

Alienation Actualized in the Form of Mental Health Disorders within Miller's Willy Loman and Woolf's Septimus Warren Smith: A Comparative Modernist Reading of *Death of a Salesman* and *Mrs. Dalloway*

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Abstract

This study aimed to illustrate how the two modernist authors, namely Arthur Miller and Virginia Woolf within their two widely celebrated literary productions titled *Death of a Salesman* and *Mrs. Dalloway* respectively, exhibited modern men as dismal and disconnected by illustrating how they actualize their deep sense of alienation in the form of several mental health disorders. It followed the unstructured mode of inquiry that is the Qualitative approach of research. The style used to design this paper is exploratory and descriptive. The findings of the paper revealed how by portraying the mental health disorders of modern men, for instance, Paranoia, PTSD, Shell Shock, Bipolar Disorder, Megalomaniacal Hallucinations, metaphorical Schizophrenia etc. as the results of their alienated condition, Miller and Woolf actually criticized the very reasons behind the alienation of modern men, that happen to be the Repressive Ideologies associated with Materialism and society's negative outlook towards the aforementioned mental health issues. Lastly, this particular paper is helpful for academicians willing to gather more knowledge about the exhibition of alienation by 20th century American and European writers within their modernist literatures in the shape of notable mental health disorders.

Keywords: Alienation, Mental health disorders, Repressive Ideologies, Materialism

Introduction

The first half of the 20th century is characterized by one of the most significant artistic and literary movements called Modernism that simultaneously took place in both Europe and America. The period of Modernism comprised of modernist literatures written by authors of this time period, also known as modernist authors, who highly experimented with their literary creations and strived to portray an authentic image of the predicaments of modern men in a post-war catastrophic and traumatized society. This time period was further characterized by small but significant eras like 'The Roaring Twenties' during the 1920s, a period that experienced rapid economic and industrial growth precisely in the United States of America and saw an upswing in production and consumption along with significant changes in lifestyle. This era was followed by 'The Great Depression', a period of extreme economic despair during

the 1930s that starkly contrasts with the glitz and glamour of the 1920s. 20th century America also promoted a materialistic society in which the value of success equivalents to its monetary value. The society heavily promoted the materialistic ideology that more money a person can earn, the more successful he or she is. Failure to earn a certain amount of money that is widely considered the symbol of a successful man results into feelings of desolation and despair. The 20th century United States of America is also the witness of a perverted version of ‘The American Dream’ characterized by irrational phrases like “From rags to riches” that promoted numerous ways of easy money-making instead of encouraging people to work hard in order to become successful. This perverted version of ‘The American Dream’ – which also happens to be a byproduct of ‘American Materialism’ – by heavily promoting the utter significance of easy money-making to become successful, gave rise to further materialistic attitude. The American Materialism gave birth to money-minded people and caused their eventual commodification within the materialistic society, reducing the worth of the lives of these individuals to a mere object with some monetary value. All these resulted in deep sense of alienation and sheer lack of spirituality and morality within modern men and made them alienated, dismal, and pathetic. Furthermore, the entirety of the previous century is heavily marked and influenced by the two World Wars at almost every aspect as they had a huge impact in shaping the lives of the individuals living during the period. People went through extreme moral and existential crisis due to the alienation, anguish, atrocities, and trauma experienced by them due to the two great wars. These strong but painful emotions of alienation, forlornness, isolation, and disconnection gave rise to severe mental health disorders within people including Paranoia, Schizophrenia, Post Traumatic Stress Disorder (PTSD), Shell Shock, Bipolar Disorder, Megalomaniacal Hallucinations, Suicidal Tendencies and many more. All these elements associated with mental health disorders found their places within literary creations of the previous century as celebrated modernist writers exhibited the aforementioned issues immaculately and realistically within their literary works. Among these infamous authors, two most noteworthy literary personas are American playwright Arthur Miller and British novelist Virginia Woolf. Miller and Woolf eloquently dealt with issues like alienation and illustrated the isolated condition of modern men by actualizing this pathetic condition of theirs in the form of mental health disorders within their literary productions. An infamous play by Arthur Miller titled *Death of a Salesman* and another celebrated novel produced by Virginia Woolf called *Mrs. Dalloway* are two such literary productions where the alienated state of modern men has been intricately explored and illustrated by means of mental health issues, exhibiting how these severe mental health disorders are directly associated as well as outcomes of modern men’s deep sense of forlornness. The sufferings of modern men due to alienation – which happen to be one of the major characteristics of Modernism – become vividly visible due to the severe mental health disorders they tend to suffer from. Within Miller’s *Death of a Salesman* and Woolf’s *Mrs. Dalloway*, Arthur Miller and Virginia Woolf actualized the feeling of alienation of Willy Loman and Septimus Warren Smith – the two fundamental characters of the aforementioned literary works respectively – in the form of mental health disorders in order to vividly exhibit the crisis and pathetic state of modern men in the 20th century materialistic American society.

According to critic B. Nelson, American playwright Arthur Miller’s infamous literary creation *Death of a Salesman* is an immaculate portrayal of the dilemma of modern man, and this very opinion somehow sums up the complex situation the characters within the play are going through, especially its protagonist, Willy Loman [7]. First premiered on Broadway in February 1949, the play comprises of numerous themes, but one of the most significant ones of them all is the concept of alienation and how

with this concept severe mental health issues like Paranoia and hallucinations are tightly knitted. *Death of a Salesman* is a play which has the American Dream at its heart and associated with this very concept of the American Dream, there are portrayal of issues like American Materialism as well as self-delusion that people were afflicted with during the then era, all of which contributed to the alienation of the modern man, and this alienated state has been exhibited in the form of mental health disorders by Arthur Miller within the selected text.

Another modernist literary piece that can be considered as the literary interpretation of the modern man's crisis in a post-world war society, is Virginia Woolf's *Mrs. Dalloway*. The traits of European form of alienation can be seen within the literary works of Woolf as opposed to Miller's portrayal of the American kind. *Mrs. Dalloway* is an eloquent example of such a work, which was published in the year 1925, just a few years after the end of the catastrophic First World War and also during a time when people were heavily suffering from PTSD and other serious mental health issues due to the war. Woolf immaculately depicted these issues within one of the major characters of her novel, Septimus Warren Smith. Woolf paints a picture demonstrating how Septimus' every little fear, anxiousness, impulsiveness, euphoria, desperateness, despair, his desolated, pathetic, and dismal states are all outcomes of his deep sense of alienation. Woolf's Septimus is alienated from the society, from his family, from his friends, from his hobbies even, as a result of which he exhibits paranoid behaviors throughout the entire novel. Woolf utilized Free Indirect Discourse (FID) narrative technique to illustrate how Septimus' issues are the results of his alienated state and his disparate thought process expressed through stream of consciousness technique portrays how his alienation has been actualized in the form of his mental health disorders.

Research Objectives

The general objective of this particular paper is to attempt a comparative study of Miller's *Death of a Salesman* and Woolf's *Mrs. Dalloway* in order to portray how the two modernist authors actualized the deep sense of alienation experienced by the two major characters of the selected texts, namely Willy Loman and Septimus Warren Smith respectively in the form of numerous mental health disorders and how they simultaneously criticized the very reasons behind their alienation.

In order to achieve the aforementioned general objective by the end of the paper, there are certain objectives that must be fulfilled. These specific objectives are:

1. To depict how protagonist Willy Loman's alienation and forlornness within Miller's *Death of a Salesman* have been illustrated through Willy's mental health related issues.
2. To demonstrate how Woolf portrayed Septimus Warren Smith's alienated and isolated state within *Mrs. Dalloway* by means of numerous mental health related disorders.

Research Questions

This particular paper attempted to achieve its goals by answering the following specific research questions:

1. How Arthur Miller exhibited the alienated, dismal state of protagonist Willy Loman by means of mental health related issues within his literary work *Death of a Salesman*?

2. How Virginia Woolf actualized the alienated, disconnected state of one of the major characters of the novel, Septimus Warren Smith, in the shape of mental health disorders within her literary creation *Mrs. Dalloway*?

Literature Review

Death of a Salesman by Arthur Miller and *Mrs. Dalloway* by Virginia Woolf are considered two of the most famous as well as significant literary pieces ever written by both the authors, therefore naturally these particular literary masterpieces are extremely well-read, widely appreciated as well as critically analyzed by several accomplished critics and scholars all around the world. Since the very first-time critics and scholars have gotten their hands on these literary treasures, they have been thoroughly enjoyed and debated by its critics and readers crossing all national and linguistic boundaries.

In an excellent article, S.A. Lawrence (1964) has discussed thoroughly how Miller has subtly exhibited the Right Dream within *Death of a Salesman* [5]. In another amazing article written by S.R. Centola (1993), Miller's immaculate exhibition of family values within *Death of a Salesman* has been explored [1]. Further stretching the aforementioned subject matter, I. Jacobson (1975) proceeded to elucidate the family dreams evident within *Death of a Salesman* [3]. Furthermore, E.M. Jackson (1963) within his article has beautifully analyzed how *Death of a Salesman* is a tragic myth in the modern theatre and conducted a brilliant research based upon the play [2].

Johanna X. K. Garvey (1991) conducted an eloquent study of the voices of *Mrs. Dalloway* and the difference and continuity related to it [4]. Nathalia Wright (1944) intricately examined Virginia Woolf's technique in the construction of *Mrs. Dalloway* in order to reveal how the novel is primarily neither a narrative nor a character sketch [15]. In a beautifully written paper by ANDELYS WOOD (2003), attention has been provided towards Woolf's careful interweaving of time and place in order to fully understand *Mrs. Dalloway* and its demonstration of London in its pages [14]. Elaine Reuben (1972) wrote a commentary on *Mrs. Dalloway* regarding the facet of socialization evident within the text [13].

Theoretical Framework

One of the most significant concepts the employment of which would help to figure out the fundamental reasons behind the alienation of modern man in the 20th century American and British Society is the Marxist concept of Repressive Ideology or Undesirable Ideology. In Marxism, an ideology is a belief system, and all belief systems are products of cultural conditioning [12]. However, not all ideologies are equally productive or desirable and these very Undesirable Ideologies promote repressive political agendas [12]. Furthermore, in order to ensure the acceptance of these Repressive Ideologies among the citizenry, these ideologies are passed off as natural ways of seeing the world instead of acknowledging those as mere ideologies [12]. By posing as natural ways of seeing the world, Repressive Ideologies prevent us from understanding the material and historical conditions in which we live [12].

One such Repressive Ideology prominent within Miller's *Death of a Salesman* is Materialism, or more precisely, the American Materialism, characterized by a perverted version of the American Dream that promotes the materialistic and problematic belief system that money defines success. This materialism gives birth to cynicism, insecurities, inferiority complex, desolation, despair and most importantly, alienation. People become alienated from one another on the basis of their professional and materialistic success. The professionally successful people who are able to earn the certain amount of money that

marks them as successful, assumes the upper-class position in the materialistic society, whereas the middle-class people, like Willy Loman from *Death of a Salesman*, are demoted to a lower status due to their inability to earn that particular amount of money that defines the success of a man in the society. As a result of which the people belonging to the middle-class become alienated from the upper-class community on the basis of amount of money earned. In the same way, children become alienated from parents, friends become alienated from one another, people become alienated from their own surroundings blinded by the materialistic ideology established by the Bourgeoise class. This sense of alienation created due to the establishment of the Repressive Materialistic Ideology as a natural phenomenon is prominent within Miller's *Death of a Salesman*, which will help to explain the fundamental reasons behind the mental health issues of the protagonist of the play, Willy Loman.

The Repressive Ideology the presence of which can be found within Virginia Woolf's *Mrs. Dalloway* is the ideology related to the way in which mental health disorders were perceived within the then English society. Mental health issues and related psychological predicaments were not taken seriously by the educated English community and were not acknowledged as severe health related issues in 20th century England. More often than not these issues were perceived in a generalized manner and were treated with unsympathetic, indifferent, and careless attitudes. Furthermore, the people who were actually able to diagnose the severity of the issues, considered those as different forms of moral and mental diseases and attempted to alienate the mentally ill patients from the mainstream society by sending them off to remote places, away from everyone and everything they used to be familiar with. The reason behind this is, the people who were able to understand the severity of these mental health disorders considered these issues as symptoms of madness and thus strived to isolate the "Insane" or 'Mad" people from the English community of "Gentlemen". These repressive ideologies associated with mental health issues can be found within Woolf's *Mrs. Dalloway* as the character of Septimus Warren Smith within the novel is a victim of such ideologies that ultimately led towards his suicide.

The concept of madness found within Woolf's *Mrs. Dalloway* can be associated with Michel Foucault's notion of madness as explained within his *Madness and Civilization*. The issue of constructedness of madness is the central idea propounded by Foucault within the book. Throughout *Madness and Civilization*, Foucault mostly deals with the 'Othering' of the people labelled as "Insane" by the society and insists that madness is not a natural, unchanging thing, but rather depends on the society in which it exists. According to Foucault, various cultural, intellectual, political, and economic structures determine how madness is perceived and experienced within a given society and, in this way, society constructs its own experience of madness.

Discussion

At the very beginning of Miller's play titled *Death of a Salesman*, it has been asserted how Willy Loman is loved by his wife, Linda, who accepts every part of him and loves him unconditionally, but the very first encounter showcased between Linda and her husband suggests how Willy definitely does not reciprocate the sentiments equally as he initially refuses to answer the questions thrown at him by Linda out of sheer concern and love and instead snaps at her by saying, "I said nothing happened. Didn't you hear me?" [6]. This particular instance creates a sense of forlornness at the initial point of the play and suggests that Willy Loman is perhaps alienated from his wife even though his wife loves him dearly. To cope with this feeling of isolation, a modern man is highly dependent on the technological inventions

that also includes pills like aspirin and Linda suggests Willy to “Take an aspirin” as a solution to his anxiety which will help to soothe him instead of providing him with mental support [6]. He is a sixty-year-old man who keeps travelling every week instead of having a stable job at New York where his home is. Therefore, Willy is naturally alienated from his home due to monetary reasons in the materialistic society where he has no other options but to pursue the unstable job at hand in order to make ends meet. This alienation resulted from the unstable nature of his job almost led him to meet with an accident while driving due to anxiety. Again, Willy’s remark, “Work a lifetime to pay off a house. You finally own it, and there’s nobody to live in it” suggests that Willy’s house is not really a home, and Linda’s reply to his comment saying, “life is a casting off. It’s always that way” reveals how everyone is an outcast in their own house as well as from their own lives [6]. In the structure called “house”, Willy is alienated from his family members and the intimate relationships that matter in a person’s life, and the foundation of his house stands without any emotional bondage of love and affection. A house is acquired at the expense of a huge amount of money that is in turn earned through an intense amount of hard work, but in this age of modernization, the struggles one faces in order to own a house go in vain because the person is not able to give that house the shape of home due to lack of intimacy between family members, which gives rise to the feeling of alienation. Willy spends twenty-five years of his life to weather the mortgage of his house, but it never serves its purpose of holding the family together with love and affection. Willy says, “Some stranger’ll come along, move in, and that’s that” and that is all the purpose the house will serve in the future according to him [6]. This very fact that his hard-earned house will one day become the abode of just another stranger as his sons are not going to live here, creates a sense of alienation. Willy’s paranoid attitude is the result of this very alienation. Paranoia is a concerning mental health condition wherein people suffering believe that people around them are being unfair, lying, or actively trying to harm them when there is no proof [8]. Furthermore, Clinical Paranoia is characterized by mistrust, misunderstandings, unreasonable jealousy, irrational feelings of being threatened, anxiousness etc. [8]. Modern men of the 20th century are mostly paranoid due to the constant feeling of alienation they go through because of their strained, disconnected relationships with their family and friends. Due to suffering from paranoia, Willy always feels that everyone is acting against him even if it is not true, for instance, he misunderstands his wife over something as miniscule as cheese and exclaims, “Why am I always being contradicted?” [6]. His paranoia makes him delusional as he feels threatened by every little circumstance happening around him and it becomes evident when he asks Linda, “You’re not worried about me, are you, sweetheart?” [6]. Linda seems to understand the paranoid state of Willy as she tells him, “Just try to relax, dear. You make mountains out of molehills” [6]. Willy is paranoid to the extent that he refuses to concentrate even while driving and does not even realize whether the traffic light says green or red. In order to cope with this paranoia, Willy chooses the temporary solutions available at hand for the modern man and that includes smoking cigarettes. Willy feels so alienated that he is afraid of trusting anyone due to his persistent feeling of being threatened. Willy’s paranoia further leads him to believe that the people around him do not like him and are out there always criticizing him. He goes through the unreasonable feeling of always being targeted by others, which can be found in one of his conversations with Linda when he says, “You know, the trouble is, Linda, people don’t seem to take to me”, and adds, “I know it when I walk in. They seem to laugh at me” [6]. Willy further adds to solidify his irrational suspicion by saying, “I don’t know the reason for it, but they just pass me by. I’m not noticed”, which represents how paranoid Willy is in the age of modernization [6]. The sense of alienation culminates with the revelation that Willy cheated on his wife, Linda with his mistress in order

to cope with his forlornness whenever he was on the roads. Although Linda loves him unconditionally and leaves no stone unturned to support him, Willy chose to violate his loving wife to deal with his loneliness and this instance reveals how alienated he is from his wife and family. He even tells the woman he committed adultery with, "I'm so lonely", and the woman defines Willy as "the saddest, self-centredest soul" [6]. The extent up to which Willy as a character is paranoid becomes most evident when Linda informs his sons about the suicidal tendency of their father and how he has been trying to commit suicide by adopting several creative procedures. Linda reveals to her sons, "He's dying" and further adds, "He's been trying to kill himself" [6].

Willy Loman is also alienated from his eldest son, Biff and his own behavior is responsible to a great extent for the rift between the father and son relationship. His wife chastises him for losing his temper and criticizing their son just after he got off the train as this kind of behavior is responsible for the alienation of Willy from Biff. The fact that the argument ensued due to monetary issue as Willy asked his son if he was making any money reveals how modern men prioritize money over relationships following the prevailing repressive materialistic ideology. Instead of asking Biff how he was doing, the very first thing a father asked his son was concerning the issue of money that resulted in his further alienation from Biff. Willy Loman is the kind of person who measures success on the basis of earnings and in his eyes a person is not successful until and unless he or she earns a certain amount of money that undoubtedly defines success. This materialistic mindset is one of the most crucial reasons behind Willy's alienation from Biff. He fails to appreciate the job Biff is doing at a farm due to the repressive ideology prevailing within the materialistic society that forces a person to think that everyone is bound to be successful, and this success is earned by earning as much money as possible. This materialistic outlook makes a person paranoid and due to this paranoia Willy is even suspicious of his own son's return, which is evident when he asked Linda, "Why did he come home? I would like to know what brought him home" [6]. Instead of appreciating the current version of Biff Loman, Willy reminisces about the high schooler Biff when he used to be a popular boy and everyone used to admire him wholeheartedly. Willy's attitude towards Biff makes him believe that Willy is always mocking him, and he says so to his brother Happy Loman and further adds, "Everything I say there's a twist of mockery on his face. I can't get near him", which suggests how strained their relationship is and how they are alienated from each other [6]. Willy's feeling of alienation leading him to become paranoid makes him skeptic about almost everything as he always seems to harbor an irrational suspicion and mistrust, even when it comes to Biff's relationship with girls. He says, "Just wanna be careful with those girls, Biff, that's all. Don't make any promises. No promises of any kind", which exposes how he constantly feels threatened by everyone around him and thinks that everyone is trying to deceive and exploit him and his loved ones [6]. This anxious and fearsome attitude towards commitment explains why Willy indulged himself in an extra marital affair in Boston and this incident had a huge impact in the relationship between Willy and Biff. Biff caught Willy red-handed committing adultery and Willy's infidelity molded Biff's future and his strained relationship with him to a great extent, which eventually resulted in Willy's alienation from his eldest son. Even when he tries to convince Biff that the other woman meant nothing to him, he justifies his unfaithfulness towards Linda by saying, "I was lonely, I was terribly lonely", which reveals how modern man tends to deal with loneliness and alienation [6]. The statement further reveals his anxiousness and fearful attitude towards promises and commitments. Willy's disrespectful attitude towards Linda also plays a significant role in the rift between Willy and Biff. Whenever Linda tries to give her own input during a conversation, Willy cuts her off instantly by saying, "Will you let me talk?"

and “I was talking, wasn’t I?” [6]. Biff is unable to tolerate such condescending attitude towards his mother and so he protests by saying, “Don’t yell at her, Pop, will ya?”, further adding, “I don’t like you yelling at her all the time”, and this argument regarding Willy’s unfriendly attitude towards Linda leads to further breakage in the father-son relationship that only intensifies over the time [6]. His sense of alienation runs so deep that he seeks refuge in the memories of his past and most of these memories comprise of his son, Biff, portraying how he used to be an ideal son in the eyes of Willy when he was a high schooler. When Charley asks him to “Forget about him”, Willy replies with, “Then what have I got to remember?”, implying that these memories are all he has gotten at the end of the day [6]. He even threw Biff out of his house, which led them to drift apart from each other and caused an irreparable strain in their relationship. Due to his paranoia, Willy assumes that Biff always demeans and insults him even though Biff does not say a word in one of their encounters, but still Willy asks him, “Why do you always insult me?” [6]. He thinks that his own son is out there against him and always criticizes him even though Biff refrains from uttering a word in reality. Instead, he is the one who is always insulting Biff, underestimating his ability to achieve success in life and thinks he has no hope. Even when Biff tries to stay at home and try his hand at business, although he thoroughly dislikes the city and its lifestyle, instead of appreciating his son’s effort to satisfy him, he chooses to insult him repeatedly and refuses to listen carefully to everything Biff wants to express. This kind of attitude from the part of Willy acts as a catalyst in creating a further rift between the father and the son. Willy’s tendency to control the life of Biff as per his wishes even though Biff is an adult in his mid-thirties, causes him to become more alienated from his son. For instance, before Biff is about to meet Bill Oliver to restart his journey in the business world, his father showcases his controlling attitude by throwing at him a series of unnecessary instructions, strictly instructing him to wear, “A business suit, and talk as little as possible, and don’t crack any jokes”, further adding, “Walk in very serious. You are not applying for a boy’s job. Money is to pass. Be quiet, fine, and serious” [6]. In the scene by the end of the play where Willy, Biff and Happy have a conversation, which later on takes the shape of a big argument, Willy’s metaphorical schizophrenia becomes the most evident as he fails to differentiate between his imagination and reality. Schizophrenic people tend to interpret reality abnormally. Schizophrenia is an amalgamation of hallucinations, delusions, and extremely disordered thinking and behavior that impair daily functioning, and schizophrenic people often exhibit drastic changes in behavior [9]. They also become upset, anxious, confused, angry or suspicious of those around them, much like Paranoia but on a severe level [9]. However, Willy Loman is not clinically schizophrenic and he only exhibits schizophrenic tendencies within the text in the form of metaphor. His metaphorical schizophrenia can be regarded as a desperate attempt on his part to unify and reconnect with the people he is alienated from through conducting imaginary conversations with them by creating imaginary scenarios, that is by means of hallucinations. Hallucination for Willy is a method of unification and reconnection. The way he thinks about the incident of young Biff failing in mathematics and merges the incident of the past with the present by bringing up the topic of Biff’s failure while having a conversation about his meeting with Bill Oliver, strongly asserts that Willy Loman suffers from metaphorical schizophrenia. Due to his metaphorical schizophrenia accompanied by paranoia, he loses his temper because of the intensity of his emotions and strikes Biff as he is no more able to differentiate between what is real and what is happening inside his mind. The climax scene of the play is a conversation between Willy and Biff that comprises of a confrontation. Biff even seems on the verge of attacking his own father out of fury in this scene and this confrontation of Willy by Biff acts as the ultimate blow in Willy’s life and leads to his eventual suicide.

Overall, the repressive ideology established by the materialistic society that tries to preach a perverted definition of success intricately associated with monetary issue, is one of the fundamental reasons behind the fall-out between the father and the son, as this very ideology creates a sense of alienation and crisis within the lives of middle class people as can be seen within the character of Willy Loman, and this alienation in turn leads towards acute mental health disorders including paranoia and metaphorical schizophrenia.

Willy Loman's youngest son, Happy, seems to realize the paranoid state of his father due to alienation. While conversing with his elder brother, Biff, Happy says, "Something's- happening to him. He – talks to himself" [6]. In this age of modernization, Willy feels so alienated that he does not think he has anyone to talk to and thus has taken refuge in talking and mumbling to himself. In this process of talking to himself, most of the time he is having an imaginary conversation with his eldest son, Biff [6]. This proves how he is unable to express his feelings directly to his own son due to the deep sense of alienation and how he is unable to differentiate between the real and the imaginary. This relationship that Willy shares with Biff, alienates him from his other son, Happy. This very alienation creates forlornness not only within Willy, but within Happy as well as he tells his brother, "And still goddammit, I'm lonely" [6]. Happy also seems to understand very well that his father prefers Biff over him although Happy is the one trying his level best to fulfill Willy's wishes of having a successful son who earns a lot of money. Happy is the one who sacrifices his own wishes and happiness by embracing the repressive ideology that society aims to burden everyone with and runs after money for materialistic comforts everybody wishes to have in this society. Still, Happy is the one who is neglected by his father as his father prefers Biff over him, and he understands it very well as he asks Biff not to leave Willy this time by saying, "Don't leave again, will you? You'll find a job here. You gotta stick around. I don't know what to do about him, it's getting embarrassing" [6]. This aforementioned embarrassing situation includes Willy creating his own imaginary world where he reminisces of the past and has lengthy conversations with his young sons, which reveals how often Willy loses all sense of rationality and how he prefers living in the world of the imaginary instead of facing the anxiety-inducing reality. Willy deals with his paranoia and insecurities by boasting about himself through creating false narratives about his achievements and position. This exaggerated assertion of self-importance is one of the consequences of paranoia and this side of Willy reveals his narcissistic attitude. For instance, Willy boasts about himself to his sons by saying, "I have friends. I can park my car in any street in New England, and the cops protect it like their own", which depicts how Willy deals with his forlornness [6]. In yet another instance, he says, "I never have to wait in line to see a buyer. 'Willy Loman is here!' That's all they have to know, and I go right through", which further reveals his tendency to unnecessarily exaggerate in order to feed his own ego and keep up with his paranoia by creating a false narrative [6]. The fact that Willy reminisces about these instances of exaggerated self-importance and considers them his happy memories from the past, reveals how his alienation leads to such narcissistic attitude. He not only boasts about himself, but he boasts about his sons as well, especially Biff, which has always made Happy feel neglected from his own father. Happy twice asks his father, "I'm losing weight, you notice, Pop?", but he gets ignored by Willy as he has always been too busy dealing with himself and Biff that he failed to pay attention to his other son, thus subconsciously alienating himself from Happy [6]. When Happy expresses his goodwill for his father by saying, "Pop, I told you I'm gonna retire you for life", instead of appreciating his son's efforts for trying to give him a good life, Willy reacts rudely and refuses to believe in him [6]. By the end of the play, when Willy, Happy and Biff are having a conversation

concerning Biff's meeting with Bill Oliver, Happy tries to make up a false story to avoid hurting his father's sentiments and save Biff some face, but instead he gets cut off by Willy with his "Don't Interrupt" [6]. Happy also seems to understand that he will never be able to replace Biff in Willy's life no matter how much he does for him, and this realization finds its outlet when he tells Letta and others, "that's not my father. He's just a guy", and leaves [6]. All these instances led to Willy's alienation from Happy, the son who actually cared about his feelings and sentiments and has always tried to meet up to his expectations and fill up the void left by Biff in Willy's life.

It is not only his wife and sons that Willy is alienated from, but also from his own brother, Ben, and his parents. Willy has not heard from him for a really long time and was only informed about the news of his demise by means of a letter sent to him by Ben's wife from Africa. In the present times he seems to regret not going after his brother in his materialistic endeavors and thinks that "everything would've been totally different" only if he had "gone with him to Alaska that time" [6]. His sense of alienation leads him to become delusional as he reminisces about his brother visiting him in the past when he came back from Africa, which portrays Willy's metaphorical schizophrenic tendencies as he often loses touch with reality and creates a muddle between the present and the past. He conducts a lengthy, imaginary conversation with his brother and this particular instance further suggests how Willy often loses the sense of differentiating between the real and the imaginary. The fact that he is alienated from his brother becomes more evident when he asks him, "Can't you stay a few days? You're just what I need", suggesting how much Willy is saddened by the realization that they are going to be separated yet again [6]. He has also let go of the only thing he possessed that belonged to his brother, "a watch fob with a diamond in it" to pay "For Biff's radio correspondence course" [6]. "Willy has also been alienated from his mother at a comparatively young age as "she died a long time ago" [6]. Willy is also alienated from his father as his father left him when he was only "Three years and eleven months" old and has never seen him again [6]. The sense of alienation further intensifies when Willy says about his father, "All I remember is a man with a big beard", which implies that he cannot even remember the appearance of his own father due to their separation at a very young age [6]. Willy further adds, "Dad left when I was such a baby and I never had a chance to talk to him and I still feel – kind of temporary about myself". This aforementioned statement by Willy perfectly reflects that depth of his forlornness and asserts how he may be going through existential crisis due to all these tragic circumstances of separation. Existential crisis is a quite common instance when it comes to modern man, especially after the second World War during the early 1950s. Perhaps Willy does not feel stable due to his existential crisis, and this instability arises from alienation in this modern age as forlornness is one of the major consequences of such crisis.

This deep sense of alienation actualized in the form of paranoia reflects Willy Loman, a modern man, as dismal and disconnected. Willy's lack of success in this materialistic world, accompanied by his unrealistic expectations that are characterized by a perverted version of the American Dream, play a major role behind his paranoid condition that led to his eventual commodification with his demise. Linda immaculately sums up the characterization of the man as she tells Biff, "Willy Loman never made a lot of money. His name was never in the paper. He's not the finest character that ever lived. But he's a human being, and a terrible thing is happening to him" [6]. She further informs, "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" [6]. This exhaustion is the result of alienation that has been represented through the paranoia Willy suffers from throughout the entire text. Linda also perfectly puts into words Willy's forlornness by

telling Biff, “he’s only a little boat looking for a harbour” [6]. Willy himself highlights the lonely state of the modern man in the present world when he tells Howard Wagner, “Today, it’s all cut and dried, and there’s no chance for bringing friendship to bear – or personality” [6]. Again, when Jenny informs Bernard that Willy has arrived at his office and that he is arguing with nobody but himself, pretending that there is someone with him, suggests the metaphorical schizophrenic side of Willy. Willy is unable to clearly interpret reality and seems to suffer from a combination of extremely fragmented and disordered thinking, hallucinations, and delusions, which are the symptoms of Schizophrenia. And when he admits to Bernard, “I got nobody to talk to”, this revelation portrays how lost Willy is within the depth of his own loneliness created from alienation[6]. Furthermore, the way he reacts aggressively and defensively against Bernard’s question regarding what happened between Biff and himself in Boston, reveals the paranoid side of Willy. Due to his paranoia, he makes unwarranted assumptions, such as, thinking Bernard is trying to blame him for Biff’s failure. This very paranoia further leads him towards feelings of unwarranted jealousy, and he is jealous of Charley as he assumes that everyone respects Charley and not him. Even though Charley always tries to come up with better solutions to solve Willy’s financial problems, for instance, by offering him a job, Willy refuses to accept it due to his jealousy and assumes that Charley is trying to insult him due to his irrational assumption that people are always trying to demean and insult him every chance they get. Willy tells Charley, “I can’t work for you, that’s all, don’t ask me why” but even Charley is able to clearly figure out the reason, which happens to be jealousy [6]. These ugly feelings associated with paranoia are the results of alienation and Willy himself admits that he feels isolated from everything as he says, “I get so lonely” and “there’s nobody to talk to” [6]. His alienation, which is the amalgamation of his paranoia and metaphorical schizophrenia, ultimately leads him to reach the irrational, unreasonable and pathetic conclusion, “After all the highways, and the trains, and the appointments, and the years, you end up worth more dead than alive”[6]. With this realization, Willy also isolates himself from his only friend, Charley. Even when Willy is making his decision of committing suicide in order to find a solution to solve his monetary issues, he seems to be schizophrenic as he hallucinates about having a conversation with his late brother, Ben about his death and the extravagant funeral he hopes will follow. In the end, in order to prove his worth to the family he is so alienated from, he reduces his worth to that of a commodity by committing suicide. Willy’s demise ensures the money from the insurance, but it is at the expense of his own commodification that he tries to reach a resolution in this materialistic modern society.

Septimus Warren Smith, one of the fundamental characters of Virginia Woolf’s *Mrs. Dalloway*, voluntarily participates in the first world war in order to save his motherland and ensure that its culture, its art, and his loved ones can remain safe within it. The war played a huge role in shaping Septimus’ life and in the later parts of the novel, his death as well. First and foremost, the world war is responsible for alienating Septimus from his own motherland, and this very separation caused him to become alienated from both his artistic endeavor and love life, that is, his appreciation of Shakespeare as well as his love for Miss Isabel Pole. Septimus joins the war to save the things he used to be passionate about, but he could not save himself from the catastrophic consequences of the war, rather, he loses his very essence, his pre-war original self. He becomes alienated from his core traits that used to reflect his personality: his youthful idealism and hope. The traumatic experiences he had to come face to face with culminated when he lost his best of friends, Evans, professionally his officer, in the war, which for him was the peak of devastation. Once the war alienated him from Evans as well and also from the intimate relationship and camaraderie that brewed between them, Septimus’ struggles reach its culmination and he exhibits

the first signs of Post Traumatic Stress Disorder, that is, PTSD, following Evans' demise. Septimus also suffers from a particular type of PTSD, namely Shell Shock, which is directly associated with the First World War: a reaction to the intensity of the bombardment and fighting in the great war. So, when he sees the skywriting plane in the sky, traumatized by the atrocities conducted by such planes during the world war, he thinks "they are signaling to me", which reveals that Septimus is shell-shocked [16]. He further exhibits other general symptoms of PTSD through his actions and behaviors. Septimus' inner monologue reflects his turmoil regarding his inability to feel anything and the feeling of numbness is one of the most common, as well as fundamental symptoms of PTSD. These feelings of being numb and indifferent give birth to a kind of panic and guilt within him that would eat Septimus alive for the rest of his life till his suicide, and all these brewed as a result of his alienation from everything he considered dear to him: his motherland, his passion for art, his beloved, and his dearest companion.

The panic Septimus experiences due to his numbness accompanied by indifference because of his PTSD, leads him to marry his wife, Lucrezia, as a form of desperate attempt to feel something: anything. Woolf eloquently expresses these feelings of emptiness and panic in words as she writes regarding Septimus, "he became engaged one evening when the panic was on him – that he could not feel" [16]. Since he got married to Lucrezia impulsively, their marriage was doomed from the very beginning as he did not marry his wife out of love, but out of a kind of desperation and impulsiveness. Therefore, after experiencing a series of alienation, Septimus becomes emotionally alienated from his wife as well. This act of marrying someone without loving that person felt like a kind of deception for Septimus and he started feeling guilty for keeping Lucrezia in the dark. These feelings of excessive guilt and despair are closely associated with the symptoms of bipolar disorder, precisely the depressive episode of it. Furthermore, after the war, his views regarding art, that is Shakespeare, Dante, Aeschylus, also change drastically as he starts perceiving their literatures and philosophies in a completely different manner than he used to before the traumatic experiences of the world war: Septimus starts thinking that these great literary personas loathed humanity as he himself starts condemning such things, including childbirth, fashion etc. This loss of interest or feeling no pleasure in almost all activities is also another fundamental symptom of bipolar disorder. His disinterest has found its place within the novel by means of Woolf's penmanship through the words, "He opened Shakespeare – *Antony and Cleopatra*; pushed Shakespeare aside [16]. Thus, Septimus' development of a pessimistic outlook towards the world and his loss of interest for worldly affairs illustrate the episode of depression associated with bipolar disorder. Therefore, the PTSD characterized by numbness and indifference further resulted in hypomanic, depressive episodes within Septimus, also known as Bipolar II Disorder, which is the direct outcome of him being alienated from his artistic endeavor. Due to this pessimistic outlook Septimus harbors, he and his wife do not have any child even after five years of them being married. But Lucrezia wants to bear children and she is very insistent about it as opposed to Septimus' pessimism related to intimacy between men and women. As a result of which, the gulf of differences between Septimus and Lucrezia only seems to separate them more and more from each other, resulting in Septimus' further alienation from his wife followed by Lucrezia's eventual unhappiness. His wife's emotional outbursts in the form of sobs and cries make him feel nothing and for this he is even plagued with thoughts of madness as he contemplated, "would *he* go mad?" [16]. And one such episode of emotional outbursts by Lucrezia finally pushes Septimus to fall freely into the pit of darkness where he loses all control over his conscious and becomes engulfed by the manic phase of bipolar disorder that eventually resulted in disastrous consequences, which in turn was the direct consequence of Septimus' alienation from his

wife. In Woolf's words, "Now he had surrendered; now other people must help him. People must be sent for. He gave in" [16].

Once Septimus falls into the pit of manic phase of bipolar disorder that is Bipolar I Disorder, he succumbs into a world filled with imaginative noises, voices and figures of dead people: he starts to hallucinate. His hallucinations comprise of "voices of birds", "sounds of wheels", "chime chatter in a queer harmony", "cries", the voices and figures of the dead, mostly Evans etc., but still he cannot be labelled as clinically schizophrenic although hallucinations and delusions are fundamental symptoms of the issue [16]. Woolf, within the novel has realistically described his numerous episodes of hallucinations and one such instance includes, "He said people were talking behind the bedroom walls..... He saw things too – he had seen an old woman's head in the middle of a fern" [16]. Septimus's hallucinations also comprise of a series of Megalomaniac Hallucinations, also known as delusion of grandeur, which can occur in extreme cases of PTSD and schizophrenia. This hallucination is also associated with the feeling self-importance and thus is related to bipolarism as well. Septimus suffers from both PTSD and bipolar disorder, and he hallucinates about him being the "the lord of men", as an omniscient, all-knowing being who "should be free" [16]. He thinks of himself as "the greatest of mankind", "the Lord who had come to renew society", which reveals his savior complex. Woolf writes, "He knew all their thoughts, he said; he knew everything. He knew the meaning of the world, he said" [16]. Thus, Septimus's superiority complex finds its outlet in the form of Megalomaniac hallucinations within the novel. Still, schizophrenia in the case of Septimus has been utilized as a form of metaphor, as his attempt at unification with the things he has been alienated from in the post-war catastrophic world, including his surroundings and his dead friend, Evans. Septimus hallucinates about hearing things and Evans because once he has been alienated from these very things dear to him and now, he desperately wants to unify with them. Therefore, as Septimus is alienated and isolated, he is unable to connect with Evans and nature, but he possesses a desperate desire of reconnecting with them, and this very attempt to reconnect has been expressed in the form of hallucination, which can be regarded as a metaphoric representation of schizophrenia although he is not clinically schizophrenic. Being delusional, having hallucinations and disturbed or illogical thoughts are also noteworthy symptoms of bipolar disorder, so that is what Septimus is suffering from rather than Schizophrenia. Thus, it is due to the severe sense of alienation that Septimus hallucinates and more often than not talks to himself as these are the ways he adopts to reconnect and unify with the things he has become disconnected from in this modern world.

Furthermore, Septimus, throughout the entire novel, exhibits several other symptoms of Bipolar I Disorder, including feeling very happy, elated or overjoyed, insomnia, unusual talkativeness, and ultimately thinking about, planning or attempting suicide – almost all of which result directly or indirectly from the sense of alienation he experiences after the world war. Septimus sometimes becomes so ecstatic all of a sudden that his happiness knows no bounds, and other time he remains in a constant depressive mood void of all kinds of happiness. In Woolf's words, "Yet he could be happy when he chose" [16]. Once Septimus along with Lucrezia "went to Hampton Court on top of a bus, and they were perfectly happy. All the little red and yellow flowers were out on the grass, like floating lamps he said, and talked and chattered and laughed, making up stories", which perfectly explains the exaggerated sense of well-being and euphoria that Septimus experiences from time to time and his unusual talkativeness – two noteworthy symptoms of bipolar disorder [16]. But, in the next second he says out of nowhere, "Now we will kill ourselves", which reveals his suicidal side due to bipolarism [16]. Furthermore, Septimus is also exceptionally talkative with Lucrezia the day he commits suicide, talking

casually about mundane matters like usual husband and wife, which exhibits another symptom of bipolar disorder. His condition is also characterized by “headaches, sleeplessness, fears, dreams”, each of which are closely associated with bipolarism [16]. In one instance, Woolf writes, “he began to talk aloud, answering people, arguing, laughing, crying, getting very excited and making her (Lucrezia) write things down. Perfect nonsense it was; about death, about Miss Isabel Pole”, which perfectly summarizes the symptoms of bipolarism exhibited by Septimus [16]. In fact, the things he makes Lucrezia write her things associated with his sense of alienation: Miss Isabel Pole is the beloved he was alienated from, and death alienated him from Evans. Therefore, Septimus tries to deal with his bipolarism by talking and writing incoherently about the topics intricately connected with the deep sense of alienation he suffers from.

Moreover, Septimus also suffers from paranoia and more often than not he is paranoid. Paranoid people tend to think that they are being talked about behind their backs or that other people are trying to make them look bad or alienating them. Septimus experiences this similar thought process where he thinks that other people are constantly trying to criticize and isolate him. While hallucinating, Septimus “saw faces laughing at him, calling him horrible disgusting names”, and such hallucinations exhibits his paranoid side [16]. This paranoia is born as a result of experiencing a constant fear of being alienated and isolated by others from the society, which haunts paranoid patients and creates within them feelings of intense anxiousness, distress, and anxiety, all of which are evident within the character of Septimus.

There are two fundamental reasons behind the alienation of Septimus Warren Smith that resulted in his PTSD, Shell Shock, Bipolar Disorder, Metaphoric Schizophrenia, Megalomaniacal Hallucinations characterized by Savior Complex and Superiority Complex, Paranoia, and ultimate suicide: one being the First World War as previously discussed, and the second reason being the repressive ideology prevalent in the then society regarding mental health disorders. Both of these reasons alienated Septimus from normal worldly life and affairs, and he experienced extreme disconnection and isolation. The repressive ideology within the society associated with mental health disorders is what makes physicians like Dr Holmes treat Septimus’ severe mental condition as nothing serious. Society refuses to treat mental health issues as a form of serious illness and underestimates its effects time and again. As per the ideology of the society, mental illness is nothing to be concerned about and within the novel, it is regarded as just a phase of not feeling good and that is all. The prevailing ideology had a “one size fits all” approach towards psychology that generalized mental health disorders. For instance, the time period in which Woolf wrote the novel, the concept of Shell Shock was ill-defined. Cases of shell shock were interpreted as either a physical or psychological injury, or as a lack of moral fibre [10]. Within the novel, Dr Holmes exhibits a similar repressive sentiment as according to him, Septimus “had nothing whatever seriously the matter with him but was a little out of sorts”, which explicitly exposes the perception of Woolf’s society regarding mental health issues [16]. Repressive ideology makes people unsympathetic and indifferent towards mental health patients and their notion “nothing whatever the matter” related to mental health disorders makes patients like Septimus think that perhaps they are being punished for the crime they have committed by being numb to the sufferings of others, for not being able to feel [16]. Woolf immaculately pens down this matter within the novel by saying, “So there was no excuse; nothing whatever the matter, except the sin for which human nature had condemned him to death; that he did not feel. He had not cared when Evans was killed” [16]. As a result of which, mental health patients like Septimus becomes paranoid due to people like Dr Holmes because of the repressive ideology they harbor. Within the novel, Septimus thinks, “Holmes is on you (him)” and expresses an intense desire to

run away from Dr Holmes due to his paranoia further triggered by Holmes' attitude towards him [16]. Woolf writes, "for Dr Holmes seemed to stand for somethings horrible to him (Septimus)" [16]. Even people like Sir William Bradshaw, who are well-known doctors and are able to diagnose the patients relatively in a correct manner, try to isolate patients with mental health issues from the society due to the repressive ideology. They harbor the idea that people like Septimus cannot be helped, cannot be treated, and should therefore be alienated from the society because they are different. This notion aligns perfectly with the idea propounded by Foucault within his *Madness and Civilization* regarding the constructedness of madness. When Lucrezia takes Septimus to Bradshaw for his treatment, Bradshaw suggests that Septimus requires a "rest, rest, rest; a long rest in bed" away from the city, from his home, his wife, and the society [16]. Bradshaw tells Lucrezia that "There was a delightful home down in the country where her husband would be perfectly looked after" [16]. According to Bradshaw, alienation of Septimus from the society is the only available solution, that "There was no alternative" because "He had threatened to kill himself" [16]. Rather than treating Septimus' suicidal thoughts as a severe mental health issue that needs to be treated carefully, Bradshaw marks it as "a question of law" [16]. Instead of helping his patient to communicate, to reconnect, Bradshaw attempts to alienate and isolate Septimus, which ultimately drives him towards the path of suicide as Septimus wanted to desperately unify and reconnect. And the most pathetic instance of this entire ordeal is that "He did not want to die" but he had to die because he did not want to be alienated, to become isolated, to feel disconnected from everything familiar by following the orders of people like Dr Holmes and Sir William Bradshaw, who are driven by repressive ideology associated with mental health issues in the society, "who differed in their verdicts (for Holmes said one thing, Bradshaw another), yet judges they were; who mixed the vision and the sideboard; saw nothing clear, yet ruled, yet inflicted" and drove Septimus towards his death [16].

Results and Findings

Miller's Willy Loman is suffering from severe mental health disorders including Paranoia, and simultaneously exhibits the symptoms of metaphorical Schizophrenia, characterized by his hallucinations and radical loss of touch with reality. It is evident within the play that he is alienated from his wife, his sons, his brother, his friend, and his parents as well. Alienation is an integral part of his life since the very beginning of his existence, and it firmly persists throughout his entire life as can be seen by means of his flashback memories that are also significant parts of his hallucinations in the present timeline. This alienation takes a severe toll upon his mental health, which ultimately pushes him towards the brink of death. His borderline schizophrenic tendencies demonstrate his desperate attempt to unify with the persons dear to him, the people from whom he has been alienated due to the constant presence of repressive materialistic ideologies in this modern world. Willy Loman mostly hallucinates about his late brother, Ben, and has series of imaginary conversations with him as he was separated from him due to the prevailing materialistic endeavor in the then post second world war American society harboring the title of 'The American Dream'. The amalgamation of his paranoid attitudes and behaviors, accompanied by his metaphorical schizophrenia, signify the acute sense of alienation he suffers from, which tends to find its outlet through the aforementioned mental health issues. Miller within the play has eloquently demonstrated the prevailing repressive materialistic ideologies in the post-World War II American society that ultimately causes the commodification of a middle-class person who is unable to achieve materialistic success in life as per the set standard of the society suffering from acute money-

fever. Miller's demonstration of the psychological predicaments of Willy Loman is a form of constructive criticism of the then American society and the repressive materialistic ideologies that the Americans used to idolize so much.

On the other hand, Woolf's Septimus Warren Smith demonstrates the existing repressive ideologies regarding mental health issues in the post-World War I English society. Due to the atrocities and devastation the First World War brought, Septimus experiences alienation from his homeland, his dearest friend, his beloved, his habits, hobbies, and interests as well that resulted in his Post Traumatic Stress Disorder (PTSD). He also suffers from a particular category of PTSD called Shell Shock, which is directly associated with the traumatizing devastation of the battlefield during the war. Due to his PTSD, he becomes unable to feel anything no matter what and this very indifference results in his eventual alienation from his wife as well, whom he married impulsively in a desperate attempt to negate this feeling of numbness. Septimus' PTSD and Shell Shock further result in his bipolarism as he initially exhibits the symptoms of Bipolar Disorder II, a pattern of depressive and hypomanic episodes, which later on takes the shape of Bipolar Disorder I, characterized by the full-blown manic episodes he experiences. Symptoms of metaphorical schizophrenia can also be found within him as he hears voices of dead people, imagines hearing sounds coming from his surroundings, sees dead bodies and his dead friend, Evans coming back to life as part of his hallucinations. These hallucinations are desperate attempts at unification from his part as he wants to reunite with the things he has been forcefully alienated from due to the war. He also suffers from Megalomaniacal Hallucinations as he equates his status with that of Jesus and considers himself as the savior of the mankind, which further reveals his Superiority Complex and Savior Complex. Due to the repressive ideologies related to mental health disorders, his mental health condition is underestimated by the stereotypical English educated society, which further triggers his paranoia, and he transforms into a paranoid individual as he starts to feel threatened by this English society due to their unsympathetic and indifferent behaviors towards his issues. When the traditional repressive ideology of the English society tries to force Septimus to become alienated from the society as well, he ultimately chooses to commit suicide to free himself from the clutches of the modern English society that tried to isolate him by constructing an artificial narrative of his madness instead of carefully treating his mental health issues without alienating him from everything he is familiar with. Woolf through her characterization of Septimus Warren Smith has illustrated a constructive criticism of the repressive ideologies associated with mental health issues prevailing in the then English society and the existing attempt at completely alienating the mentally ill patients from the community in a post-world war I England.

Both Miller's Willy Loman and Woolf's Septimus Warren Smith are alienated from the society, their surroundings, as well as their family and friends. This alienation has impacted immensely both the characters and has taken its toll in the form of severe mental health disorders. Both the characters suffer from paranoia and metaphorical schizophrenia, although Septimus suffers from further severe mental health related issues including PTSD, Shell Shock, Bipolar Disorder, and Megalomaniacal Hallucinations due to his direct association with the traumatizing consequences of the First World War. The impact of the two Great Wars is visible in the characterizations of both Willy and Septimus, although the impact of World War II in Willy's life is more of an indirect influence as opposed to Septimus' firsthand experience of the violent episode of the First World War. Both the characters are victims of the repressive ideologies prevailing in the then American and British society regarding monetary issues and mental health disorders respectively. Lastly, both Willy and Septimus are driven

towards suicide due to the severeness of their respective mental health issues that resulted because of their deep sense of alienation in the modern society. A thorough modernist study of the selected texts reveals how Miller and Woolf, through their actualization of alienation in the shape of mental health disorders, have illustrated Willy Loman and Septimus Warren Smith respectively as dismal and disconnected modern men in the age of modernization and technological innovations and have simultaneously criticized the repressive ideologies that are the fundamental reasons behind their eventual pathetic demises.

Conclusion

Exploratory textual analysis of Arthur Miller's *Death of a Salesman* and Virginia Woolf's *Mrs. Dalloway* in this particular paper have helped to establish factual connections between two very significant traits of the Modernist period, namely, Alienation and mental health disorders like paranoia, PTSD, shell shock, bipolar disorder, and metaphorical Schizophrenia. This particular paper has the potential to contribute prominently to the realm of literature due to its qualitative and descriptive approach towards a topic for which a lot of interest in the research field is evident. The alienation, forlornness, and isolation actualized in the form of mental health issues of the American and British masses were highly afflicted with the post-traumatic catastrophe of the two World Wars and are the direct results of the repressive ideologies associated with issues of materialism and mental health disorders in the then American and British society respectively. Following the footsteps preached by the above-mentioned repressive ideologies may gradually lead to a person's tragic ending, as well as reduce the worth of a human being into a mere commodity in this materialistic modern society, as can be seen in the case of Miller's Willy Loman. This particular paper has minutely scrutinized how Arthur Miller and Virginia Woolf within their literary masterpieces titled *Death of a Salesman* and *Mrs. Dalloway* respectively, have thoroughly criticized the aforementioned repressive ideologies the American and the British societies were obsessed with by means of the respective characters of their literary productions, namely, Willy Loman and Septimus Warren Smith, and how they have immaculately projected the alienation of these two characters in the form of several mental health related predicaments and disorders.

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