

Fragility and Disillusionment: Comparing *A Streetcar Named Desire* and *Death of a Salesman*

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Abstract

This article examines the themes of fragility and disillusionment in Tennessee Williams' A Streetcar Named Desire and Arthur Miller's Death of a Salesman. Through the tragic figures of Blanche DuBois and Willy Loman, both plays explore the psychological vulnerabilities and social pressures that contribute to their ultimate downfalls. The characters' clinging to illusions—whether regarding their personal worth, past lives, or societal roles—becomes a central motif, revealing the destructive effects of such delusions in an ever-changing world. By analyzing character development, symbolism, and socio-cultural critique, the article offers a comparative study that underscores the ways in which these works explore the complexities of human aspiration and failure. The comparative analysis highlights the characters' inability to reconcile their ideals with the harsh realities of their respective environments, which results in their inevitable disillusionment. The study also considers how both plays critique the socio-economic structures of their time, emphasizing the tension between individual dreams and societal expectations. Through this exploration, the article emphasizes the continued relevance of these works in modern discourse, where themes of fragility, disillusionment, and the conflict between aspiration and reality continue to resonate.

Keywords: Fragility, Disillusionment, A Streetcar Named Desire, Death of a Salesman, Blanche DuBois, Willy Loman, Character development, Psychological vulnerabilities, Illusions, Socio-cultural critique, Symbolism, Social pressures, Human aspiration, Failure, Socio-economic structures, American Dream, Reality vs. idealism, Societal expectations, Modern relevance.

INTRODUCTION

Tennessee Williams' *A Streetcar Named Desire* and Arthur Miller's *Death of a Salesman* are seminal works in American theater, offering profound explorations of human fragility and disillusionment. Both plays delve into the complexities of the human condition, presenting psychological portraits of characters who struggle with unattainable ideals. The protagonists, Blanche DuBois and Willy Loman, embody the tragic consequences of pursuing personal and societal aspirations that ultimately fail to align with reality.

In *A Streetcar Named Desire*, Williams portrays Blanche DuBois as a character whose illusions about her past, herself, and her future are shattered by the harshness of her environment. Her descent into madness highlights the fragility of a psyche that

cannot withstand the weight of societal pressures and personal loss. Her failure to adapt to a changing world, coupled with an inability to confront painful truths, leads to a collapse that is both personal and societal.

Similarly, in *Death of a Salesman*, Miller focuses on Willy Loman, a salesman whose obsessive belief in the American Dream blinds him to his own limitations. His desperate need for success and approval drives him to construct an illusory world that he refuses to abandon. His breakdown exposes the destructive effects of chasing unattainable success, where ideals of hard work and self-worth become measured against impossible standards.

The fragility of both characters is not only a personal vulnerability but is also shaped by broader social and cultural pressures. Both plays reflect the challenges of post-war American society, where rapid industrialization and shifting social norms left many grappling with alienation and failure. Blanche and Willy's attempts to maintain control over their lives reveal how easily personal identity can unravel under external forces.

The enduring relevance of these works lies in their exploration of universal themes. By crafting characters whose fragility is shaped by societal forces, Williams and Miller provide critical insights into human aspiration, identity, and the psychological toll of clinging to illusions. *A Streetcar Named Desire* and *Death of a Salesman* continue to resonate today, offering poignant critiques of the societal structures that both shape and constrain individual dreams.

1. FRAGILITY OF IDENTITY AND ILLUSION

In both *A Streetcar Named Desire* and *Death of a Salesman*, the central characters—Blanche DuBois and Willy Loman—experience the unraveling of their identities due to the strength of their illusions, which shield them from harsh realities but also contribute to their eventual downfall. The fragility of their identities is closely linked to their idealized views of the past and their struggles to reconcile these illusions with the evolving world around them. Both Blanche and Willy rely on their respective illusions to define who they are, but these illusions become a source of psychological instability and disillusionment. Their identities, tethered to these false constructs, ultimately disintegrate when confronted with the unrelenting forces of change, whether in their personal lives or the societal structures in which they exist.

1.1 Blanche DuBois: Fragility and Southern Idealism

Blanche DuBois's sense of self is rooted in a deeply held illusion about her past, particularly the loss of the Southern aristocratic world she once knew. Raised in a genteel Southern family, Blanche clings to an idealized version of herself as a woman of refinement, beauty, and social status. This nostalgia for a past that has long since disappeared is central to her fragile sense of identity. Williams uses Blanche's obsession with appearances, particularly her concern with how she is perceived by others, as a reflection of her fragile sense of self-worth. For Blanche, her external persona—the carefully crafted image of a charming, delicate Southern belle—becomes a lifeline, a way to preserve the illusion that she is still the person she once was.

Blanche's dependence on this illusion is clear in her interactions with others. She manipulates her relationships with men, presenting herself as someone worthy of admiration and desire despite the truth of her past, which she desperately tries to keep hidden. Her insistence on maintaining a façade of propriety, coupled with her need for attention and validation, illustrates how her identity is wrapped up in the perception of

others. As she confesses to Mitch, “I don’t want realism. I want magic!” (Williams, 1947/2004, p. 153), revealing her desire to escape the crushing reality of her life. Her need for illusion extends beyond romantic relationships, as it permeates all aspects of her identity, from her social interactions to the way she dresses and decorates her surroundings.

Blanche’s identity becomes even more fragile as she is forced to confront the reality of her present circumstances. Her history of failed marriages, the tragic death of her young husband, and the financial ruin of her family all serve as reminders that her past is a fantasy, not a reflection of reality. The loss of her family estate, Belle Reeve, and the eventual ruin of her personal life are symbols of the erosion of her identity. The trauma of her husband's suicide, which she feels responsible for, becomes a key element in her psychological deterioration. This past tragedy, compounded by the loneliness and rejection she faces in the present, ultimately drives Blanche to seek refuge in illusions. Her reliance on the kindness of strangers, as expressed in her statement, “I depend on the kindness of strangers” (Williams, 1947/2004, p. 178), highlights her vulnerability and the deep fragility of her sense of self. In her desperation to preserve the illusion of who she once was, Blanche begins to lose her grip on reality, resulting in her eventual mental breakdown (Ribkoff & Tyndall, 2016).

Blanche's fragility is also symbolized by her relationship with Stanley Kowalski, whose raw, unrefined masculinity and refusal to indulge her illusions strip away the layers of fantasy that she has constructed. Stanley’s ultimate revelation of her sordid past shatters the illusion that Blanche has so carefully built, leaving her exposed and vulnerable. The collision between her fantasy and the harsh reality represented by Stanley symbolizes the larger conflict between the past and present, the idealized self and the actual self. In the end, Blanche’s inability to reconcile her illusions with her shattered reality leads to her institutionalization, a tragic fate that underscores the destructive power of illusions when one’s identity is built on fragile, unattainable ideals (Thomieres, 2012; Dace, 1994).

1.2 Willy Loman: The American Dream and Identity

In *Death of a Salesman*, Willy Loman’s sense of self is similarly fragile, built upon the illusion of the American Dream and the belief that success is a function of likability and material wealth. Willy’s life is governed by the idea that personal success is synonymous with being “well-liked,” and that one’s worth is determined by their ability to achieve financial success and social approval. This belief, deeply rooted in Willy’s upbringing, shapes his identity and his sense of self-worth. However, the play gradually reveals the discrepancy between Willy’s idealized version of success and the reality of his life, a gap that exposes the fragility of his identity and the profound disillusionment that accompanies his failure to achieve his dreams.

Miller uses Willy’s obsession with being well-liked to illustrate the illusion he has constructed around his identity. Despite mounting evidence that he is neither admired nor successful in his career, Willy continues to insist that his charm and likability are the keys to his success. He frequently reflects on past moments when he believed he was on the verge of achieving his goals, even though these moments are largely illusory. For instance, Willy’s frequent flashbacks to conversations with his brother Ben, who represents the idealized version of success that Willy aspires to, reflect his yearning for the life he believes he should have achieved (Miller, 1949/2016). Willy’s insistence on his popularity is best exemplified in his assertion, “I am well-liked” (Miller,

1949/2016, p. 36), even as the reality of his personal and professional failures begins to overwhelm him.

Willy's fragility is further exposed by his inability to adapt to the changing economic landscape. As the world around him shifts, Willy clings to outdated notions of success and refuses to accept the fact that the world no longer operates according to the rules he believes in. His repeated failures, both in his career and in his relationships with his family, illustrate the destructive impact of his illusions. His sons, Biff and Happy, struggle with their own sense of identity, largely because they have inherited their father's misguided beliefs about success. Biff, in particular, is disillusioned by the realization that his father's ideals were based on false promises (Hadomi, 1995). Willy's tragic flaw is his refusal to accept this reality, which ultimately leads to his breakdown and death.

Willy's identity is so closely tied to his belief in the American Dream that when he is unable to achieve it, his sense of self crumbles. His suicide, which he hopes will provide financial security for his family through his life insurance policy, is an ultimate attempt to preserve the illusion of success, even in death. The irony of this final act is that Willy's belief in the meritocratic ideals of his society, which he clings to until the end, ultimately leads to his destruction (Miller et al., 1958).

1.3 The Destructive Power of Illusion

Both Blanche DuBois and Willy Loman are tragic figures whose fragile identities are rooted in illusions that ultimately contribute to their undoing. For Blanche, the idealization of her past and the Southern aristocratic values she clings to create a persona that cannot withstand the realities of her life. Similarly, Willy's identity, built upon the false promises of the American Dream, leaves him unable to adapt to the changing world around him. In both plays, the characters' reliance on illusions not only weakens their sense of self but also leads to their psychological and emotional collapse. The fragility of their identities underscores the destructive power of illusions in a world where personal and societal realities are often in conflict. Ultimately, both Williams and Miller craft characters whose sense of self disintegrates as they struggle to hold onto unattainable ideals, offering a powerful commentary on the dangers of clinging to illusions in the face of inevitable change (Cardullo, 2007; Ribkoff & Tyndall, 2016).

2. DISILLUSIONMENT AND THE COLLAPSE OF DREAMS

Disillusionment is a central theme in both *A Streetcar Named Desire* and *Death of a Salesman*, driving the tragic arcs of both Blanche DuBois and Willy Loman. Their confrontation with the harsh reality of their lives leads them down paths of personal and emotional collapse. For Blanche, the crumbling of her aristocratic Southern identity and the societal changes around her represent the erosion of her world. For Willy, the shattering of his faith in the American Dream results in personal alienation and familial destruction. Their disillusionment is not only personal but also social, reflecting broader cultural shifts and the failures of the systems they are invested in. In this regard, both works critique the fragile constructs of individual identity built on illusions of success, love, and societal status.

2.1 Blanche DuBois and the Loss of Belle Reeve

Blanche DuBois's disillusionment stems from the loss of both her family's wealth and the societal position she once held. The loss of Belle Reeve, her family estate, symbolizes the

decline of the Southern aristocracy and the values it represented. Belle Reeve is more than just an estate for Blanche; it serves as a reminder of the grandeur and stability of a past that has evaporated in the face of economic and social change. Blanche's desperate attachment to this romanticized past underscores how fragile her sense of self has become (Dace, 1994). Williams (1947/2004, p. 145) writes, "I don't want to be at the mercy of strangers. I'm not sure I am. I've got to get hold of myself!"—revealing Blanche's psychological fragility and her refusal to relinquish illusions that no longer hold up under scrutiny.

Blanche's failure to adapt to the evolving world around her becomes evident in her interactions with Stanley Kowalski, who represents the working-class reality dominating post-war America. Stanley forces Blanche to confront the truth of her decaying status. The revelation of her sexual history, emotional instability, and traumatic losses becomes unbearable. Stanley's assertion, "We've had this date with each other from the beginning" (Williams, 1947/2004, p. 162), marks a critical turning point in Blanche's collapse, as her illusions about herself and her past are stripped away.

Blanche's disillusionment is mirrored in her complex relationship with Mitch. She clings to the hope that Mitch will provide her with an escape from her reality and restore her dignity. However, when Mitch uncovers her past, this illusion shatters. Ribkoff and Tyndall (2016) assert that Blanche's trauma is intricately tied to her refusal to accept reality, leading her to live in continuous fantasy and denial. Her eventual breakdown and institutionalization signify the complete collapse of her constructed identity. Unable to reconcile the gap between her illusions and the harsh truths of her life, she succumbs to a tragic fate. Williams's portrayal of Blanche's disillusionment offers a critique of the dangers of clinging to past ideals in a rapidly changing world.

2.2 Willy Loman and the Collapse of the American Dream

In *Death of a Salesman*, Willy Loman's disillusionment is similarly tied to a misplaced belief in the American Dream—one he equates with financial success, social popularity, and personal achievement. Throughout the play, Willy clings to the belief that being "well-liked" is the key to success, despite mounting evidence to the contrary. Miller uses Willy's obsession with this ideal to demonstrate how the American Dream can be a toxic, unattainable aspiration for those unable to meet its impossible standards. Hadomi (1995) points out that Willy's idealized sense of self is rooted in the belief that personal charm and likability will lead to success, a notion that proves false in his own life.

Willy's belief in the American Dream isolates him from the reality of his financial instability and strained relationships with his family. His illusions are most evident in his interactions with his son, Biff, whom he has placed on a pedestal as the vehicle for his own aspirations. Willy constantly repeats that Biff is destined for greatness, even as Biff rejects his father's dreams and expresses frustration with the pressures Willy places on him. Biff's final confrontation with Willy, in which he declares, "I'm nothing, Pop" (Miller, 1949/2016, p. 133), exposes the painful truth: Willy's dreams for his son are built on a false foundation. This moment of clarity represents the culmination of Willy's disillusionment.

Willy's inability to accept Biff's rejection of the American Dream leads to his ultimate despair. Miller's portrayal of Willy's tragic flaw—his inability to accept changing social and economic conditions—culminates in his decision to commit suicide. He believes that by taking his own life, he can provide financial security for his family through his life insurance policy. Cardullo (2007) states that Willy's death represents the tragic

culmination of his unwavering belief in the redemptive power of success, which ultimately leads to his ruin.

Willy's delusions are further compounded by his constant flashbacks to better days when he believed he was successful and well-liked. These flashbacks, as Hadomi (1995) explains, reflect Willy's inner struggle to maintain his sense of identity in the face of mounting failure. His refusal to confront the reality of his own limitations exacerbates his disillusionment, ultimately culminating in his tragic end.

2.3 The Shared Theme of Disillusionment

Blanche and Willy's disillusionment illustrates the dangers of adhering to ideals that are not grounded in reality. In *A Streetcar Named Desire*, Blanche's attachment to a lost world of Southern aristocracy serves as a means of preserving her dignity but ultimately leads to her downfall. Similarly, Willy's belief in the American Dream blinds him to the changing realities of post-war society, which demand adaptation and resilience—qualities he lacks. Both plays critique societal norms that demand conformity to idealized visions of success and personal fulfillment, leaving characters like Blanche and Willy ill-equipped to navigate the realities of the modern world (Thomieres, 2012).

In both plays, disillusionment is portrayed as a gradual stripping away of the illusions that characters rely on to maintain their identities. For Blanche, this process is slow, as she clings to the hope of a romanticized past. For Willy, the collapse is more abrupt, triggered by his failed attempt to transfer his dreams to his son. Both characters' eventual breakdowns highlight the psychological toll of living in a world of illusions, where their aspirations are constantly at odds with the realities they face.

These tragic figures embody the conflict between aspiration and reality, and their stories serve as poignant critiques of the social structures that perpetuate unattainable dreams. Through Miller and Williams, these works offer timeless reflections on the consequences of clinging to illusions in the face of inevitable change and the psychological toll of confronting the collapse of dreams.

3. SYMBOLISM AND SOCIAL CRITIQUE

Symbolism plays a crucial role in both *A Streetcar Named Desire* and *Death of a Salesman*, enhancing the thematic depth of each play and offering insight into the protagonists' inner turmoil. Tennessee Williams and Arthur Miller use carefully crafted symbols to represent the fragility and disillusionment experienced by their characters, while also critiquing the broader social systems that contribute to their suffering. In *A Streetcar Named Desire*, Williams uses the streetcar and the paper lantern to symbolize Blanche's psychological decline and her futile attempts to preserve a sense of dignity in the face of harsh reality. In *Death of a Salesman*, Miller utilizes the imagery of seeds and the backyard garden to symbolize Willy Loman's futile efforts to establish a lasting legacy, while also critiquing the capitalist culture that defines his sense of self-worth. These symbols serve not only as reflections of the characters' emotional states but also as scathing critiques of the societal forces—economic, cultural, and social—that exacerbate their struggles and contribute to their tragic outcomes.

3.1 Symbolism in *A Streetcar Named Desire*

In *A Streetcar Named Desire*, one of the most potent symbols is the titular streetcar, which represents Blanche's inevitable journey toward self-destruction. The streetcar named "Desire" serves as a metaphor for Blanche's uncontrollable emotional and

psychological descent. It is not merely a literal means of transportation but a force that drives Blanche along a path she cannot escape, much like her inability to break free from her past and the illusions she constructs to cope with it. The streetcar embodies Blanche's desires—both sexual and emotional—that clash with the brutal realities of her life. Ribkoff and Tyndall (2016) claim that the streetcar's relentless motion mirrors Blanche's tragic trajectory, marked by the inescapable tension between illusion and reality.

The streetcar thus symbolizes Blanche's lack of control and the destructive power of her desires. Her repeated efforts to escape—through fantasy, love, or alcohol—only deepen her disillusionment, making her journey towards self-destruction all the more inevitable.

Another significant symbol in *A Streetcar Named Desire* is the paper lantern Blanche uses to cover the harsh light in the apartment. The lantern represents her attempts to mask the truth, softening the unforgiving nature of her reality. She uses it to create a gentler, more flattering environment for herself, especially in her relationship with Mitch, whom she hopes will rescue her from the wreckage of her past. As Williams writes, "I can't stand a naked light bulb, any more than I can a rude remark or a vulgar action" (Williams, 1947/2004, p. 93), this line encapsulates Blanche's tendency to conceal unpleasant truths, using the lantern to create an illusion of warmth and beauty.

The destruction of the lantern by Stanley Kowalski is a pivotal moment in the play. When Stanley rips it away, exposing Blanche to harsh, revealing light, it symbolizes the shattering of her carefully constructed illusions. Stanley's violent action is symbolic of the stripping away of Blanche's protective facades, forcing her to confront the brutal truths of her circumstances. This moment represents her ultimate disillusionment and the beginning of her mental collapse. The symbolism of light in the play underscores the central conflict between appearance and reality, with the lantern serving as a symbol of Blanche's desire to hide her darker truths from both the world and herself (Ribkoff & Tyndall, 2016).

3.2 Symbolism in *Death of a Salesman*

In *Death of a Salesman*, Miller employs the symbolism of seeds and the backyard garden to reflect Willy Loman's desperate yet futile attempts to create a lasting legacy. Willy's wish to plant seeds in the barren soil of his backyard reflects his desire to leave behind something meaningful, something that will outlast him. Seeds, typically symbols of growth and potential, in this case, represent Willy's failure to cultivate anything of real value in his life. As Hadomi (1995) observes, Willy's fixation on planting seeds becomes a metaphor for his failure to nurture his relationships, particularly with his sons, and his inability to achieve meaningful success. His garden, like his life, remains barren and unproductive.

Willy's obsession with planting seeds reflects his desire to provide for his family and secure a future for them. However, the garden's failure to grow symbolizes his inability to achieve these dreams. His belief that physical labor can somehow redeem him and create wealth and security proves false. The fact that he cannot even tend a simple garden suggests that his entire life, too, has been unproductive. Miller uses the imagery of seeds to critique the capitalist ethos that measures success solely by material wealth, showing how Willy's life has amounted to little more than an illusion of achievement.

The garden also becomes a site of tragic irony. Willy's final attempt to plant seeds, despite being near the end of his life, underscores his persistent illusion of hope, even in the face of inevitable failure. His belief that planting seeds will secure a future for his sons reflects the broader illusion of the American Dream. The barren backyard

serves as a metaphor for the emptiness of Willy's dreams, as he is unable to produce anything of lasting value—either in terms of his work or his relationships.

3.3 Social Critique in *A Streetcar Named Desire*

Beyond symbolism, *A Streetcar Named Desire* critiques the social forces that shape Blanche's identity and contribute to her downfall. Williams critiques the decline of Southern gentility and the oppressive gender norms that restrict Blanche's actions and opportunities. Blanche represents a dying social class that no longer holds the power it once did. Her adherence to outdated Southern values becomes a liability in the face of a harsh, industrialized world. Stanley Kowalski, representing a rising working-class culture, challenges Blanche's worldview and exposes the contradictions in her idealized image of the South (Ribkoff & Tyndall, 2016).

Additionally, Williams critiques the gender dynamics that trap Blanche in a cycle of emotional dependency. Expected to embody a delicate, feminine ideal, Blanche is psychologically vulnerable to the pressures of societal expectations. Her need for male validation and inability to assert herself in the face of Stanley's brutality reflect the limited roles available to women at the time. As a result, Blanche is both a victim of societal forces and a participant in the creation of her own illusions, which makes her tragic downfall all the more poignant.

3.4 Social Critique in *Death of a Salesman*

In *Death of a Salesman*, Miller critiques the capitalist ethos that equates human worth with economic success. Willy Loman's identity is shaped by his belief in the American Dream, which suggests that success and fulfillment are attainable through hard work and personal charm. However, Miller exposes the hollowness of this dream, illustrating the emotional and psychological toll it takes on individuals like Willy, who are unable to achieve these ideals. As Hadomi (1995) observes, Willy's disillusionment with capitalism becomes evident when he realizes that his life's work has failed to provide financial security or respect. Instead, it has left him alienated and mentally unstable.

Miller also critiques the generational pressure that the American Dream places on Willy's son, Biff. Willy's inability to accept that Biff has different aspirations—ones that do not align with his own vision of success—reflects the rigid, one-dimensional nature of the American Dream and the societal expectations that ultimately contribute to Willy's tragic demise.

Both *A Streetcar Named Desire* and *Death of a Salesman* use symbolism to deepen the exploration of themes such as fragility, disillusionment, and identity. Symbols like the streetcar, the paper lantern, seeds, and the garden not only amplify the emotional resonance of the plays but also serve as critiques of the societal forces that shape the characters' lives. Through these symbols, Williams and Miller address themes like the decline of Southern culture, the restrictive gender norms, and the capitalist ethos that impacts individual self-worth, ultimately exposing the damaging effects of societal expectations. By doing so, both playwrights offer timeless insights into the human condition and the ways societal pressures contribute to personal disillusionment.

CONCLUSION

Tennessee Williams' *A Streetcar Named Desire* and Arthur Miller's *Death of a Salesman* stand as monumental works in American theater, offering profound explorations of human fragility, disillusionment, and the psychological consequences of unattainable

ideals. Both plays craft complex characters whose struggles with identity, self-worth, and societal expectations resonate far beyond their respective eras. Through rich symbolism, detailed character development, and sharp social critique, Williams and Miller illuminate the universal themes of aspiration, failure, and the relentless pursuit of dreams in a world that often refuses to offer solace or success.

The characters of Blanche DuBois and Willy Loman serve as tragic representations of individuals whose idealized visions of themselves and their lives are shattered by the harsh realities around them. Blanche, a woman clinging to the remnants of a once-privileged Southern gentility, finds herself undone by the forces of modernity, gender expectations, and the emotional weight of her past. Her symbolic journey, represented by the streetcar named “Desire,” encapsulates her emotional and psychological decline, a journey she cannot escape. Similarly, Willy Loman, the everyman salesman, is entrapped by his belief in the American Dream—the notion that hard work and likability lead to success. His obsessive pursuit of success, coupled with his inability to accept his limitations, leads to his psychological breakdown and ultimately his tragic death. Both characters, despite their flaws and failures, are poignantly relatable, embodying the fragility of identity and the consequences of living in a world that demands conformity to unattainable ideals.

Williams’ use of symbolism in *A Streetcar Named Desire*—particularly the streetcar and the paper lantern—enhances the play’s exploration of fragility and disillusionment. The streetcar, symbolizing Blanche’s uncontrollable emotional journey, is a powerful metaphor for her inevitable collapse. The paper lantern, a fragile attempt to soften the harsh light of truth, reflects her desperate need to conceal her reality and maintain a semblance of dignity. These symbols, when contrasted with Stanley’s brutal exposure of her illusions, deepen the play’s critique of the forces that shape Blanche’s tragic downfall, particularly the gender norms and social expectations that limit her agency. Williams critiques the decline of Southern culture and the oppressive forces of patriarchy that both shape and confine Blanche’s identity.

In *Death of a Salesman*, Miller similarly employs symbolism, notably the seeds and the backyard garden, to underscore Willy Loman’s futile attempts to create a lasting legacy. The seeds, symbols of growth and potential, represent Willy’s hope to leave something behind, to prove that his life has meaning. However, his inability to cultivate anything—whether in his personal life or his career—speaks to the hollowness of the American Dream and the false promises it offers. The garden becomes a symbol of Willy’s unfulfilled desires, his failure to provide for his family in the way he had envisioned, and the inescapable emptiness of a life spent chasing material success. Miller critiques the capitalist ethos that values individuals based on their economic output, revealing the psychological toll of living in a society that measures worth solely by material success. Through Willy’s tragic death and his misguided belief that his suicide will offer redemption for his family through the life insurance payout, Miller exposes the ultimate despair caused by the myth of the American Dream.

Both Williams and Miller skillfully critique societal structures that exacerbate the struggles of their protagonists. In *A Streetcar Named Desire*, the social pressures faced by Blanche reflect the changing landscape of post-war America, where the once-revered Southern gentility is in decline and industrialization and consumerism are on the rise. Blanche’s inability to adapt to these changes is compounded by the rigid gender norms that dictate her role as a woman. She is trapped by a system that expects women to be delicate, submissive, and ornamental, which leaves her vulnerable to manipulation and abuse. In contrast, Miller critiques the capitalist ideals that dominate American

society in *Death of a Salesman*, where personal worth is determined by one's ability to achieve financial success. Willy's tragic flaw is his obsession with achieving this success, even when it is clear that his efforts are fruitless. The play exposes the emptiness of the American Dream, as Willy's pursuit of it destroys not only his own mental health but also his relationship with his family.

In both plays, the characters' failures are not solely the result of personal shortcomings but are also shaped by the broader social and economic structures in which they operate. Williams and Miller's works are thus not only explorations of individual psychology but also sharp critiques of the societal forces that shape human behavior. Both plays offer poignant commentaries on the dangers of clinging to illusions, whether they are rooted in outdated cultural norms, the false promises of wealth and success, or the societal expectations placed on individuals. These illusions, which serve as coping mechanisms for the characters, ultimately unravel, leaving them exposed and vulnerable to the harshness of reality.

The enduring relevance of *A Streetcar Named Desire* and *Death of a Salesman* lies in their universal themes of human aspiration, disillusionment, and identity. In a world where societal pressures continue to shape the lives of individuals, these works remain pertinent, offering reflections on the ongoing struggle to reconcile personal desires with the realities of a changing world. Whether it is the decline of the Southern aristocracy or the collapse of the American Dream, the plays continue to resonate with contemporary audiences, who can recognize in these characters their own struggles with identity, self-worth, and the pursuit of success.

Through their detailed characterizations, rich symbolism, and incisive social critiques, Williams and Miller provide not just tragic portraits of human frailty but also profound insights into the complexities of the human condition. Their exploration of the psychological toll of living in a world that demands conformity to unattainable ideals offers timeless reflections on the ways in which personal dreams and societal expectations can clash, leading to disillusionment and, ultimately, tragedy. The psychological and emotional depth of these works ensures that they continue to speak to audiences across generations, offering valuable lessons on the fragility of identity, the destructive power of illusion, and the need for self-acceptance in the face of an unforgiving world.

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