to Alaska. Her support of Willy's achievement need does not include taking risks.

In the later years of their marriage Willy reveals to Linda his

difficulty driving. The focus seems to be on the symptoms of the problem rather than the problem itself. Linda does repeatedly tell Willy to ask Howard, his boss, for a transfer to New York. She definitely wants him to continue working although she sees a need for him to be closer home.

(To Willy.) Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear. (p. 14)

... Willy you ask Howard to let you work in New York? (p. 68)

... You going to talk to Howard today? (p. 72)

At other times Linda denies that she is worried about Willy.

Willy: (Turning to Linda, guiltily.) You're not worried about me, are you sweetheart?...

Linda: You've got too much on the ball to worry about. (p. 18)

Linda never confronts Willy with her concerns; she is always supporting and encouraging him. However, when she is interacting with her sons she discloses her concerns about Willy's suicide attempts (see section on Linda and her sons ). Yet when all four family members are gathered together and Biff wants to confront his father with the fact that they all know about the attempts, Linda aggressively wants him to stop.

Biff: All right, phony! Then let's lay it on the line.  
(He whips the rubber tube out of his pocket and puts it on the table.)

Hap: You crazy--

Linda: Biff! (She moves to grab the hose, but Biff holds it down with his hand...)

Biff: (To Willy.) No, you're going to hear the truth-- what you are and what I am!

Linda: Stop it!...Don't! (pp. 130-31)

Linda's need to support Willy is so great she does not want to deal with the reality of the suicide attempt.

After Willy successfully commits suicide Linda discloses that she apparently knew it was related to money, but maintains she does not understand.

Linda: I can't understand it. At this time especially. First time in thirty-five years we were just about free and clear. He only needed a little salary. He was even finished with the dentist.

Charley: No man only needs a little salary.

Linda: I can't understand it. Forgive me, dear. I can't cry. I don't know what it is, but I can't cry. I don't understand it. Why did you ever do that? Help me, Willy, I can't cry. It seems to me that you're just on another trip. I keep expecting you, Willy, dear, I can't cry. Why did you do it? I search and search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody home. (A sob rises in her throat.) We're free and clear. (Sobbing more fully, released.) We're free. (Biff comes slowly toward her.) We're free...We're free... (p. 139)

### Linda and Willy: Parental Expectations

The socialization of children in an attempt to instill values and goals is one of the responsibilities of parenthood. Linda and Willy in their interactions with their sons reveal that they expect them to

achieve in school and sports, to be well-liked and have good personalities, and that it is important to know what one wants to do in life. In their interaction with each other they disclose a concern that these expectations are not being met.

When Hap and Biff were young boys Willy does tell Linda how proud he was of the training he was giving them and both seemed pleased with Biff's athletic success.

Linda: The way they obey him (Biff)!

Willy: Well, that's the training, the training. I'm tellin' you. I was sellin' thousands and thousands, but I had to come home.

Linda: Oh, the whole block'll be at that game... (p. 34)

Linda also reveals her concern to Willy about Biff's problems with school, girls and stealing. She wants him to do something. Willy reveals some contradictions in the values he is attempting to instill in his sons. He values spirit and personality and sees Biff's stealing as an example of such traits.

Bernard: (Entering on the run.) Where is he? If he doesn't study!

Willy: (Moving to the forestage, with great agitation.) You'll give him the answers!

Bernard: I do, but I can't on a Regents! That's a state exam! They're liable to arrest me!

Willy: Where is he? I'll whip him, I'll whip him!

Linda: And he'd better give back that football, Willy, it's not nice!

Willy: Biff! Where is he? Why is he taking everything?

Linda: He's too rough with the girls, Willy. All the mothers are afraid of him!

Willy: I'll whip him!...

Bernard: (Backing quietly away and out.) Mr. Birnbaum says he's stuck up.

Willy: Get outa here!  
 Bernard: If he doesn't buckle down, he'll flunk math! (He goes off.)  
 Linda: He's right, Willy, you've gotta--  
 Willy: (Exploding at her.) There's nothing the matter with him! You want him to be a worm like Bernard? He's got spirit, personality... (pp. 39-40)

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Charley: Listen, if they steal any more from that building the watchman'll put the cops on them!  
 Linda: (To Willy.) Don't let Biff... (Ben laughs lustily.)  
 Willy: You shoulda seen the lumber they brought home last week. At least a dozen six-by-tens worth all kinds of money.  
 Charley: Listen, if that watchman--  
 Willy: I gave them hell, understand. But I got a couple of fearless characters there.  
 Charley: Willy, the jails are full of fearless characters.  
 Ben: (Clapping Willy on the back, with a laugh at Charley.) And the stock exchange, friend!...  
 Bernard: (Rushing in.) The watchman's chasing Biff!  
 Willy: (Angrily.) Shut up! He's not stealing anything!  
 Linda: (Alarmed, hurrying off left.) Where is he? Biff, dear! (She exits.)  
 Willy: (Moving toward the left, away from Ben.) There's nothing wrong. What's the matter with you?  
 Ben: Nervy boy. Good!  
 Willy: (Laughing.) Oh, nerves of iron, that Biff! (pp. 50-51)

In his reminiscences with Linda, Willy reveals what great hopes he still has for Biff even though years have passed and Biff is very unsettled. He does not want to believe that Biff is lazy. Both of them have been disappointed in Biff's achievements, but their hope persists.

Willy: ... Did Biff say anything after I went this morning?  
 Linda: You shouldn't have criticized him, Willy, especially after he just got off the train. You mustn't lose your temper with him.  
 Willy: When the hell did I lose my temper? I simply asked if he was making any money. Is that a criticism?  
 Linda: But, dear, how could he make any money?

Willy: (Worried and angered.) There's such an under-current in him. He became a moody man. Did he apologize when I left this morning?

Linda: He was crestfallen, Willy. You know how he admires you. I think if he finds himself, then you'll both be happier and not fight anymore.

Willy: How can he find himself on a farm? Is that a life? A farmhand? In the beginning, when he was young, I thought, well, a young man, it's good for him to tramp around, take a lot of different jobs. But it's more than ten years now and he has yet to make thirty-five dollars a week!

Linda: He's finding himself, Willy.

Willy: Not finding yourself at the age of thirty-four is a disgrace!

Linda: Shh!

Willy: The trouble is he's lazy, goddammit!

Linda: Willy, please!

Willy: Biff is a lazy bum!... Why did he come home? I would like to know what brought him home.

Linda: I don't know. I think he's still lost, Willy. I think he's very lost.

Willy: Biff Loman is lost. In the greatest country in the world a young man with such--personal attractiveness, gets lost. And such a hard worker. There's one thing about Biff--he's not lazy.

Linda: Never.

Willy: (With pity and resolve.) I'll see him in the morning. I'll have a nice talk with him. I'll get him a job selling. He could be big in no time. My God! Remember how they used to follow him around in high school? When he smiled at one of them their faces lit up. When he walked down the street... (He loses himself in reminiscences.) (pp. 15-16)

After Biff and Happy tell their parents of the plans to see Oliver about a loan to set up a family business, Willy's hopes are raised. Linda is excited and pleased. They still want their sons to achieve, to do something big.

Willy: Glad to hear it, boy...  
 Linda: I'll make a big breakfast--



Willy: Will you let me finish?...

Linda: I think everything-- (p. 67)

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Willy: ...Boys left nice and early, heh?

Linda: They were out of here by eight o'clock.

Willy: Good work!

Linda: It was so thrilling to see them leaving together. I can't get over the shaving lotion in this house!

Willy: (Smiling.) Mmm--

Linda: Biff was very changed this morning. His whole attitude seemed to be hopeful. He couldn't wait to get downtown to see Oliver.

Willy: He's heading for a change. There's no question, there simply are certain men that take longer to get solidified. How did he dress?

Linda: His blue suit. He's so handsome in that suit. He could be a-- anything in that suit!

Willy: There's no question, no question at all. Gee, on the way home tonight I'd like to buy some seeds... (pp. 71-72)

### Willy and Biff

Willy had great expectations for his son Biff to achieve. He wanted him to go to college, excel in athletics, and make something of his life. As a young boy Biff fulfilled his father's expectations by becoming an athletic star. He was to receive an athletic scholarship but flunking a math course made him ineligible. After that he seemed to move from job to job and was very unsettled. In his father's presence he has difficulty admitting defeat; his need to achieve is still there. Willy reveals his inability to accept his son's failures; he still has hope.

In reminiscences Willy reveals the emphasis he placed on Biff's

education as a young boy. He says to Biff.

Too young entirely, Biff. You want to watch your schooling first. Then when you're all set, there'll be plenty of girls for a boy like you. (p. 28)

When Bernard confronts Willy with Biff's not studying his math, Willy reprimands him "You better study with him, Biff. Go ahead now"

(p. 32). Willy is also proud of Biff's performance in athletics. Biff indicates a desire to please his father.

Willy: You nervous, Biff, about the game?  
 Biff: Not if you're gonna be there.  
 Willy: What do they say about you in school, now that they made you captain?  
 Happy: There's a crowd of girls behind him everytime the classes change.  
 Biff: (Taking Willy's hand.) This Saturday, Pop, this Saturday--just for you, I'm going to break through for a touchdown.  
 Happy: You're supposed to pass.  
 Biff: I'm takin' one play for Pop. You watch me, Pop, and when I take off my helmet, that means I'm breakin' out. Then you watch me crash through that line!  
 Willy: (Kisses Biff.) Oh, wait'll I tell this in Boston! (p. 32)

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Willy: (Rushes in with the pennants. Handing them out.) Everybody wave when Biff comes out on the field. (Happy and Bernard run off.) You set now, boy?  
 Biff: Ready to go, Pop. Every muscle is ready.  
 Willy: (At the edge of the apron.) You realize what this means?  
 Biff: That's right, Pop.  
 Willy: (Feeling Biff's muscles.) You're comin' home this afternoon captain of the All-Scholastic Championship Team of the City of New York.  
 Biff: I got it, Pop. And remember, pal, when I take off my helmet that touchdown is for you. (p. 88)

Willy also placed value on being well-liked. Having a good personality would help one be successful.

Willy: Don't be a pest, Bernard! (To his boys.) What an anemic!...

Biff: He's liked, but he's not well liked.

Happy: That's right, Pop.

Willy: That's just what I mean. Bernard can get the best marks in school, y'understand, but when he gets out in the business world, y'understand, you are going to be five times ahead of him. That's why I thank Almighty God you're both built like Adonises. Because the man who makes an appearance in the business world, the man who creates interest is the man who gets ahead. Be liked and you will never want... (p. 33)

Uncle Ben was presented to Biff and Hap as a role model for them to follow. Willy perceived him as a model of success. He seems to believe you can do it if you just try.

Willy: No! Boys! Boys! (Young Biff and Happy appear.) Listen to this. This is your Uncle Ben, a great man! Tell my boys, Ben!

Ben: Why, boys, when I was seventeen I walked into the jungle and when I was twenty-one I walked out. (He laughs.) And by God I was rich.

Willy: (To his boys.) You see what I've been talking about? The greatest things can happen!

Ben: (Glancing at his watch.) I have an appointment in Ketchikan Tuesday week.

Willy: No, Ben! Please tell about Dad. I want my boys to hear. I want them to know the kind of stock they spring from... (p. 48)

When Willy discovered that Biff had stolen a ball when he was young, he seems pleased with Biff's initiative.

Willy: (Examining the ball.) Where'd you get a new ball.

Biff: The coach told me to practice my passing.

Willy: That so? And he gave you the ball, heh?

Biff: Well, I borrowed it from the locker room. (He laughs confidentially.)  
 Willy: (Laughing with him at the theft.) I want you to return that.  
 Biff: (Angrily.) Well, I'm bringing it back.  
 Willy: ... Coach'll probably congratulate you on your initiative.  
 Biff: Oh, he keeps congratulating my initiative all the time, Pop.  
 Willy: That's because he likes you. If somebody else took that ball, there'd be an uproar... (pp. 29-30)

Biff did excel in sports but flunked his math. After this discovery he went to Boston to see Willy hoping he could rescue him. He finds Willy in a hotel room with another woman. His feelings toward his father changed from one of respect and admiration to scorn and disappointment.

Willy: (After a pause.) Well, better get going. I want to get to school first thing in the morning. Get my suits out of the closet. I'll get my valise. (Biff doesn't move.) What's the matter? (Biff remains motionless, tears falling.) She's a buyer. Buys for J. H. Simmons. She lives down the hall-- They're painting. You don't imagine--(He breaks off. After a pause.) Now listen, pal, she's just a buyer. She sees merchandise in her room and they have to keep it looking just so...(Pause. Assuming command.) All right, get my suits. (Biff doesn't move.) Now stop crying and do as I say. I gave you an order. Biff, I gave you an order! Is that what you do when I give you an order? How dare you cry! (Putting his arm around Biff.) Now look, Biff, when you grow up you'll understand about these things. You mustn't --you mustn't overemphasize a thing like this. I'll see Birnbaum first thing in the morning.

Biff: Never mind.

Willy: (Getting down beside Biff.) Never mind! He's going to give you those points. I'll see to it.

Biff: He wouldn't listen to you.

Willy: He certainly will listen to me. You need those points for the University of Virginia.

Biff: I'm not going there.

Willy: Heh! If I can't get him to change that mark you'll make it up in summer school. You've got all summer to--

Biff: (His weeping breaking from him.) Dad...

Willy: (Infected by it.) Oh, my boy...

Biff: Dad...

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

Biff: You--you gave her Mama's stockings! (His tears break through and he rises to go.)

Willy: (Grabbing for Biff.) I gave you an order!

Biff: Don't touch me, you--liar!

Willy: Apologize for that!

Biff: You fake! You phony little fake! You fake! (Overcome he turns quickly and weeping fully goes out with his suitcase. Willy is left on the floor on his knees.) (pp. 120-21)

Now Biff is thirty-four and very unsettled. Willy voices his disapproval of what Biff has become. Being a carpenter or a cowboy is not Willy's idea of success.

Willy: Even your grandfather was better than a carpenter. (Pause. They watch him.) You never grew up. Bernard does not whistle in the elevator, I assure you.

Biff: (As though to laugh Willy out of it.) Yeah, but you do, Pop.

Willy: I never in my life whistled in an elevator! And who in the business world thinks I'm crazy?

Biff: I didn't mean it like that, Pop. Now don't make a whole thing out of it, will ya?

Willy: Go back to the West! Be a carpenter, a cowboy, enjoy yourself!

Linda: Willy, he was just saying--

Willy: I heard what he said!... They laugh at me, heh! Go to Filenes, go to the Hub, go to Slattery's, Boston. Call out the name Willy Loman and see what happens! Big shot!

Biff: All right, Pop.

Willy: Big!  
Biff: All right!  
Willy: Why do you always insult me? (pp. 61-62)

Willy is threatened by Biff's criticism of him.

Although Biff seems to have rejected his father, he still reveals a need to achieve. He and Happy decide that he should go see Oliver, an old employer of Biff's, to see if he will lend them money to establish a family business. Willy's hopes are raised; he believes they can make it big yet.

Biff: I'm leaving early tomorrow.  
Happy: He's going to see Bill Oliver, Pop.  
Willy: (Interestedly.) Oliver? For what?  
Biff: (With reserve, but trying, trying.) He always said he'd stake me. I'd like to go into business, so maybe I can take him up on it...  
Willy: That's an idea!... That is a one-million-dollar idea! (To Biff.) But don't wear sport jacket and slacks when you see Oliver.  
Biff: No, I'll--  
Willy: A business suit and talk as little as possible and don't crack any jokes.  
Biff: He did like me. Always like me. (pp. 62-64)

Willy feels Biff is too modest and wants him to capitalize on his personality.

Willy: I see great things for you kids, I think your troubles are over. But remember, start big and you'll end big. Ask for fifteen. How much you gonna ask for?  
Biff: Gee, I don't know--  
Willy: And don't say Gee. Gee is a boy's word. A man walking in for fifteen thousand dollars does not say Gee!  
Biff: Ten, I think, would be top though.  
Willy: Don't be so modest. You always started too low. Walk in with a big laugh. Don't look worried. Start off with a couple of your good stories to lighten

things up. It's not what you say, it's how you say it--because personality wins the day. (p. 65)

Biff reluctantly succumbs to his father's advice.

Willy: ... (To Linda.) Greatest thing in the world for him was to bum around. (Biff and Happy enter the bedroom. Slight pause.) (Willy stops short, looking at Biff.) Glad to hear it, boy. ... Yeah. Knock him dead, boy. What'd you want to tell me?

Biff: Just take it easy, Pop. Good night. (He turns to go.)

Willy: (Unable to resist.) And if anything falls off the desk while you're talking to him--like a package of something--don't pick it up. They have office boys for that... Tell him you were in business in the West. Not farm work.

Biff: All right, Dad...

Willy: And don't undersell yourself. No less than fifteen thousand dollars.

Biff: (Unable to bear him.) Okay. Good night, Mom. (He starts moving.)

Willy: Because you got a greatness in you, Biff, remember that. You got all kinds of greatness... (He lies back, exhausted. Biff walks out.) (p. 67)

After the visit to Oliver, Biff reveals the facts surrounding his past, but Willy refuses to listen.

Willy: Well, what happened, boy? (Nodding affirmatively, with a smile.) Everything go all right?

Biff: (Takes a breath, then reaches out and grasps Willy's hand.) Pal... (He is smiling bravely and Willy is smiling, too.) I had an experience today...

Willy: That so? What happened?

Biff: (High, slightly alcoholic, above the earth.) I'm going to tell you everything from first to last. It's been a strange day. (Silence. He looks around, composes himself as best he can, but his breath keeps breaking the rhythm of his voice.) I had to wait quite a while for him, and--

Willy: Oliver? (p. 106)

Evidently Biff was never a salesman for Oliver.

Biff: Yeah, Oliver. All day, as a matter of cold fact. And a lot of--instances--facts, Pop, facts about my life came back to me. Who was it, Pop? Who ever said I was a salesman with Oliver?

Willy: Well, you were.

Biff: No, Dad, I was a shipping clerk.

Willy: But you were practically--

Biff: (With determination.) Dad, I don't know who said it first, but I was never a salesman for Bill Oliver.

Willy: What're you talking about?

Biff: Let's hold on to the facts tonight, Pop. We're not going to get anywhere bullin' around. I was a shipping clerk.

Willy: (Angrily.) All right, now listen to me--

Biff: Why don't you let me finish?

Willy: I'm not interested in stories about the past or any crap of that kind because the woods are burning, boys, you understand? There's a big blaze going all around. I was fired today.

Biff: (Shocked.) How could you be? (pp. 106-7)

Willy briefly admits his inadequacies to his sons.

I was fired, and I'm looking for a little good news to tell your mother, because the woman has waited and the woman has suffered. The gist of it is that I haven't got a story left in my head, Biff. So don't give me a lecture about facts and aspects. I am not interested. Now what've you got to say to me? (p. 107)

Willy says he wants Biff to make it for Linda not for him. His refusal to hear the truth from Biff is his indication that the truth may be too painful to bear. As the conversation continues, it is obvious Biff is upset about the firing of Willy. Achievement is important to him. He cannot admit now his own weaknesses to Willy so he starts to lie.

Willy: Did you see Oliver?

Biff: Jesus, Dad!

Willy: You mean you didn't go up there?

Happy: Sure he went up there.



Biff: I did. I--saw him. How could they fire you?  
 Willy: (On the edge of his chair.) What kind of welcome did he give you?  
 Biff: He won't even let you work on commission?  
 Willy: I'm out! (Driving) So tell me, he gave you a warm welcome?  
 Happy: Sure, Pop, sure! (p. 107)

Apparently Biff is having difficulty telling his father the truth for fear of disappointing him.

Biff: (Driven) Well, it was kind of--  
 Willy: I was wondering if he'd remember you. (To Happy.) Imagine, man doesn't see him for ten, twelve years and gives him that kind of welcome?  
 Happy: Damn right!  
 Biff: (Trying to return to the offensive.) Pop, look--  
 Willy: You know why he remembered you, don't you? Because you impressed him in those days.  
 Biff: Let's talk quietly and get this down to the facts, huh?  
 Willy: (As though Biff had been interrupting.) Well, what happened? It's great news, Biff. Did he take you into his office or did you talk in the waiting-room?  
 Biff: Well, he came in, see, and--  
 Willy: (With a big smile.) What he'd say? Betcha he threw his arm around you.  
 Biff: Well, he kinda--  
 Willy: He's a fine man. (To Happy.) Very hard man to see, y'know.  
 Happy: (Agreeing.) Oh, I know.  
 Willy: (To Biff.) Is that where you had the drinks?  
 Biff: Yeah, he gave me a couple of--no, no!  
 Happy: (Cutting in.) He told him my Florida idea. (p. 108)

Willy refuses to listen. Evidently he is aware of the truth but does not want to hear it.

Willy: Don't interrupt. (To Biff.) How'd he react to the Florida idea?  
 Biff: Dad, will you give me a minute to explain?  
 Willy: I've been waiting for you to explain since I sat down here! What happened? He took you into his office and what?

Biff: Well--I talked. And--and he listened, see.  
 Willy: Famous for the way he listens, y'know. What was his answer?  
 Biff: His answer was--(He breaks off, suddenly angry.) Dad, you're not letting me tell you what I want to tell you!  
 Willy: (Accusingly, angered.) You didn't see him, did you?  
 Biff: I did see him!  
 Willy: What'd you insult him or something? You insulted him, didn't you?  
 Biff: Listen, will you let me out of it, will you just let me out of it!  
 Happy: What the hell!  
 Willy: Tell me what happened.  
 Biff: (To Happy.) I can't talk to him!...  
 Happy: Tell him what happened!  
 Biff: (To Happy.) Shut up and leave me alone! (pp. 108-9)

Willy brings up flunking math as the ultimate cause of Biff's failures.

Willy: No, no! You had to go and flunk math!...(Wildly.) Math, math, math!  
 Biff: Take it easy, Pop!  
 Willy: (Furiously.) If you hadn't flunked, you'd've been set by now!  
 Biff: Now, look, I'm gonna tell you what happened, and you're going to listen to me...I waited six hours--  
 Willy: What the hell are you saying?  
 Biff: I kept sending in my name but he wouldn't see me. So finally he...(At the table, now audible, holding up a gold fountain pen.) So I'm washed up with Oliver, you understand? Are you listening to me?  
 Willy: (At a loss.) Yeah, sure. If you hadn't flunked--  
 Biff: Flunked what? What're you talking about?  
 Willy: Don't blame everything on me! I didn't flunk math--you did! What pen?... (Seeing the pen for the first time.) You took Oliver's pen?  
 Biff: (Weakening.) Dad, I just explained it to you.  
 Willy: You stole Bill Oliver's fountain pen?  
 Biff: I didn't exactly steal it! That's just what I've been explaining to you!  
 Happy: He had it in his hand and just then Oliver walked in, so he got nervous and stuck it in his pocket!  
 Willy: My God, Biff! (pp. 110-11)

Biff reveals his fear of disappointing his father and how critical the issue of not fulfilling expectations really is in their relationship with each other. He begins to lie again.

Biff: (Horrificed, gets down on one knee before Willy.)  
Dad, I'll make good, I'll make good. (Willy tries to get to his feet. Biff holds him down.) Sit down now.

Willy: No, you're no good, you're no good for anything.

Biff: I am, Dad, and I'll find something else, you understand? Now don't worry about anything. (He holds up Willy's face.) Talk to me, Dad...

Happy: He'll strike something, Pop.

Willy: No, no...

Biff: (Desperately, standing over Willy.) Pop, listen! Listen to me! I'm telling you something good. Oliver talked to his partner about the Florida idea. You listening? He-he talked to his partner, and he came to me...I'm going to be all right, you hear? Dad, listen to me, he said it was just a question of the amount!

Willy: Then you...got it?... (Trying to stand.) Then you got it haven't you? You got it! You got it!

Biff: (Agonized, holding Willy down.) No, no. Look, Pop. I'm supposed to have lunch with them tomorrow. I'm just telling you this so you'll know that I can still make an impression, Pop. And I'll make good somewhere, but I can't go tomorrow, see?

Willy: Why not? You simply--

Biff: But the pen, Pop!

Willy: You give it to him and tell him it was an oversight!...

Biff: I can't say that--

Willy: You were doing a crossword puzzle and accidentally used his pen! (pp. 111-12)

Biff reveals his past dishonesty and present tendency to take what is not his.

Biff: Listen, kid, I took those balls years ago, now I walk in with his fountain pen? That clinches it, don't you see? I can't face him like that? I'll try elsewhere...

Willy: Don't you want to be anything?  
 Biff: How can I go back?  
 Willy: You don't want to be anything, is that what's behind it?  
 Biff: (Now angry at Willy for not crediting his sympathy.) Don't take it that way! You think it was easy walking into that office after what I'd done to him? A team of horses couldn't have dragged me back to Bill Oliver!  
 Willy: Then why'd you go?  
 Biff: Why did I go? Why did I go! Look at you! Look at what's become of you! (pp. 112-13)

Willy still wants him to go back and feels Biff is spiting him.

Willy: Are you spiting me?  
 Biff: Don't take it that way! Goddammit!  
 Willy: (Strikes Biff and falters away from the table.) You rotten little louse! Are you spiting me?  
 Biff: I'm no good, can't you see what I am? (p. 113)

Biff confronts Willy later at home.

Biff: (Taking the hose from Willy.) I'm saying good-bye to you, Pop. (Willy looks at him, silent, unable to move.) I'm not coming back any more.  
 Willy: You're not going to see Oliver tomorrow?  
 Biff: I've got no appointment, Dad.  
 Willy: He put his arm around you, and you've got no appointment?  
 Biff: Pop, get this now, will you? Every time I've left it's been a fight that sent me out of here. Today I realized something about myself and I tried to explain it to you and I--I think I'm just not smart enough to make any sense out of it for you. To hell with whose fault it is or any thing like that. (He takes Willy's arm.) Let's just wrap it up, heh? Come on in, we'll tell Mom. (He gently tries to pull Willy to left.)  
 Willy: (Frozen, immobile, with guilt in his voice.) No, I don't want to see her.  
 Biff: Come on! (He pulls again, and Willy tries to pull away.)  
 Willy: (Highly nervous.) No, no, I don't want to see her.

Biff: (Tries to look into Willy's face, as if to find the answer there.) Why don't you want to see her?

Willy: Don't bother me, will you?

Biff: What do you mean, you don't want to see her? You don't want them calling you yellow, do you? This isn't your fault; it's me, I'm a bum. Now come inside! (Willy strains to get away.) Did you hear what I said to you? (Willy pulls away and quickly goes by himself into the house. Biff follows.) (pp. 127-28)

Willy cannot believe what is happening. He cannot accept responsibility. He rejects Biff because he cannot accept the fact that Biff is a failure in his eyes.

Biff: (At the door, to Linda.) All right, we had it out. I'm going and I'm not writing any more.

Linda: (Going to Willy in the kitchen.) I think that's the best way, dear. 'Cause there's no use drawing it out, you'll just never get along. (Willy doesn't respond.)

Biff: People ask where I am and what I'm doing, you don't know, and you don't care. That way it'll be off your mind and you can start brightening up again. All right? That clears it, doesn't it? (Willy is silent, and Biff goes to him.) You gonna wish me luck, scout? (He extends his hand.) What do you say?

Willy: (... Seething with hurt.) There's no necessity to mention the pen at all, y'know.

Biff: I've got no appointment, Dad.

Willy: (Erupting fiercely.) He put his arm around...?

Biff: Dad, you're never going to see what I am, so what's the use of arguing? If I strike oil, I'll send you a check. Meantime forget I'm alive.

Willy: (To Linda.) Spite, see?

Biff: Shake hands, Dad.

Willy: Not my hand.

Biff: I was hoping not to go this way.

Willy: Well, this is the way you're going. Good-bye. (Biff looks at him a moment, then turns sharply and goes to the stairs.) (Stops him with.) May you rot in hell if you leave this house!

Biff: Exactly what is it that you want from me?  
 Willy: I want you to know, on the train, in the mountains, in the valleys, wherever you go, that you cut down your life for spite!  
 Biff: No, no.  
 Willy: Spite, spite, is the word of your undoing! And when you're down and out, remember what did it. When you're rotting somewhere beside the railroad tracks, remember, and don't you dare blame it on me!  
 Biff: I'm not blaming it on you!  
 Willy: I won't take the rap for this, you hear?  
 Biff: That's just what I'm telling you!  
 Willy: (Sinking into a chair at the table, with full accusation.) You're trying to put a knife in me--don't think I don't know what you're doing! (pp. 128-130)

Biff confronts Willy with the hose he found in the cellar and calls his bluff.

Biff: All right, phony! Then lets lay it on the line. (He whips the rubber tube out of his pocket and puts it on the table.)...  
 Willy: (Not looking at it.) What is that?  
 Biff: You know goddam well what this is.  
 Willy: (Caged, wanting to escape.) I never saw that.  
 Biff: You saw it. The mice didn't bring it into the cellar! What is this supposed to do, make a hero out of you? This supposed to make me sorry for you?  
 Willy: Never heard of it.  
 Biff: There'll be no pity for you, you hear it? No pity!  
 Willy: (To Linda.) You hear the spite! (p. 130)

Biff realizes they all have built themselves up to be bigger and better than they really are, their need to achieve was so great. It has interferred with a solid sense of self and precipitated feelings of failure.

Biff: No, you're going to hear the truth--what you are and what I am!... (To Happy.) The man don't know who we are! The man is gonna know! (To Willy.) We never told the truth for ten minutes in this house!

Happy: We always told the truth!

Biff: (Turning on him.) You big blow, are you the assistant buyer? You're one of the two assistants to the assistant, aren't you... You're practically full of it! We all are! And I'm through with it. (To Willy.) Now hear this, Willy, this is me.

Willy: I know you!

Biff: You know why I had no address for three months? I stole a suit in Kansas City and I was in jail...

Willy: I suppose that's my fault!

Biff: I stole myself out of every good job since high school!...It's goddam time you heard that! I had to be boss big shot in two weeks, and I'm through with it!

Willy: Then hang yourself. For spite, hang yourself.

Biff: No! Nobody's hanging himself, Willy! I ran down eleven flights with a pen in my hand today. And suddenly I stopped, you hear me? And in the middle of that office building, do you hear this? I stopped in the middle of that building and I saw--the sky. I saw the things that I love in this world. The work and the food and time to sit and smoke. And I looked at the pen and said to myself, what the hell am I grabbing this for? Why am I trying to become what I don't want to be? What am I doing in an office, making a contemptuous begging fool of myself, when all I want is out there, waiting for me the minute I say I know who I am! Why can't I say that, Willy? (He tries to make Willy face him, but Willy pulls away and moves to the left.)

Willy: (With hatred, threateningly.) The door of your life is wide open!

Biff: Pop! I'm a dime a dozen, and so are you!

Willy: (Turning on him now in an uncontrolled outburst.) I am not a dime a dozen! I am Willy Loman, and you are Biff Loman! (pp. 131-32)

Biff breaks down under such intense pressure.

Biff: (He starts for Willy, but is blocked by Happy. In his fury, Biff seems on the verge of attacking his father.) I am not a leader of men, Willy and neither are you. You were never anything but a hard-working drummer who landed in the ash can like all the rest of them! I'm a one dollar an hour,

Willy! I tried seven states and couldn't raise it. A buck an hour! Do you gather my meaning? I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home... (At the peak of his fury.) Pop, I'm nothing! I'm nothing, Pop! Can't you understand that? There's no spite in it any more. I'm just what I am, that's all. (Biff's fury has spent itself, and he breaks down, sobbing, holding on to Willy, who dumbly fumbles for Biff's face.)

Willy: What're you doing? What're you doing?...  
(Astonished.)

Biff: (Crying, broken.) Will you let me go, for Christ's sake? Will you take that phony dream and burn it before something happens? (Struggling to contain himself, he pulls away and moves to the stairs.) I'll go in the morning...

Willy: (After a long pause, astonished, elevated.) Isn't that--isn't that remarkable? Biff--he likes me... Oh, Biff! (Staring wildly.) He cried! Cried to me! (He is choking with his love and now cries out his promise.) That boy--that boy is going to be magnificent. (pp. 130-33)

Biff realizes he is a failure in Willy's eyes and admits his inadequacies.

Willy has not given up the dream he still has that one day Biff will be "magnificent."

### Willy and Happy

Although Willy had expectations that both of his sons would achieve and make some contribution to the civilized world, there is very little communication directed specifically toward Happy. Willy seemed to ignore him as a child focusing instead most of his attention on Biff. Whatever attention is given Hap is centered on his physicalness. When the boys were young, Willy purchased them a punching bag.



Happy: (Offstage.) It's a punching bag!  
 Willy: It's got Gene Tunney's signature on it!  
 (Happy runs onstage with a punching bag.)...  
 Happy: (Lies down on his back and pedals his feet.) I'm  
 losing, weight, you notice, Pop?  
 Willy: Jumping rope is good, too. (p. 29)

Happy seems to desire attention from Willy. When Willy tells his sons about the importance of appearance and being liked (see section on Willy and Biff), Happy says "(On his back, pedaling again.) I'm losing weight, you notice, Pop?" (p. 33). Later when Willy is commending Biff on his physical ability, Happy again asks Willy to notice him: "(As he and Biff run off.) I lost weight, Pop, you notice?" (p. 50).

Happy seemed to admire and respect his dad when he was young. The feeling was reciprocated by Willy.

Willy: You and Hap and I, and I'll show you all the towns. America is full of beautiful towns and fine, up-standing people. And they know me, boys, they know me up and down New England. The finest people. And when I bring you fellas up, there'll be open sesame for all of us, 'cause one thing, boys: I have friends. I can park my car in any street in New England and the cops protect it like their own. This summer, heh?  
 Biff and Happy: (Together.) Yeah! You bet!  
 Willy: We'll take our bathing suits.  
 Happy: We'll carry your bags, Pop!  
 Willy: Oh, won't that be something! Me comin' into Boston stores with you boys carrin' my bags. What a sensation! (p. 31)

Although Happy is now working in the business world, Willy is disappointed in him. He sees him as lazy. Happy reveals his need to achieve, to make it big; he's interested in how Ben did it.

Willy: You guys! There was a man started with the clothes on his back and ended up with diamond mines.

Happy: Boy, someday I'd like to know how he did it.

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

Happy: Pop, I told you I'm gonna retire you for life.

Willy: You'll retire me for life on seventy goddam dollars a week? And your women and your car and your apartment, and you'll retire me for life! Christ's sake, I couldn't get past Yonkers today! Where are you guys, where are you? The woods are burning! I can't drive a car! (p. 41)

Happy is the mediator between Willy and Biff. He's the one who comes up with the idea of the family business which Willy thinks is great: "That's an idea... That is a one-million dollar idea!" (p. 63).

Willy and Hap have the same dream, of making it big. Every time Biff tries to be more realistic or confront his father with the truth, Happy interferes. He, like Willy, denies reality. He wants to protect his father. When Willy is telling Biff to go back West, be a carpenter, enjoy himself, Happy says to Willy: "(Trying to quiet Willy.) Hey, Pop, come on now..." (p. 61). When Biff and Willy are arguing, Happy interferes: "(Trying to stop them.) Wait a..." (p. 63). He encourages Biff to make amends, and tells Willy: "He wanted to say good night to you, sport." (p. 67).

When Biff is trying to tell Willy what really happened when he went to see Oliver, Happy wants to soften the truth and stop Biff from

telling him. He does not want his father to be hurt.

Willy: You mean you didn't go up there?  
 Happy: Sure he went up there...  
 Willy: I'm out! (Driving.) So tell me, he gave you a  
 warm welcome?  
 Happy: Sure, Pop, sure! (p. 107)

Willy starts turning to Happy for support.

Willy: I was wondering if he'd remember you. (To Happy.)  
 Imagine, man doesn't see him for ten, twelve years  
 and gives him that kind of welcome!  
 Happy: Damn right!...  
 Willy: He's (Oliver) a fine man. (To Happy.) Very hard  
 man to see, y'know.  
 Happy: (Agreeing.) Oh, I know. (pp. 107-8)

Happy continues to make things more palatable for Willy when Biff reveals he stole Oliver's pen: "He had it in his hand and just then Oliver walked in, so he got nervous and stuck it in his pocket!" (p. 111). Hap continues to attempt to stop Biff and mediate their argument about Oliver: "Biff, for...(Separating them.) Hey, you're in a restaurant! Now cut it out, both of you!" (p. 113).

Later when Biff asks Willy to confront the dream they have been living in, Happy is right there reassuring his dad that things are changing; he will do better.

(His arm around Linda.) I'm getting married,  
 Pop, don't forget it. I'm changing everything.  
 I'm gonna run the department before the year is  
 up. You'll see, Mom. (He kisses her.) (pp. 133-34)

Hap seems to completely ignore what Biff has been revealing to them about their inability to face the truth about their lives. His need to

achieve, his support of the achievement theme, is as potent as it ever was.

Linda, Biff and Happy

Linda desperately wants both her sons, Happy and Biff, to achieve because she is so supportive of Willy's need. She is disappointed in both of them, feels they have turned their backs on Willy and are ungrateful for all he has done for them. She seems to believe that they can save Willy's life if only they would show him the respect and attention she believes is due. She does not understand what happened to Biff and Willy's relationship over time and pleads with Biff to do something to make it better. All of Linda's interaction with her sons focuses on these themes, an indication of her interest in continuing the family achievement theme.

Linda does not understand what happened between Biff and Willy.

Biff: What the hell is the matter with him?

Linda: It'll pass by morning.

Biff: Shouldn't we do anything?

Linda: Oh, my dear, you should do a lot of things, but there's nothing to do, so go to sleep. (Happy comes down the stair and sits on the steps.)

Happy: I never heard him so loud, Mom.

Linda: Well, come around more often; you'll hear him. (She sits down at the table and mends the lining of Willy's jacket.)

Biff: Why didn't you ever write me about this, Mom?

Linda: How would I write to you? For over three months you had no address.

Biff: I was on the move. But you know I thought of you all the time. You know that, don't you pal?

Linda: I know, dear, I know. But he likes to have a letter. Just to know there's a possibility for better things.

Biff: He's not like this all the time, is he?

Linda: It's when you come home he's always the worst.

Biff: When I come home?

Linda: When you write you're coming, he's all smiles, and talks about the future, and-he's just wonderful. And then the closer you seem to come, the more shaky he gets, and then, by the time you get here, he's arguing, and he seems angry at you. I think it's just that maybe he can't bring himself to --to open up to you. Why are you so hateful to each other? Why is that?

Biff: (Evasively.) I'm not hateful, Mom.

Linda: But you no sooner come in the door than you're fighting!

Biff: I don't know why. I mean to change. I'm tryin' Mom you understand? (p. 54)

Linda is critical of Biff. She wants him to pay his father some respect.

Linda: Are you home to stay now?

Biff: I don't know. I want to look around, see what's doin'.

Linda: Biff, you can't look around all your life, can you?

Biff: I just can't take hold, Mom. I can't take hold of some kind of life.

Linda: Biff, a man is not a bird, to come and go with the springtime... You're such a boy! You think you can go away for a year and... You've got to get it into your head now that one day you'll knock on this door and there'll be strange people here--

Biff: What are you talking about? You're not even sixty, Mom.

Linda: But what about your father?

Biff: (Lamely.) Well, I meant him, too.

Happy: He admires Pop.

Linda: Biff, dear, if you don't have any feeling for him, then you can't have any feeling for me.

Biff: Sure I can, Mom.

Linda: No. You can't just come to see me, because I love him. (With a threat, but only a threat, of tears.) He's the dearest man in the world to me, and I won't have anyone making him feel unwanted and low and blue. You've got to make up your mind now darling, there's no leeway any more. Either he's your father and you pay him that respect, or else you're not to come here. I know he's not easy to get along with--nobody knows that better than me--but... (p. 55)

Biff admits his inadequacies to Linda. It is obvious he cares about her. Linda admits her willingness to sever ties with Biff if he cannot respect his father. Her support of Willy knows no limits.

She continues to plead with Biff to pay attention to Willy.

Biff: People are worse off than Willy Loman. Believe me, I've seen them!

Linda: Than make Charley your father, Biff. You can't do that, can you? I don't say he's a great man... But he's a human being, and terrible things are happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person. You called him crazy--

Biff: I didn't mean-- (p. 56)

Linda then turns to Hap with her criticism and requests that he do better for his father's sake.

Linda: No, a lot of people think he's lost his--balance. But you don't have to be very smart to know what his trouble is. The man is exhausted.

Happy: Sure!

Linda: A small man can be just as exhausted as a great man. He works for a company thirty-six years this March, opens up unheard of territories to their trademark, and now in his old age, they take his salary away.

Happy: (Indignantly.) I didn't know that, Mom.

Linda: You never asked, my dear! Now that you get your spending money someplace else, you don't trouble

your mind with him.

Happy: But I gave you money last--

Linda: Christmas time, fifty dollars! To fix the hot water it cost ninety-seven fifty! For five weeks he's been on straight commission, like a beginner, an unknown!

Biff: Those ungrateful bastards!

Linda: Are they any worse than his sons?... You see what I'm sitting here and waiting for? And you tell me he has no character? The man who never worked a day but for your benefit? When does he get the medal for that? Is this his reward--to turn around at the age of sixty-three and find his sons, who he loved better than his life, one a philandering bum--

Happy: Mom!

Linda: That's all you are, my baby!... (pp. 56-57)

She then turns to Biff again questioning what happened between him and Willy. Biff halfheartedly succumbs to her pressure.

Linda: And you! What happened to the love you had for him? You were such pals! How you used to talk to him on the phone every night! How lonely he was till he could come home to you!

Biff: All right, Mom, I'll live here in my room, and I'll get a job. I'll keep away from him, that's all.

Linda: No, Biff. You can't stay here and fight all the time.

Biff: He threw me out of this house, remember that.

Linda: Why did he do that? I never knew why.

Biff: Because I know he's a fake and he doesn't like anybody around who knows!

Linda: Why a fake? In what way? What do you mean?

Biff: Just don't lay it all at my feet. It's between me and him--that's all I have to say. I'll chip in from now on. He'll settle for half my pay check. He'll be all right. I'm going to bed. (He starts for the stairs.) (pp. 57-58)

After Linda tells them about Willy's suicide attempts, she lays all the responsibility on Biff. She believes he can save Willy's life. That's how important her sons' achievement is to her.

Linda: I'm ashamed to. How can I mention it to him? Every day I go down and take away that little rubber pipe. But, when he comes home, I put it back where it was. How can I insult him that way? I don't know what to do. I live from day to day, boys. I tell you, I know every thought in his mind. It sounds old-fashioned and silly, but I tell you he put his whole life into you and you've turned your backs on him. (She is bent over in the chair, weeping, her face in her hands.) Biff, I swear to God! Biff, his life is in your hands!

Happy: (To Biff.) How do you like that damned fool?

Biff: (Kissing her.) All right, pal, all right. It's all settled now. I've been remiss. I know that, Mom, But now I'll stay, and I swear to you, I'll apply myself. (Kneeling in front of her, in a fever of self-reproach.) It's just--you see, Mom, I don't fit in business. Not that I won't try. I'll try, I'll make good. (p. 60)

Biff is full of self-reproach and commits himself to trying again. His need is not so much to achieve for himself but for Willy and his mother. He feels compelled to support the achievement theme.

When Biff reveals his plan to go and see Oliver, Linda is very supportive.

Biff: (With reserve, but trying, trying.) He always said he'd stake me, I'd like to go into business, so maybe I can take him up on it.

Linda: Isn't that wonderful? (p. 62)

When Happy comes up with the plan to have a family business, Linda responds positively: "Marvelous!... (p. 63) ... Maybe things are beginning to--(p. 64) (To Biff.) He loved you!" (p. 64).

Linda wants desperately to repair the relationship between Willy and Biff.



(To Biff.) (Her voice subdued.) What'd you have to start that for? (Biff turns away.) You see how sweet he was as soon as you talked hopefully? (She goes over to Biff.) Come and say good night to him. Don't let him go to bed that way...Please dear. Just say good night. It takes so little to make him happy. Come. (p. 65)

Linda truly believes that there is hope things will be better, if only the plan works. On the phone she reiterates again the importance of doing this for Willy.

Hello? Oh, Biff! I'm so glad you called, I just... Yes, sure I just told him. Yes, he'll be there for dinner at six o'clock, I didn't forget. Listen I was just dying to tell you. You know that little rubber pipe I told you about? That he connected to the gas heater? I finally decided to go down the cellar this morning and take it away and destroy it. But it's gone! Imagine? He took it away himself, it, isn't there! (She listens.) When? Oh, then you took it. Oh--nothing, it's just that I'd hoped he'd taken it away himself. Oh, I'm not worried, darling, because this morning he left in such high spirits, it was like the good old days! I'm not afraid any more. Did Mr. Oliver see you?... Well, you wait there then. And make a nice impression on him, darling. Just don't perspire too much before you see him. And have a nice time with Dad. He may have big news, too!... That's right, a New York job. And be sweet to him tonight, dear. Be loving to him. Because he's only a little boat looking for a harbor. (She is trembling with sorrow and joy.) Oh, that's wonderful, Biff, you'll save his life. Thanks, darling. Just put your arm around him when he comes into the restaurant. Give him a smile. That's the boy... Good-bye, dear...

(pp. 75-76)

When the boys come home that night, Linda is furious with them because she found out they left Willy in the restaurant. She wants them

to achieve for Willy so much, that she rejects them for their behavior, and tells them to leave.

Happy: Hey, what're you doing up? (Linda says nothing but moves toward him implacably.) Where's Pop? (He keeps backing to the right, and now Linda is in full view in the doorway to the living-room.) Is he sleeping?

Linda: Where were you?

Happy: (Trying to laugh it off.) We met two girls, Mom, very fine types. Here we brought you some flowers. (Offering them to her.) Put them in your room, Ma. (She knocks them to the floor at Biff's feet. He has now come inside and closed the door behind him. She stares at Biff, silent.) Now what'd you do that for?...

Linda: (Cutting Happy off, violently to Biff.) Don't you care whether he lives or dies?

Happy: (Going to the stairs.) Come upstairs, Biff.

Biff: (With a flare of disgust, to Happy.) Go away from me! (To Linda.) What do you mean, lives or dies? Nobody's dying around here, pal.

Linda: Get out of my sight! Get out of here!

Biff: I wanna see the boss.

Linda: You're not going near him!

Biff: Where is he? (He moves into the living-room and Linda follows.)

Linda: (Shouting after Biff.) You invite him for dinner. He looks forward to it all day--and then you desert him there. There's no stranger you'd do that to!

Happy: Why? He had a swell time with us. Listen, when I--(Linda comes back into the kitchen.)--desert him I hope I don't outlive the day!

Linda: Get out of here!... Get out of here, both of you and don't come back! I don't want you tormenting him any more. Go on now, get your things together!... You're a pair of animals! Not one, not another living soul would have had the cruelty to walk out on that man in a restaurant!

Biff: Is that what he said?

Linda: He didn't have to say anything. He was so humiliated he nearly limped when he came in. (To Biff.) You! You didn't even go in to see if he was all right!

Biff: (Still on the floor in front of Linda, the flowers in

his hand, with self-loathing.) No. Didn't. Didn't do a damned thing. How do you like that, heh? Left him babbling in a toilet.

Linda: You louse. You...

Biff: Now you hit it on the nose! He gets up, throws the flowers in the wastebasket.) The scum of the earth, and you're looking at him.

Linda: Get out of here!

Biff: I gotta talk to the boss. Where is he?

Linda: You're not going near him. Get out of this house!

Biff: (With absolute assurance, determination.) No. We're gonna have an abrupt conversation, him and me.

Linda: You're not talking to him! Will you please leave him alone. (pp. 123-25)

Linda does not want Biff to confront Willy with anything. She wants to protect him. Biff's feelings of inadequacy and self-loathing are revealed in this intense situation with Linda. His desire to confront Willy appears again.

When Biff finally does confront Willy with the hose, a clue to his past suicide attempt, Linda is right there wanting Biff to stop.

Biff: All right, phony! Then let's lay it on the line...

Linda: Biff! (She moves to grab the hose, but Biff holds it down with his hand...

Biff: (To Willy.) No, you're going to hear the truth-- what you are and what I am!

Linda: Stop it!... Don't Biff! (pp. 130-31)

After Biff tells Willy what he thinks about them all (see section on Willy and Biff) and reveals his love for Willy, Linda mellows out. She just wants her boys to be good: "You're both good boys, just act that way, that's all" (p. 134).

Biff and Happy

Happy and Biff seemed very close as children. While reminiscing they reveal their affection for each other and the future plans they must have shared.

Happy: (With deep sentiment.) Funny, Biff, y'know? Us sleeping in here again? The old beds. (He pats his bed affectionately.) All the talk that went across these two beds, huh? Our whole lives.

Biff: Yeah. Lotta dreams and plans. (p. 20)

Happy evidently looked up to Biff as the leader and was proud of him as a brother. He wanted Biff to do the right things. When Biff told Willy that he was going to make a touchdown just for his dad, Hap replies "You're supposed to pass! (p. 32). He wanted to carry Biff's helmet he was so proud of him.

Bernard: Biff, I'm carrying your helmet, ain't I?

Happy: No, I'm carrying the helmet.

Bernard: Oh, Biff, you promised me.

Happy: I'm carrying the helmet...

Bernard: Can I, Biff? 'Cause I told everybody I'm going to be in the locker room.

Happy: In Ebbets Field it's the clubhouse.

Bernard: I meant the clubhouse, Biff!

Happy: Biff!

Biff: (Grandly, after a slight pause.) Let him carry the shoulder guards.

Happy: (As he gives Bernard the should guards.) Stay close to us now. (pp. 87-88)

Hap wanted Biff to do these right to please his dad. When Biff told his dad he just borrowed the new ball from the locker room, Hap says "I told you he wouldn't like it!" (p. 29). He knew Willy would not approve

of such behavior.

In the later adult years Biff and Happy reveal in their conversations with each other, their need to achieve and their frustration, insecurities and dreams for the future.

Happy: But I think if you just got started--I mean--is there any future for you out there?

Biff: I tell ya, Hap, I don't know what the future is. I don't know--what I'm supposed to want.

Happy: What do you mean?

Biff: Well, I spent six or seven years after high school trying to work myself up. Shipping clerk, salesman, business or one kind or another. And it's a measly manner of existence. To get on that subway on the hot mornings in summer. To devote your whole life to keeping stock, or making phone calls, or selling or buying. To suffer fifty weeks of the year for the sake of a two-week vacation, when all you really desire is to be outdoors, with your shirt off. And always to have to get ahead of the next fella. And still--that's how you build a future.

Happy: Well, you really enjoy it on a farm? Are you content out there?

Biff: (With rising agitation.) Hap, I've had twenty or thirty different kinds of jobs since I left home before the war, and it always turns out the same. I just realized it lately. In Nebraska when I herded cattle, and the Dakotas, and Arizona, and now in Texas. It's why I came home now, I guess, because I realized it. This farm I work on, it's spring there now, see? And they've got about fifteen new colts. There's nothing more inspiring or--beautiful than the sight of a mare and a new colt. And it's cool there now, see? Texas is cool now, and it's spring. And whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not gettin' anywhere! What the hell am I doing, playing around with horses, twenty-eight dollars a week! I'm thirty-four years old, I oughta be makin' my future. That's when I come running home. And now, I get here, and I don't know what to do with myself. (After a pause.) I've always made a point of not

wasting my life, and everytime I come back here I know that all I've done is waste my life.

Happy: You're a poet, you know that, Biff? You're a-- you're an idealist!

Biff: No, I'm mixed up very bad. Maybe I oughta get married. Maybe I oughta get stuck into something. Maybe that's my trouble. I'm like a boy. I'm not married, I'm not in business, I just--I'm like a boy. Are you content, Hap? You're a success, aren't you? Are you content?

Happy: Hell, no!

Biff: Why? You're making money, aren't you?

Happy: (Moving about with energy, expressiveness.) All I can do now is wait for the merchandise manager to die. And suppose I get to be merchandise manager? He's a good friend of mine, and he just built a terrific estate on Long Island. And he lived there about two months and sold it, and now he's building another one. He can't enjoy it once it's finished. And I know that's just what I would do. I don't know what the hell I'm workin' for. Sometimes I sit in my apartment--all alone. And I think of the rent I'm paying. And it's crazy. But then, it's what I always wanted. My own apartment, a car and plenty of women. And still goddammit, I'm lonely.

(pp. 22-23)

Neither is very happy about what has happened over time, but the need to achieve, to accomplish, to make money, to not waste their lives is there. They are basically unhappy and feel lonely; some of their feelings are related to not being married.

Biff comes up with an idea that the two of them should buy a ranch. Their concern, affection and support of each other's need to achieve is revealed.

Biff: (With enthusiasm.) Listen, why don't you come out West with me?

Happy: You and I, heh?

Biff: Sure, maybe we could buy a ranch. Raise cattle, use our muscles. Men built like we are should be working out in the open.

Happy: (Avidly.) The Loman Brothers, heh?

Biff: (With vast affection.) Sure, we'd be known all over the counties!

Happy: (Enthralled.) That's what I dream about, Biff. Sometimes I want to just rip my clothes off in the middle of the store and outbox that goddam merchandise manager. I mean I can outbox, outrun, and outlift anybody in that store, and I have to take orders from those common, petty sons-of-bitches til I can't stand it anymore.

Biff: I'm tellin' you kid, if you were with me I'd be happy out there.

Happy: (Enthused.) See, everybody around me is so false that I'm constantly lowering my ideals...

Biff: Baby, together we'd stand up for one another, we'd have someone to trust.

Happy: If I were around you--

Biff: Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.

Happy: Neither can I!

Biff: Then let's go! (pp. 23-24)

But Happy questions the idea, wondering whether they could make money or not; he needs to show the executives with whom he works that he can make it. Money and status are important to him whether he likes his job or not.

Happy: The only thing is--what can you make out there?

Biff: But look at your friend. Builds an estate and then hasn't the peace of mind to live in it.

Happy: Yeah, but when he walks into the store, the waves part in front of him. That's fifty-two thousand dollars a year coming through the revolving door, and I got more in my pinky finger than he's got in his head.

Biff: Yeah, but you just said--

Happy: I gotta show some of those pompous, self-important executives over there that Hap Loman can make the grade. I want to walk into the store the way he walks

in. Then I'll go with you, Biff. We'll be together yet, I swear. (p. 24)

Hap has some of the same dreams as Willy, he wants to make it big. Biff questions whether success, money and achievement are all that important if you do not have peace of mind.

Happy's need to achieve, to compete extends itself beyond work to his relationship with women where he will manipulate a situation dishonestly to meet his own need. Both reveal their need for good relationships with women.

Happy: ... But take those two we had tonight. Now weren't they gorgeous creatures?

Biff: Yeah, yeah, most gorgeous I've had in years.

Happy: I get that any time I want, Biff. Whenever I feel disgusted. The only trouble is, it gets like bowling or something. I just keep knockin' them over and it doesn't mean anything. You still run around a lot?

Biff: Naa. I'd like to find a girl--steady, somebody with substance.

Happy: That's what I long for.

Biff: Go on! You'd never come home.

Happy: I would! Somebody with character, with resistance! Like Mom, y'know? You're gonna call me a bastard when I tell you this. That girl Charlotte I was with tonight is engaged to be married in five weeks. (He tries on his new hat.)

Happy: Sure the guy's in line for the vice-presidency of the store. I don't know what gets into me, maybe I just have an overdeveloped sense of competition or something, but I went and ruined her, and furthermore I can't get rid of her. And he's the third executive I've done that to. Isn't that a crummy characteristic? And to top it all, I go to their weddings! (Indignantly, but laughing.) Like I'm not supposed to take bribes. Manufacturers offer me a hundred-dollar bill now and then to throw an order their way. You know how honest I am, but it's like this girl, see. I hate myself for it. Because I don't want the girl, and



still, I take it and--I love it!

(p. 25)

Happy's competitiveness and dishonesty are revealed in his relationships with women and on the job. Although he does not like what he does, he still does it.

When Biff comes up with another idea, that he could borrow money from Oliver to open up a business, Happy offers his support.

Happy: I guess we didn't settle anything, heh?  
Biff: I just got one idea that I think I'm going to try.  
Happy: What's that?  
Biff: Remember Bill Oliver?  
Happy: Sure, Oliver is very big now. You want to work for him again?  
Biff: No, but when I quit he said something to me. He put his arm on my shoulder and he said, Biff, if you every need anything, come to me.  
Happy: I remember that. That sounds good.  
Biff: I think I'll go see him. If I could get ten-thousand or even seven or eight thousand dollars I could buy a beautiful ranch.  
Happy: I bet he'd back you. 'Cause he thought highly of you, Biff. I mean they all do. You're well-liked, Biff. That's why I say to come back here, and we'd both have the apartment. And I'm tellin' you, Biff, any babe you want...  
Biff: No, with a ranch I could do the work I like and still be something. I just wonder though... (p. 26)

Biff wants to achieve something not on his own accord, but with the help of a former employer. He desperately wants to do work that he likes. He and Hap indicate how important they, like Willy, feel it is to be well-liked.

Happy criticizes Biff because he does not try to please people.

Happy: Sure you will (make it good). The trouble with you in business was you never tried to please people.

Biff: I know, I--  
Happy: Like when you worked for Harrison's. Bob Harrison said you were tops, and then you go and do some damn fool thing like whistling whole songs in the elevator like a comedian.  
Biff: (Against Happy.) So what? I like to whistle sometimes.  
Happy: You don't raise a guy to a responsible job who whistles in the elevator!... Like when you'd go off and swin in the middle of the day instead of taking the line around.  
Biff: (His resentment rising.) Well, don't you run off? You take off sometimes, don't you? On a nice summer day?  
Happy: Yes, but I cover myself!... If I'm going to take a fade the boss can call any number where I'm supposed to be and they'll swear to him that I just left. I'll tell you something that I hate to say, Biff, but in the business world some of them think you're crazy.  
Biff: (Angered.) Screw the business world!  
Happy: All right, screw it! Great, but cover yourself!  
Biff: I don't care what they think! They've laughed at Dad for years, and you know why? Because we don't belong in this nuthouse of a city! We should be mixing cement on some open plain, or--or carpenters. A carpenter is allowed to whistle! (pp. 60-61)

Biff is having trouble coping with the demands of the business world and resents Happy's criticism of him. Happy again reveals his dishonesty.

When Biff reveals to his father the plan to see Oliver, Happy comes up with a new idea where the two of them could open a sporting goods business that would capitalize on their physicalness. Biff is enthused.

Happy: (Grabbing Biff, shouts.) Wait a minute! I got an idea! I got a feasible idea. Come here, Biff, let's talk this over now, let's talk some sense here.

When I was down in Florida last time, I thought of a great idea to sell sporting goods. It just came back to me. You and I, Biff--we have a line, the Loman line. We train a couple of weeks, and put on a couple of exhibitions, see? ... Wait! We form two basketball teams, see? Two waterpolo teams. We play each other. It's a million dollars worth of publicity. Two brothers, see? The Loman Brothers. Displays in the Royal Palms--all the hotels. And banners over the ring and the basketball court: Loman Brothers. Baby, we could sell sporting goods!...

Biff: I'm in great shape as far as that's concerned.

Happy: And the beauty of it is, Biff, it wouldn't be like a business. We'd be out playin' ball again...

Biff: Yeah, thats...(Enthused.)

Happy: And you wouldn't get fed up with it, Biff. It'd be the family again. There'd be the old honor, the comradeship, and if you wanted to go off for a swim or something--well, you'd do it! Without some smart cooky gettin' up ahead of you!...

Biff: I'll see Oliver tomorrow, Hap, if we could work that out... (p. 64)

Biff and Hap are very supportive of each other's need to achieve. If they cannot do it alone, maybe they can do it together. They also seem to have acquired Willy's dream of owning their own business. Their dreams of future success reveal the strength of their achievement needs.

Biff and Happy's attitude and behavior toward their father discloses another dimension of the family's achievement theme. Biff feels his father mocks him. Happy is concerned about Willy and Biff's relationship.

Happy: You're not still sour on Dad, are you, Biff?

Biff: He's all right, I guess... Why does Dad mock me all the time?

Happy: He's not mocking you, he--  
 Biff: Everything I say there's a twist of mockery on his face. I can't get near him.  
 Happy: He just wants you to make good, that's all. I wanted to talk to you about Dad for a long time, Biff. Something's--happening to him. He--talks to himself.  
 Biff: I noticed that this morning. But he always mumbled.  
 Happy: But not so noticeably. It got so embarrassing I sent him to Florida. And you know something? Most of the time he's talking to you.  
 Biff: What's he say about me?  
 Happy: I can't make it out.  
 Biff: What's he say about me?  
 Happy: I think the fact that you're not settled, that you're still kind of up in the air...  
 Biff: There's one or two other things depressing him, Happy.  
 Happy: What do you mean?  
 Biff: Never mind. Just don't lay it all to me.  
 Happy: But I think if you just got started--I mean--is there any future for you out there? (pp. 21-22)

Happy wants Biff to stay, to not leave again, to do something about Willy.

Don't leave again, will you? You'll find a job here. You gotta stick around. I don't know what to about him, it's getting embarrassing... Go on to sleep. But talk to him in the morning, will you?... I wish you'd have a good talk with him. (p. 27)

Biff is being blamed by Hap and Linda for Willy's strange behavior.

He is not very sympathetic with Willy: "That selfish, stupid..."

(p. 27). He criticizes Willy while Happy is more sympathetic.

Biff: What the hell is the matter with him? (Happy stops him)...

Happy: (Surlily.) Just don't call him crazy!

Biff: He's got no character... People are worse off than Willy Loman. Believe me I've seen them! (p. 56)

When they find out that Willy has been put on commission, they can hardly believe it. Happy and Linda want Biff to cheer him up. Happy encourages Biff to try again, to go and see Oliver; he wants him to achieve.

Happy: Come on, Biff, let's buck him up...  
Biff: He's off salary. My God, working on commission!  
Happy: Well, let's face it; he's no hot-shot selling man. Except that sometimes, you have to admit, he's a sweet personality.  
Biff: ...Gee, I'm gonna go in to Oliver tomorrow and knock him for a --  
Happy: Come on up. Tell that to Dad. Let's give him a whirl. Come on.  
Biff: (Steamed up.) You know, with ten thousand bucks, boy!  
Happy: (As they go into the living-room.) That's the talk, Biff, that's the first time I've heard the old confidence out of you!... You're gonna live with me, kid, and any babe you want just say the word... (pp. 65-66)

After Biff's visit with Oliver, he wants Happy's support so he can tell his father what really happened and how he feels about himself. Happy only wants to protect his father.

Biff: (Strangely unnerved.) Cut it out, will 'ya? I want to say something to you.  
Happy: Did you see Oliver?  
Biff: I saw him all right. Now, look, I want to tell Dad a couple of things and I want you to help me.  
Happy: What? Is he going to back you?  
Biff: Are you crazy? You're out of your goddam head, you know that?  
Happy: Why? What happened?  
Biff: (Breathlessly.) I did a terrible thing today, Hap. It's been the strangest day I ever went through. I'm all numb, I swear.  
Happy: You mean he wouldn't see you?  
Biff: Well, I waited six hours for him see? All day. Kept sending in my name. Even tried to date his

secretary so she'd get me to him, but no soap.  
Happy: Because you're not showin' the old confidence, Biff.  
He remembered you, didn't he?  
Biff: (Stopping Happy with a gesture.) Finally, about  
five o'clock, he comes out. Didn't remember who  
I was or anything. I felt like such an idiot, Hap.  
Happy: Did you tell him my Florida idea?  
Biff: He walked away. I saw him for one minute. I got so  
mad I could've torn the walls down! How the hell did  
I ever get the idea I was a salesman there? I even  
believed myself that I'd been a salesman for him!  
And then he gave me one look and--I realized what  
a ridiculous lie my whole life has been! We've been  
talking in a dream for fifteen years. I was a  
shipping clerk.  
Happy: What'd you do?  
Biff: (With great tension and wonder.) Well, he left, see.  
And the secretary went out. I was all alone in the  
waiting-room. I don't know what came over me,  
Hap. The next thing I know I'm in his office--  
panelled walls--everything. I can't explain it. I--  
Hap, I took his fountain pen.  
Happy: Geez, did he catch you?  
Biff: I ran out. I ran down all eleven flights. I ran and  
ran and ran.  
Happy: That was an awful dumb--what'd you do that for?  
Biff: (Agonized.) I don't know, I just--wanted to take  
something, I don't know. You gotta help me, Hap,  
I'm gonna tell Pop.  
Happy: You crazy? What for?  
Biff: Hap, he's got to understand that I'm not the man  
somebody lends that kind of money to. He thinks  
I've been spiting him all these years and it's  
eating him up.  
Happy: That's just it. You tell him something nice.  
Biff: I can't.  
Happy: Say, you got a lunch date with Oliver tomorrow.  
Biff: So what do I do tomorrow?  
Happy: You leave the house tomorrow and come back at  
night and say Oliver is thinking it over. And he  
thinks it over for a couple of weeks, and gradually  
it fades away and nobody's the worse.  
Biff: But it'll go on forever!  
Happy: Dad is never so happy as when he's looking forward  
to something!

Happy cannot believe what Biff has done: "That was awful dumb, Biff, a pen like that is worth--" (p. 110). He wants to believe it was not under Biff's control: (To Willy.) "He had it in his hand and just then Oliver walked in, so he got nervous and stuck it in his pocket" (p. 111).

Happy had been asking Biff to do something for Willy, now Biff turns to him for support.

Biff: Why don't you do something for him?  
 Happy: Me?  
 Biff: Don't you give a damn for him, Hap?  
 Happy: What're you talking about? I'm the one who--  
 Biff: I sense it, you don't give a good goddam about him.  
 (He takes the rolled-up hose from his pocket and puts it on the table in front of Happy.) Look what I found in the cellar, for Christ's sake. How can you bear to let it go on?  
 Happy: Me? Who goes away? Who runs off and--  
 Biff: Yeah, but he doesn't mean anything to you. You could help him--I can't! Don't you understand what I'm talking about? He's going to kill himself, don't you know that?  
 Happy: Don't I know it! Me!  
 Biff: Hap, help him! Jesus--help him. Help me, help me. I can't bear to look at his face! (Ready to weep, he hurries out.)  
 Happy: (Starting after him.) Where are you going? (Happy follows Biff, leaving their father in the restaurant.)  
 (p. 115)

When Biff confronts Willy with the hose found in the cellar, Happy, like Linda, is right there wanting him to stop: "You crazy! ... You cut it out now!" (pp. 130-131). Biff realizes that they have been living in a dream, but Happy denies it all, even after Willy's suicide. He is proud of Willy and plans to show the world that Willy did not die in vain. The family's achievement theme is deeply embedded in his

personality, while Biff finds Happy and the whole dream hopeless.

Biff: (To Happy.) The man don't know who we are! The man is gonna know! (To Willy.) We never told the truth for ten minutes in this house!

Happy: We always told the truth.

Biff: (Turning on him.) You big blow, are you the assistant buyer? You're one of the two assistants to the buyer, aren't you?

Happy: Well, I'm practically--

Biff: You're practically full of it! We all are! And I'm through with it. (p. 131)

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Biff: He had the wrong dreams. All, all wrong.

Happy: (Almost ready to fight Biff.) Don't say that!

Biff: He never knew who he was...

Happy: (Infuriated.) Don't say that!

Biff: Why don't you come with me, Happy?

Happy: I'm not licked that easily. I'm staying right in this city, and I'm gonna beat this racket! (He looks at Biff, his chin set.) The Loman Brothers!

Biff: I know who I am, kid.

Happy: All right, boy. I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can have-- to come out number-one man. He fought it out here, and this is where I'm gonna win it for him.

Biff: (With a hopeless glance at Happy, bends toward his Mother.) Let's go, Mom. (pp. 138-39)

Categorization of the interaction in the Loman family reveals the dimensions of their achievement needs and how a family achievement theme was developed and maintained over time. Willy's insecure childhood is reflected in his strong need to be successful and well-liked. Linda married Willy hoping he would meet her needs and fulfill the role expected of a husband-father. When they became parents they encouraged their sons to excel, to achieve. The sons, Biff and



Hap, have not been that successful but demonstrate a strong need to achieve. They have adopted Willy's value, which is also a cultural value, and made it part of their own personality need structure, supporting the family achievement theme in the process.

## ANALYSIS

Case 2: A Death of a Salesman: the Lomans

The same three propositions used in describing the processes involved in the development of a family achievement theme in the Tyrone family will now be used in analyzing the Loman family.

Proposition 1

The development of a family achievement theme involves a transaction between individual personality needs and cultural values.

Willy Loman, like James Tyrone, has a strong achievement need. The major difference is that he does not feel he has been very successful as a salesman. He has not accomplished what he set out to do and finds that although the household items may be paid for, they are all breaking down. He wishes he had his own business like Uncle Charley. Because of his desire for financial security, he could not take the risk and follow his brother Ben when he had a chance. Willy also placed much emphasis on being well-liked, but he feels he failed in this area, too. He is so full of despair that he plans and executes his own suicide with the rationale that the insurance money his family would get will provide what he was not able to provide during his lifetime.

An examination of Willy's interaction with his family of orientation may provide some clues to his behavior as a husband-father.

Willy had fond memories of his early childhood. He tells Ben, "All I remember is a man with a big beard, and I was in Mama's lap, sitting around a fire, and some kind of high music" (p. 48). But his dad left the family when he was a baby which Willy feels has contributed to his feeling "kind of temporary about myself" (p. 51). Perhaps the rejection by his father and subsequent deprivation facilitated Willy's high aspirations and his desire for financial security at all costs. High aspiring males often experience feelings of rejection by parents (Dynes et al., 1956).

Ben tells Willy that their father was financially successful at selling flutes. Willy may have desired to be like his father, "rugged, well-liked all-around," (p. 49) hence the emphasis on being "well-liked." Perhaps at this time in his life Willy feels he will never be as successful as his father, nor could he achieve vicariously through his sons because they, like him, have not been that successful. Willy has failed on two counts and sees his alternative as suicide. With the insurance money he hopes Biff can at least set himself up in business.

Evidently Ben offered Willy an alternative to selling, but Willy chose not to take the risk. Not taking Ben up on the offer may have compounded his failure. He failed by not taking the risk with Ben choosing instead to continue selling hoping he could make it there.

He has not done very well and cannot accept his failure.

Willy's desire to be successful and his belief that being well-liked would facilitate his success is a reflection of the American achievement value and the emphasis on personality as the "key" to success especially for salesmen. "...No profession requires more individualism, initiative, self-control and self-development than salesmanship" (Palmer, 1967). Willy frequently reveals his dislike of his chosen career and the meager benefits he's reaped in spite of his efforts. Here was a man caught up in the American dream of success who cannot believe how small the reward but who cannot give it up.

### Proposition 2

Establishing and maintaining a family achievement theme involves a series of transactions between husband and wife.

Although there is no information on the relationship between Willy and Linda early in their marriage, there is evidence that they do care very deeply for each other and have over time. Willy tells Linda: "You're my foundation and my support" (p. 18) and ... (With great feeling.) "You're the best there is Linda, you're a real pal, you know that? on the road--on the road I want to grab you sometimes and kiss the life outa you" (p. 38). Linda tells Willy "Why darling, you're the handsomest man in the world--... To me you are. (Slight pause.) The

handsomest" (p. 37). She tells Biff of her love for Willy, "No, you can't just come to see me, because I love him...he's the dearest man in the world to me" (p. 55).

The love they have for each other prompts them to meet each other's needs. Willy and Linda had needs they hoped to have fulfilled in their marriage. It is evident that Willy had a strong achievement need and wanted to provide well for his family in his role as husband-father. He did not want Linda to suffer. He tells Biff of his feelings of inadequacy, "I was fired, and I'm looking for a little good news to tell your mother, because the woman has waited and the woman has suffered" (p. 107). Linda placed value on Willy's achievement, constantly reminding him of the bills and recommending he ask for a change of location but not quit working. She saw Willy as a good man which may have prompted her to continue to meet his need for reassurance and support. After discovering Willy's suicide attempts, she tells Biff and Hap what she sees in Willy: "Oh, boys, it's so hard to say a thing like this! He's just a big stupid man to you, but I tell you there's more good in him than in many other people..." (She chokes and wipes her eyes.) (p. 59).

Since both Willy and Linda placed value on achievement, they complemented each other's personalities. Linda offered Willy deference and recognition in support of his achievement need. This was a complementary pattern of needs found by Winch (1960) in his

research with married couples. Miller described Linda as a deferring personality (p. 12). Linda even tells her sons how much Willy needs their attention and respect "Either he's your father and you pay him that respect, or else you're not to come here" (p. 55) and

...But he's a human being, and a terrible thing is happening to him. So attention must be paid. He's not to be allowed to fall into his grave like an old dog. Attention, attention must be finally paid to such a person. (p. 56)

Perhaps Willy was initially attracted to Linda because she would defer to him and support his need to achieve at all costs. He perceived her as "his foundation and support." She was described as a "character with resistance" by her sons. Perhaps he needed a strong woman to complement his own feelings of inadequacy and insecurity.

Affectional experiences with parents are often linked with adult love choices (Strauss, 1946a; 1946b). Willy had positive recollections of his relationship with his mother "All I remember is a man with a big beard, and I was in Mama's lap, sitting around a fire...(p. 48). Since his mother eventually was deserted by his father, she may have developed strength of character, one of the very traits Willy was attracted to in Linda.

There is no information on Linda's family of orientation to assist in explaining why she may have chosen Willy as her husband. Her need to depend on him for financial support and status helps to explain the strength of her need for him to achieve. The traditional

roles of husband-father, wife-mother are socially defined as complementary and enhance the stability of the marriage relationship (Berman, 1966). The male is the dominant figure, the breadwinner and culturally is given more power. In Linda and Willy's relationship, Willy assumed the breadwinner role and was perceived as dominant. Linda never objected to his interrupting, criticizing or ignoring her contributions; she acquiesced.

Linda: Willy, dear, he just decided...  
 Willy: (To Biff.) If you get tired of hanging around tomorrow, paint the ceiling I put up in the living room. (p. 62)

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Linda: Maybe things are beginning to--  
 Willy: (Wildly enthused, to Linda.) Stop interrupting!...  
 Linda: (To Biff.) He loved you! (Oliver)  
 Willy: (To Linda.) Will you stop! (To Biff.) Walk in very serious...  
 Linda: Oliver always thought the highest of him--  
 Willy: Will you let me talk? (pp. 64-65)

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Biff: Don't yell at her, Pop, will ya?  
 Willy: (Angrily.) I was talking, wasn't I?  
 Linda: I'll make a big breakfast.  
 Willy: Will you let me finish.  
 Linda: I think everything--  
 Willy: (Going right through her speech.) And don't undersell... (p. 67)

The fit between their social roles facilitated Willy's need to achieve and the development of the achievement theme. If the assumption is made that they stayed together because they were satisfied, a mutually satisfactory pattern developed over time.

Although Linda and Willy remained married to each other and continued to share the achievement value, Linda was disappointed in Willy's performance in the provider role. She never told him directly of her dissatisfaction, rather she turned to her sons. She seemed unable to confront Willy with the truth because she saw her role to support him no matter what. If she were to admit to him her true feelings then she might have to question her own contribution to his failure.

Although Linda supported Willy's need to achieve, she did not seem to understand the depths of his need, that he wanted to be someone big, to accomplish something. She thought he was doing fine by just doing the best that he could.

You're doing well enough, Willy!...Enough to be happy right here, right now. Why must everybody conquer the world? You're well-liked and the boys love you, and someday--why, old man Wagner told him just the other day that if he keeps it up he'll be a member of the firm, didn't he Willy? (p. 85)

After Willy's suicide she indicates that she did not understand why he would do such a thing. After all the bills were paid.

Forgive me, dear. I can't cry. I don't know what it is but I can't cry. I don't understand it. Why did you ever do that? Help me, Willy, I can't cry. It seems to me that you're just on another trip. I keep expecting you. Willy, dear, I can't cry. Why did you do it? I search and search and I search, and I can't understand it, Willy. I made the last payment on the house today. Today, dear. And there'll be nobody home. (A sob rises in her throat.) We're free and clear... (p. 139)



The depths of his need to achieve were not hers to understand, nor did it seem that she understood her contribution to Willy's self-destruction.

Linda and Willy's relationship may be described as a neurotic one. Linda's support of Willy knew no limits. She could not confront Willy with her discovery of his suicide attempts and objected to Biff's desire to do so "Biff!" (She moves to grab the hose, but Biff holds it down with his hand.) (p. 130). Willy's desire to maintain the illusion of his success rather than admit to Linda his own inadequacies could be one explanation for his suicide. Perhaps Willy's relationship with Linda so focused on his role as provider that he could not see himself as acceptable to Linda without it. He did not want the truth revealed about his relationship with the "other woman" either. When Biff tried to get him to tell Linda about it all, he got very upset.

Biff:       (He takes Willy's arm.) Let's just wrap it up, heh?  
              Come on in, we'll tell Mom. (He gently tries to  
              pull Willy to left.)  
Willy:       (Frozen, immobile, with guilt in his voice.) No,  
              I don't want to see her.                               (p. 128)

Linda's fear and Willy's guilt seem to immobilize them from confronting the reality of Willy's failure. It would disrupt the homeostasis of their relationship.

Perhaps Willy thought it was too late to tell Linda the truth. He believed that "girls believe everything you tell them" (p. 27). He had projected an image to her all these years and just could not let down the facade. Linda did not seem to know it was all a facade. At Willy's

funeral she wonders why no one came "But where are all the people he knew? Maybe they blame him" (p. 137). Then again she may have known but just could not accept it. She would object if Willy would try to say anything about his failures. Willy may have felt compelled to live up to Linda's expectations of him rather than reveal his inadequacies. Alienation and anomie have been identified as methods of resolving role conflicts, if expectations for role performance are not being met (Spiegel, 1957). Suicide is often a result of alienation.

Willy and Linda's love for each other; their dependency on each other for achievement need satisfaction, Linda's undying support of Willy, and Willy's guilt have contributed to the maintenance of the achievement theme over time.

### Proposition 3

Continuity of the achievement theme is maintained through parent-parent, parent-child and sibling interaction.

Parents have the responsibility of instilling values and goals in their children as they socialize them for their eventual assumption of adult roles. Willy and Linda reveal in their interaction how much they want their sons to achieve. Willy's need for his son's to achieve is as important, if not more so, as his own need and Linda wants them to achieve for Willy. When parents have such needs they often become

translated into a family theme providing a sense of unity and cohesion for the family. The processes involved in developing this theme and its support by all family members is revealed in the family's behavior and interaction patterns.

### Willy and Linda: Parental Expectations

Willy wants his sons to achieve, be well-liked, do well in school, excel in athletics and make something of their lives. He evidently wants them to do better than he has done as he presents Uncle Ben as a role model for them to emulate. To Willy, Ben represents all that he has ever wanted to be, and what he wants for his sons. If his sons do well, then Willy can feel successful as a parent. This need is so great for Willy, that he plans and executes his own suicide so Biff can have the insurance money to start his own business. Willy also hopes through this act that maybe his son Biff will forgive him for being unfaithful to Linda. His behavior reveals that he perceives his sons, especially Biff, as extensions of himself. He tells himself

Oh, won't that be something! Me comin' into the  
Boston stores with you boys carryin' my bags.  
What a sensation! (p. 31)

Willy wants to share his elation over Biff's success in athletics with his cohorts. He tells Biff "Oh, wait'll I tell this in Boston!" (p. 32). When Willy tells Charley of his disappointment in Biff, Charley tells him to forget Biff and Willy says "Then what have I got to remember?"

(p. 44). His nephew Bernard says he should just walk away, but Willy replies "Walk away?...But if you can't walk away?" (p. 95). Linda reveals also how much Willy perceived his sons as extensions of himself when she tells them they should achieve for their father who has worked all of his life for them (p. 58).

Linda, although supportive of Willy's emphasis on achievement, is concerned about Biff's stealing, not studying and his roughness with the girls, but she seems powerless to influence Willy's perception of such behavior as indicative of spirit and personality. Her assumption of the passive, subservient, wifely role makes her acquiesce to Willy in selecting the values he deems important.

Willy and Linda's need for their sons to achieve still persists, in spite of Biff's failures and Hap's philandering as adult males. The family theme is so strong that both sons are being judged only on their successes and failures. Willy feels Biff's failures are a personal disgrace while Linda feels he is lost. The hope persists that things will change or all their parenting has been in vain and they would have to admit their failures as parents.

### Willy and Biff

Biff seemed to be living up to his father's expectations as a boy. He particularly excelled in sports which pleased his father, but he always seemed to have difficulty in school. He flunked a math course

as a senior in high school which he knew was critical to his receiving a football scholarship. Ever since that time Biff has been unsettled; he moves around from job to job and feels his life thus far has been a waste. He has had trouble holding down jobs, too, because he steals. He thinks he should make more money and move up faster than he does. Biff still has a need to achieve, but is aware of his own weaknesses and limitations.

Willy essentially does not understand what happened to Biff "I can't understand it," he tells Charley, "He's going back to Texas again. What the hell is that?" (p. 43). He says to Bernard, his nephew

Why didn't he ever catch on?... (Confidentially, desperately.) You were his friend, his boyhood friend. There's something I don't understand about it. His life ended after that Ebbets Field game. From the age of seventeen nothing good ever happened to him. (p. 92)

Bernard realizes that something happened when Biff went to Boston after flunking math. He asks Willy what happened.

Bernard: ... There's just one thing I've always wanted to ask you. When he was supposed to graduate, and the math teacher flunked him--

Willy: Oh, that son-of-a-bitch ruined his life.

Bernard: Yeah, but, Willy all he had to do was go to summer school and make up that subject.

Willy: That's right, that's right.

Bernard: Did you tell him not to go to summer school?

Willy: Me? I begged him to go. I ordered him to go!

Bernard: Then why wouldn't he go?

Willy: Why? Why! Bernard, that question has been trailing me like a ghost for fifteen years. He flunked the

subject and laid down and died like a hammer hit him!...

Bernard: What happened in Boston, Willy?...

Willy: (Angrily.) Nothing. What do you mean "What happened?" What's that got to do with anything... What are you trying to do, blame it on me? If a boy lays down is that my fault? (pp. 93-94)

Willy reveals that he believes Biff just quit after he flunked math. He does not want to accept any responsibility. He later tells Biff "Don't blame everything on me! I didn't flunk math--you did!" (p. 110).

Willy ultimately believes that Biff has done so little with his life out of spite. He tells Biff

I want you to know, on the train, in the mountains, in the valleys, wherever you go, that you cut down your life for spite... Spite, spite, is the word of your undoing! And when you're down and out, remember what did it. When you're rotting somewhere beside the railroad tracks, remember, and don't you dare blame it on me! (pp. 129-30)

Willy believes Biff's refusal to go back and see Oliver about setting him up in business was also out of spite (p. 113). He later reveals to Ben that Biff's spite must be because he sees Willy as nothing, so he wants Biff to have his insurance money.

Willy: ... Because he thinks I'm nothing, see, and so he spites me. He'll realize I am known, Ben, and he'll see it with his eyes once and for all. He'll see what I am Ben! He's in for a shock, that boy!

Ben: He'll call you a coward.

Willy: ... Why, why can't I give him something and not have him hate me? (pp. 126-27)

Willy feels the gift of the insurance money by his act of suicide will redeem him in Biff's eyes. It also would perhaps relieve his

unadmitted guilt.

Although Willy never reveals to his nephew Bernard what did happen in Boston, Biff's feelings of respect and admiration for his father turned to scorn and disappointment after he found Willy in his hotel room with another woman. He says to Willy "You fake! You phony little fake! You fake!" (p. 121). Here Biff had travelled to Boston to see if Willy would talk to his math teacher about his grade and finds him cheating on Linda which seemed to make him lose all faith in Willy and his values. Perhaps Biff was too dependent on his father, saw this a rejection and could not achieve without his father's support. Low achieving sons often perceive their fathers as rejecting (Rosen and d'Andrade, 1959). Biff's inability to identify with his father after this revelation of character may have contributed to his low achievement in adulthood. If the transmission of behavior and values between generations is directly related to family cohesion (Aldous and Hill, 1965), then Willy's behavior could be perceived by Biff as a break in the cohesion of the Loman family unit.

Over the years Biff has never forgiven his father. He does not respect him "...Look at you (Willy)! Look at what's become of you!" (p. 113), and resents him as well.

(Turning to Miss Forsythe resentfully.)... You've just seen a prince walk by. A fine, troubled prince. A hard-working, unappreciated prince. A pal, you understand? A good companion. Always for his boys. (p. 114)

Biff does blame Willy for his failures "And I never got anywhere because you blew me so full of hot air. I could never stand taking orders from anybody! That's whose fault it is!" (p. 131).

As Biff becomes aware of his own weaknesses and limitations, he wants to share his insights with Willy. He wants Willy to burn the phony dream he has had all these years (p. 132). He wants to reject the need instilled in him to achieve and return to the west and ride the range where he feels he will be happy. It's not enough, however, for him to reject it; he wants Willy to burn it, too, before it destroys them all. Here he reveals just how much the achievement need is a family need. Willy cannot do it, for burning the dream would mean the end of all that he stood for.

### Willy and Hap

There is no reason to suspect that Willy did not want Hap to be as successful as Biff. Much of the interaction revealing Willy's expectations for his sons took place with both sons present (see section on Willy and Biff in data chapter). Willy seemed proud of both sons when they were very young, but Biff seemed to be the athletic star and had more problems hence more attention may have been directed toward him. Happy seemed to be reaching out for his father to notice him to little avail.

The apparent neglect of Hap's need for attention did not seem to



interfere with his achievement need. He was interested in making it big, in being a success like his Uncle Ben. He actually is very similar to his father and has some of the same dreams of being successful. Although Hap has a steady job as an assistant buyer, Willy is disappointed in him for not doing better.

You'll retire me for life on seventy goddam dollars a week? And your women and your car and your apartment, and you'll retire me for life!... (p. 41)

Hap has dreams, has a strong achievement need, but is not doing that well.

Perhaps Willy's personal neglect of Happy by paying little attention to his needs has left him confused about what he can or cannot do. He sometimes exudes a false confidence in himself as he tells Willy of the plans for a Loman Brothers investment scheme (p. 63). He also reveals that he thinks he should get promoted because of who he is, not through hard work. He has bought Willy's idea that personality will get him where he wants to go. Hap desires to emulate his father and he may be doing just that with his illusions about himself and his abilities.

Hap may have accepted Willy's values and developed a strong achievement need precisely because he did identify closely with Willy and apparently, although neglected, did not feel rejected by him. Parental aspirations and affective treatment have been linked to achievement motivation (Rose and d'Andrade, 1959). As group

members identify with the leader, they often repeat his behavior patterns (Scheidlinger, 1971). Hap has developed a strong achievement need and exudes confidence, but is unable to realistically look at himself and his own inadequacies.

I'm getting married, Pop, don't forget it. I'm changing everything. I'm gonna run the department before the year is up... (pp. 133-34)

He consistently denies reality and desires to protect his father from Biff's revelation of the truth about them all (pp. 42, 107). From all evidence available he may end up another Willy Loman.

#### Linda, Biff and Hap

Linda wants her sons, Biff and Hap, to achieve, to make something of their lives for Willy. She believes that they, not she, can save Willy's life. She feels Willy is not appreciated by his employers and tells her sons they should be grateful for all he has done for them.

Is this his reward--to turn around at the age of sixty-three and find his sons, who he loved better than his life, one a philandering bum... (p. 57)

In this statement Linda reveals how much her sons are extensions of Willy, their failures are his failures. Although she never asks them directly to achieve for her, it is obvious that she would benefit, too, if they were successful. Linda's need is so great that she would resort to kicking them out of the house if they do not show Willy more respect (p. 125). If they love her, then they must love Willy (p. 55).

If they want Linda's love and acceptance, they must achieve.

Linda is very aware that something happened to Biff and Willy's relationship over time. Although she is aware that something happened to make them hate each other so, she does not want to know why, nor does she seem aware of the relationship of the hate to Biff's failures. She wants him to achieve--to just get out there and do it. She does not implicate herself or Willy in Biff's failure to achieve.

In response to all Linda's recriminations, Biff commits himself to trying again. He reveals his compulsion to support the achievement theme, not so much for himself but for his mother and father. Psychologically family members are bound by mutual interdependence for the satisfaction of their affectional needs (Ackerman, 1958). Biff seems dependent on parental approval and affection and Linda pleads with him to achieve out of respect and love for Willy. She succeeds in making him feel guilty enough to commit himself to trying again. She is not interested in Biff's explanations, motivations or needs. Her need for him to achieve is too great. Too much of herself is staked in her relationship with Willy for her to accept Willy or her sons' failures.

### Biff and Hap

Biff and Hap seemed very close as siblings. They evidently discussed many future dreams and plans (p. 20). Hap admired Biff's achievement in athletics and was proud to have him as an older brother

(pp. 29, 32). During their adult years their interaction reveals how and why they supported the family achievement theme through the years.

Biff is very discontented and unsettled about his future as an adult and reveals that although he likes herding cattle in the West he considers it a waste. He's not making much money for one thing. He says that it's when he comes back home that he's aware he's wasting his life, so home must be a reminder of what is expected of him. Hap reveals to Biff that he's not content even though he has a job, a car, apartment and plenty of money. Although they are unhappy and concerned about their lack of achievement, they want to do better, to make it big, to achieve status and respect, to get married, to make money through their own investments and not be grubbing for it. The achievement need of each is still there and their interaction reveals how much they support the family achievement theme. Hap is even aware of how dishonest he can be to get what he wants.

Both seems to feel that with the help of the other they could make it. Biff wants Hap to join him on the ranch. He says "I'm tellin' you, kid, if you were with me I'd be happy out there" (p. 23). Although Hap is reluctant about giving up his position for that kind of undertaking, he is very supportive of Biff's going to see Oliver for investment money. They both reveal an acceptance of Willy's belief that being liked will bring them success, that Oliver will lend Biff money because

he liked him so. They want to make it big because of who they are, not what they have done, another one of Willy's dreams.

When Hap comes up with the idea of setting up their own sporting goods business, Biff responds enthusiastically. Here they reveal their interest in being independent with no one to answer to and the opportunity to play sports while making money. This is probably a dream from adolescence and a response to Willy's dreams of their making it through athletics and physical prowess. Their responses to the idea of buying a ranch reveals the affection they have for each other.

Biff: (With enthusiasm.) Listen, why don't you come out West with me?... Sure, maybe we could buy a ranch.  
 Happy: (Avidly.) The Loman Brothers, heh?  
 Biff: (With vast affection.) Sure, we'd be known all over the counties. (p. 23)

Cooperation among group members is a function of this affection and identification with the leader and each other (Bion, 1961; Freud, 1955). Biff says to Hap "Baby, together we'd stand up for one another, we'd have someone to trust" (p. 24), and Hap says "It'd be the family again. There'd be the old honor and comradeship" (p. 64). Affection for each other prompts them to meet each other's need to achieve and support the family achievement theme in the process.

Biff and Hap's sustained interest in achievement, making money, being their own bosses and getting married is in response to Willy's need for them to achieve as well as their own need. They realize much of the conflict they feel over the place of achievement in their lives is

related to Willy. Happy asks Biff to do something for Willy (p. 27), to lay off him (pp. 56, 65) and he balks when Biff wants to tell Willy the truth. Biff turns around and asks Hap to do something for Willy (p. 115). As siblings, they turn to each other; they are reluctant to confront Willy, even though Biff tries. They cannot accept their failure to live up to Willy's expectations and bring his dream to fruition.

### Summary

Willy Loman had a strong need to achieve, to be successful and well-liked partly in response to his role as husband-father in the Loman family, but mostly in response to his insecure childhood and his need to achieve to feel good about himself. He needed Linda to support this need and she did as she was dependent on him and realized how important it was for him to achieve. As parents, Willy and Linda wanted their sons to be achievers, too; it was one of their life's ambitions, and is intensified as Willy confronts his own failures. The sons supported the needs of their parents by accepting the achievement value, but they have not been very successful. They cannot seem to reject the parent theme, which in essence, has become their own. Their need for acceptance, cohesion and love will not permit them to buy Willy's dream of their success. The theme in this family is so strong that Willy is unable to accept his own perceived failure and the

possible failure of his sons, so he plans and executes his own suicide.

In death, he feels, he will be loved.

## SUMMARY AND CONCLUSIONS

There is evidence in the two dramas, Long Day's Journey Into Night and Death of a Salesman, to demonstrate how an achievement theme is developed and maintained over time in a family. The analysis reveals the personality manifestations of the achievement need in all family members and how the need to achieve became translated into a family theme. Both James Tyrone and Willy Loman had strong needs to achieve because of their insecure childhoods and their acceptance of the husband-father role as provider in the family. Their wives, Mary and Linda, supported their husbands' need to achieve because they, too, valued achievement and were dependent on their husbands' financially. Mary revealed that she rejected other options because she married Tyrone. She and Linda seemed to exchange deference and support for financial security. Both couples then attempted to get their sons to accept the achievement value and wanted them to succeed. If the sons were successful, then the parents' need for them to achieve would be met. Although the sons were considered failures or disappointments by their parents, they were influenced by the theme as adults and attempted to get the parents to re-evaluate its place in the life of the family, although they themselves were confused about their own achievement needs. Interaction among family members revealed that achievement, success, failure, money,



thrift and personality were among the very significant issues in the lives of the Tyrones and Lomans. It is evident that these issues provided a sense of cohesion and unity for all of them.

Although a family theme can provide a sense of meaning for all family members, and be therefore a positive force, it can become so central to the family's existence, that other needs are neglected in the process. Tyrone, although he questioned the priority he placed on money and thrift, seemed unable to respond to Mary's need for a real home and for him to be there more often. Edmund and Jamie felt emotionally neglected. At the same time, they, too, were unable to respond to Mary's needs perhaps because their own needs were too great. Their failure to achieve could in part be attributed to the lack of positive, warm, accepting parental relationships which as adults they are still attempting to meet in the family.

In the Loman family, Willy could not admit to his family his own failures because he felt perhaps they would reject him. After all he rejected his sons because of their failures. For the most part, achievement became the measure of their worth as individuals to the exclusion of other human attributes. Willy's values were so twisted that he felt his suicide was an act of love. He could not accept his own failures or those of his sons. Although Linda tells Willy how much she loves him, she, too valued Willy's achievement so much that she could not confront him with the truth. She would even reject her sons if they

did not get out there and achieve for their father. If they respected Willy, she says, they would do it out of appreciation. To be loved in this family, the sons must achieve. Biff so desperately wanted his father's love, that he promised he would try again in a moment of intense emotion and Willy could not believe it when Biff told him he did love him. The ties of love and affection in this family were closely intertwined with being successful. Inadequacies were simply not tolerated.

The sons in both families also seemed to have difficulty in establishing close ties with women. Perhaps they had not learned how to love or were so needful they could not love or felt themselves so unworthy how could they be loved. Equating love with achievement may have contributed to the inability of the sons to develop feelings of self-worth so they could develop and maintain satisfying relationships with women. Perhaps the need for love and the dependency on the family for it contributed to the support of the achievement theme over time.

This analysis has demonstrated the use of the development and maintenance of a family achievement theme in explaining the complex interaction processes of the family group. Hess and Handel (1959) provided us with case studies illustrating the presence of themes in various families, but the processes of theme development has not been explored. This study has shown how family themes evolved from the complex interaction of social and emotional needs of family members.

This study also illustrated how dramas can provide a vehicle for illustrating concepts and propositions about family group behavior as well as contributing new insights on the nature of family interaction. For too long, novels, plays and poems have been used peripherally in marriage and family courses as anecdotal vignettes. Other concepts and propositions about family interaction can be tested using drama; for example, self-concept, family crises, family careers.

#### Implications for Future Study

A study of the processes involved in the development and maintenance of a family theme can contribute to a growing interest among family professionals in the nature of family interaction, especially the effects of a family theme on individual personality development. Too much emphasis has been placed in the past on the influence of parents on children, especially the mother, to the neglect of the influence of the child on the parent and the whole family's impact on the child. A family theme provides a useful concept for analyzing how the family as a "unity of interacting personalities" would influence its members. A future study might focus on this issue.

As family members have needs met more by persons outside the immediate family and are influenced by others in the acquisition of values, perhaps the family's influence on personality development will

decrease. One variable that might affect the impact of a family theme on an individual, or the individual's need to initiate and/or support the theme, may be the availability and use of other individuals and groups as potential sources of need fulfillment. This trend may explain why some members are more influenced by a family theme than others. It may also explain whose need becomes dominant and whether family members feel compelled to support it. Future studies of theme development and elaboration should take this into account.

Dramas need not be the only vehicle through which propositions about theme development over time are explored. Case studies of family interaction might be used to validate the authenticity of these propositions. Family theorists and therapists may be able to use these propositions in their attempts to elucidate theories on the nature of family interaction.

These propositions about theme development and elaboration might be used with other dramas that focus on different themes; for example, "Raisin in the Sun" with its emphasis on a three-generation Black family, "A Streetcar Named Desire" with its focus on family dreams in a decadent culture and the daughters' different coping styles and "Nobody Sang for My Father" on the place of an aging individual in the family. A random sample of appropriate plays from a certain time period might be selected for study. Perhaps certain themes would appear at various periods of history, if two periods were

compared, but the processes of elaboration might remain the same.

A study of other plays need not be limited to theme development and elaboration. Other theories about family interaction can be tested using drama; for example, systems theory, the family as a therapeutic unit or a "communications" model.

This study of theme development and elaboration is only a beginning attempt to illustrate how dramas can be used in testing propositions about the nature of family interaction. Hopefully, it will encourage other family scholars to pursue the study of literary works. Literature is certainly a rich, untapped resource waiting to be discovered by family professionals.

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