

Contemporary Literature

Prof. Aysha Viswamohan

Department of Humanities and Social Sciences

IIT Madras

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Good morning, we continue with Arthur Miller's double bill *Death of a Salesman* and *Memories of My Mother* written in 1987 and it has two one act plays *Clara* which we are doing in detail and also *I cannot remember anything* and as I was talking about yesterday, memory happens to be an important aspect of both these plays which is a common feature. If you look at the major thematic concerns in Arthur Miller, you will find that right from the days of death of a salesman, a memory of two Mondays and even a view from the bridge which is a memory play and down to *Death of a Salesman*, Mr. Peter's connections and also Miller's autobiography *Time Bands*. They all validate the necessity of looking up at the past. So, Miller is not one of those very contemporary playwrights who believes in now rather than he believes in connecting this now with then. The past as T.S. Eliot says is always important. It has to be a sense of historicity which is always present in Arthur Miller. Now, look while talking about *I cannot remember anything*, it has only two major characters, not just major.

There are only two characters Leo and Leonara. It is like yin and yang. So, they are two very good old friends. Leonara is a couple of years older to Leo. She is a widow.

Her husband was also an extremely good friend of Leo. Leo is a retired scientist, a mathematician. Leo used to be a socialite also very actively. Now, she used to be an active socially conscious member of society, but what happens is now after her husband's death, she has lost interest in life. Both are very old and as they look back on their life together, they think about their friends.

Leonara talks about her husband. She has a son who is away somewhere and there is a total disconnect between the mother and the son. So, they reminisce a lot about their past. Leonara's constant reference is *I cannot remember anything*, almost like Albert Kroll who we find is going through a momentary lapse of memory perhaps because of a shock, because of the shock of his daughter's murder. Leonara on the other hand, she has not suffered any such deep shock, but we can also associate this kind of lapse of memory with loss of faith in society.

She finds that the society that we live in is full of lies, mendacity, hypocrisies and there is no connection. Leo on the other hand, still has faith. He is retired, but he still works on cross word puzzles, mathematical formulas, some kinds of abstractions and all. He reads the newspapers. So, that is Leonara absolutely detests the practice of newspapers.

Why should anyone read? Why should anyone be even bothered to find out about the news or what is going on in the world? But Leo wants to maintain some kind of a relationship between himself and the world outside. Both are lonely. They give each other company, but Leonara has chosen to forget all her memories. It is not just painful memories, but also the good ones and Leo gently reminds her what they used to be, what their life together was like, all the small things, the trivial things, all those things, all those moments of happiness which Leo, Leonara and her husband they had shared, but Leonara really does not want to remember and has forgotten, but she still finds solace in Leo's company. Clara as we have seen is a more of a psychological play.

It is a murder mystery. It is a detective play. It is a dragnet as we were talking about yesterday. Dragnet is the kind of play where there is an interrogation, a detective story where much of the plot unravels itself through questions and answers. So, we will start with Clara.

We are on page 234. Fine. Generally, you probably know we block things. We are ashamed to remember. So, perhaps what he is trying to suggest is that the very fact that Clara was going around with an ex-prison inmate that was something that although Kroll professes to like and admire and he is very proud of his daughter, but it was not really something that he was perhaps deep down, he was not very proud of it.

Maybe he was ashamed of that fact. Maybe it embarrassed him and therefore, he has chosen to forget, to lock away that memory of that person. I know things that make us feel guilty. You know what I mean. It will come to me.

I am still kind of he covers his eyes with his finger. This animal is digging deeper and deeper into the haystack as we sit here, Albert. We stopped where he suddenly sees the name flashing on the screen, Louis. Good man, Louis what? Louis what? So, it is, we will go down to that part where he was, where he actually recollects when Louis was introduced to his wife and she probably surmised a relationship going on. What is your wife's name incidentally? Kroll, Jean.

She did yes. How that hit her, this Puerto Rican in a windbreaker? Remember this ex-boyfriend of Clara's. He is a Puerto Rican and he, when he was introduced to Albert

Kroll and his wife, he was dressed in a windbreaker. So, he can remember his first name, Louis, but not his last. Jean was a rocket.

Excuse me. She had been dancing in a Broadway shows for years when we met. They are accustomed to us associating with all kinds of people in show business. I may as well tell you, I had a black company during the war. I spent three years with those men. Now, he is extremely proud of this incident that during the Second World War, he was in charge of a company and he had a military troop with black people in it.

You are talking about racial segregation and those things. All that to tell you the truth, every once in a while, I just about give up on those people, but all I am saying is, you know, no, what are you saying? Well, that I have had more than the usual amount of experience with them. Tell me, you and Jean, you knew he had been in prison for murdering his girlfriend. Well, no, they only told about that after dinner. I am curious how that happened to come up.

Clara brought it up herself. She was especially proud of his adjustment and you, can I ask you how you felt about that? Kroll is silent. Can you believe it? Kroll looks up at him. The adjustment, I am just trying to bring back some of your feelings. You see, I mean, when she said Louis was in prison, daddy, he murdered his girlfriend.

What did that do to you? I, Clara enters, sits facing Kroll's profile. She now wears outdoor country clothes, big sweater, slacks. This is Clara's fourth appearance, not the real Clara, but Clara as the way her father sees her in his mind. This is, it is almost like the memories of brother Ben, which are always triggered of whenever Willy Loman is in trouble in death of a salesman. So, Arthur Miller reverts to the same technique in Clara also.

So, how past and present they sort of collapse together. Why? Well, that she was doing some good in the world. Right. What good do you mean? Well, working with men like that, one of whom probably murdered her. Well, yes, but yes, Kroll groups for a word.

Fine. I am wondering Albert, are you guilty because you did not put your foot down right then and there. You see, you are not just a socially responsible person. At the same time, you are also a father. Now, father happens to be one of the most important figures in Arthur Miller's dramaturgy. Think of all those great plays by Arthur Miller, Death of a Salesman, All My Sons of course, The Price.

All those play about two brothers, but then memories of the father, of the dead father, they continue to haunt the two brothers. The Crucible, A View from the Bridge, where

Eddie Carbone is almost like a father figure to Catherine. Mr. Peter's Connections and even some of his earlier plays, which he would write during his student days, some of his unpublished manuscripts, they too depict father as the most important authority, as the most formative influence in a person's life. Now, what Fine is trying to tell Kroll is that perhaps you did not stop Clara at the right time.

Being a father, you had every right to and although you were aware that she is going around with an extremely dangerous person who has been in prison for ten years for murdering his ex-girlfriend, still you did not stop her. All because A, he is very proud that Clara is actually doing something so responsible, something that is socially so responsible trying to bring about a person like that into the mainstream again. B, that person happens to be a minority figure. Louis, he is a Jew and is also proud of the fact that once he headed a black company during the Second World War, when many people would have refused to do so because of racial prejudices. So, he is extremely proud of the fact that he has inculcated the right kinds of values in his daughter and he is proud of this, but Fine questions are these values so important, are these values important enough for a daughter to be sacrificed? So, there is a constant tug of war between values laden past and values bereft.

Present, in many respects, Clara sorts of interrogates Miller's own previously cherished ideals because if you see all his earlier plays, *All My Sons*, *Death of a Salesman*, *The Enterprise*, *The Crucible*, it is good versus evil. There is very little moral ambiguity in it, but here by the time he started writing plays like *The Last Yankee*, *Write Down, Mount Morgan*, *Clara*, *Danger Memory*, 2 by AM which is another double bill. So, he started questioning his own beliefs, his own earlier beliefs, his own liberalism, his ideals, are they so relevant in contemporary present society? That is what he is asking, do you hold yourself responsible for your daughter's murder because you did not stop her when you had the opportunity to do so? I am wondering Albert, are you guilty because you did not put your foot down right then and there, crawl toughening, I said I was proud of her. I am going to be blunt with you Albert, so now, he is not just playing a detective, he is also playing a dual role of a detective as well as a psychiatrist. So, he is using all kinds of strategies, you mean you are standing there saying goodnight, is that correct? While she climbs the stairs to her girlhood room with this convicted killer and you are full of happiness, I did not say that, then what are you saying? You are not furious and you are not happy, what are you? Forgive me, I am only trying to help you, but you are blocking this off and I think that is why you cannot tell me his name because you refuse to remember what you were feeling, you are living in denial, you have mentally blocked off something very important, you are not proud of it, but you were lying to yourself that you were proud of what Clara was doing.

It is a long time ago, two months, but let us relax it, let us just let it come. I am sorry if I seem like I am leaning on you, I am pushing you, that is ok, I am trying my best, fine. I figure we are both on the same side, right, Kroll does not answer, then excuse me saying it, but I would have thought being Jewish that you would have more understanding of this kind of situation. I mean you are suddenly faced with an underprivileged man like that, you just naturally feel, yes, I know what you mean, I used to, I used to have a lot of understanding, but I gave up on it. See, again we have a tug of war of ideals, between ideals, between two conflict, between two kinds of ideologies, yes, fine too like Albert Kroll once believed in the essential human goodness, he also believed in equality or equality of the relevance of giving equal opportunity and chances to everyone, but not anymore.

Just because a man is born underprivileged does not mean that he deserves extra privileges, that is what he is trying to say. I could not deny it, I finally had to face it, I have my limitations, Jewish or not Jewish, I think a man who cuts off a woman's head is a criminal, so whether he has had an underprivileged upbringing or not, it does not matter, what matters is what he has done and this is bad and he has to be punished for it. And if he has been discriminated against and had a bad upbringing, I can only tell you that most of the Puerto Rican people do not become criminals and they have the same background. I used to have a lot of questions about life, but in these last years I am down to two, what did the guy do and can I prove it, whether his mother left him in the same shitty diaper for weeks at a time is not our problem, you agree or not. People like Arthur Miller, they question you have been through the holocaust, you see Fine is a Jew and soon he will come to that part also.

You have seen the holocaust, you have seen the death of Marxism, you have seen that the American dream has failed, you have lived through it, therefore you cannot take anything for granted, you have lost faith and this is the loss of faith which is a common theme in most of Arthur Miller's later plays. This is the loss of faith that I was just talking about in Leonara, this is the loss of faith which Fine goes through, because post second war, second world war, the world has been a witness to major upheavals, the old world order just does not hold true. So, things are not what they appear to be, therefore there has to be some interrogation of the deep seated ideas and ideals. I do not know how to explain, but you agree with what I just said of course, but what Albert, I cannot explain it. Fine goes motionless and lights dull on him, dulls on him, Clara moves now, now we have Clara, he has two things and that are a lot like you daddy, he is soft and he is strong and he has overcome so much that we cannot even imagine, but it has made him deeper, you see it has made him love life more.

I do not understand enough about the mind darling, how a man can ever kill a woman,

Clara, but you have killed. Crawl in a war, that is a different thing Clara, but you understand rage, you would firing from a distance or dropping bombs from a plane, crawl, but they had jumped as Clara, I was fast asleep in the tent and suddenly they were all over me like roaches. Clara, you felt the same uncontrollable rage though, it is not the same. Yes, it is when you grab that Japanese and bent him over your knees till you broke his back that was the strength of rage crawl, but this man with a woman, Clara, it was his illusion that he was defending his life, he will never have that illusion again. You know me, I have always, I am always ready to believe the best of anybody, I know, but you still do not understand.

No, before we go to bed dear, unless you do not want any comments, of course, I do from you always, I got the feeling at dinner that you are like a medal he is wearing on his chest, you are like an accomplishment for him, that does not have to be a bad thing, no, but is it you that he is in love with or the accomplishment, you understand what I mean. Now, this flash back with Clara, it brings about another memory of the war when Kroll was suddenly attacked by a group of Japanese while his company was sleeping in a tent and then suddenly out of uncontrollable rage, he killed many of them, you know, it was a kind of a hand to hand combat and this is what Clara is comparing Kroll's rage with Louis' rage. He, Louis killed because he felt defenseless against his girlfriend, his ex-girlfriend, maybe there was a fight and he, there was an uncontrollable anger and out of that uncontrollable rage, he killed his girlfriend and she says, so did you, what is the difference and he says, there is a difference, those men were attacking my people, my life was under threat, so therefore, I had to kill them, but perhaps he is not strong enough or not convincing enough for Clara to understand him. Now, this story comes out of him and fine ass and you had no rifle, no sidearms, this is a reference to the Japanese attack in the tent. We were all asleep and then I had to load men into a truck and get them to 8 tent and I felt this wetness and I looked down and my whole insides are falling out, I had to drive with one hand, laughs and holds his belly with his left hand as he mimes staring with his right, but I wonder if I should ever have told her that story, made you into a hero in a way.

You know Albert, a wound that deep up the belly would stay with a man right into the grave, I know you got a wound like that and fine does not believe that there could be such a wound on him and he asked him to show the wound and crawl does, crawl surprise to be asked, pulls up his shirt and fine looks, my god. Listen, you would not call my wife, will you, promise me that. In this sense of masculine authority, he is the head of the family, he also feels responsible in a very strong way about the death of his daughter, he does not want his wife Jean to be involved at this stage because he knows he is responsible for Clara's death, he also knows that his wife would be extremely upset and this sense of being the male of the family, the patriarch, he should protect his family as

far and as long as possible. How can I promise you, I have to know who he, I know it will come to me, just give me a few minutes, it would be so much worse. A strange voice on the phone, you are right though, I guess I am a little ashamed of one thing, I did not tell Clara how strongly I felt about this man, of course, but by the same token, you see, she was always a serious girl, never dressed up for boys, the way they do, there had never been boyfriends, a few, not many and now, she was looking so excited and all flushed, you know, when she talked about this fellow, I had never seen that side of her.

So, you did not have the heart to, yes, but Jean knew right away, he was dangerous, pretty much yes. Well, I can see why that is going to be a tough phone call to make, you mean you actively encouraged Clara, not encouraged, come on Albert, what is holding you up, I am not laying judgment on anyone, I just want, it is about a year ago now, I came down to the city to buy some music, I sing, churches, even a couple of synagogues, I was a professional after the war, sang in 8 musicals, you say synagogues, you are not Jewish, are you, catholic, but I enjoy the liturgical music, where was I, oh yes, I had dinner here that evening, I forgot why I am telling you this, that you are ashamed, you did not put your foot down, oh yeah, I keep feeling I am falling asleep, well, shocks are funny, you had dinner here one night, yes, she had a friend of hers, social psychologist from Bellevue, I think, a woman, yes, she was a bit older, may be 35, even 40, it had gotten late and Clara accompanied her downstairs to her car and after 5, 10 minutes, I started to wonder and went over there to the window and she was standing next to the car talking and this woman stuck her head out the window, they kissed, yes, this is what I mean, now you are giving me the story, so in other words, what you are telling me is that it was such a relief to see her involved with a man, even a pewterican, murdering, murderer wearing a mackinaw that you, I think so, that is perfectly understandable, you would not recall this woman's name. Now, what they are talking about, Kroll had suspicions that Clara who never ever had many girlfriends, sorry, boyfriends, she is turning into a lesbian and this was unacceptable to him, may be his masculine pride has been hurt and he does not want this to go on. So, perhaps this was one reason why he did not proactively stop Clara going out with the pewterican murderer, although he knew about his past, but still he felt this is any day better than Clara turning into a lesbian. So, this is an important aspect in Arthur Miller, because this is the very first time a lesbian relationship or a homosexual relationship has been mentioned in Arthur Miller.

Arthur Miller is one of those rare contemporary playwrights who has assiduously avoided having gay characters in his plays, but in Clara may be he is coming to terms with the social changes around him. So, therefore, this has inclusion of this particular element. So, because he suspected that Clara might be a latent homosexual, a closet lesbian, therefore it was better that she gets involved with a man, however dangerous he may be. Fine, you are breaking through, you are a hell of a guy.

He worked at an airport. Louise, which airport? I reached into the car to help her with her bag and he took it from me and laughed and said, he knew all about handling bags and it came out, but I do not know if he mentioned which one. That is all right, keep going. How about Mercado, Sender? They are just, this is a wild guess. His surname, his last name, was it Mercado Sender? Let me come at it from a different angle. Am I wrong? I get an impression that you would not want to blame a minority for this on some kind of a political ground.

Why do not you? I mean, is it because he is a minority? Is that the reason why you are psychologically, subconsciously, you are trying to block his name? It is not exactly political, but as chairman of the zoning board, I have been under terrific pressure to either raise the accourage requirement or lower it. You have to have two and a half acres now. Now, he is talking about his profession and then gradually it comes out that how phony his own liberal ideas are because he works with corrupt people, with crooks to build a house. Yes, a lot of them want to raise it to three and even four and some want to reduce it to one or even less.

So, it is a race problem, not just race. It is to keep out less affluent families or let them in and where are you on this? You have got to let them in. I do not know what else to support or you end up with two societies. In fact, we could easily get sued by the federal government for housing discrimination if we go to four acres, but the feeling runs very hot on both sides. There was the sheriff told us to move a dining room table away from the picture window and I have had five or six mailboxes stolen or knocked over and found a dead rat in the front seat of my car.

Some of them get to sounding really crazy. You think they could be involved in this? No, I cannot believe that. In other words, if it turned out to be a pure turrican, it would be pretty embarrassing for you up there. After all, you try to do for them. What about Manondis, Carrillo, Los Todos? What is it? Fine, I feel for you.

You did not level with Jean about this lady friend. You did not put your foot down when you know you never believe that this man was adjusted and you have gone public in favor of these people coming into the community when you know they are liable to do anything comes into their heads. They are dirty and not responsible and they are going to lower the value of your property, turn the whole area into a slum. You are tied up about this name. Correct me because you cannot stop telling your lies. You are not protecting a name, are you? You would like this man caught and killed, right? It is not him.

It is your lies. You cannot let go of. It is 10, 20, 30 years of shit you told your daughter

to the point where she sacrificed her life for what? To uphold what you do not believe in yourself? Now see, now Fine is toughening. He says that you are working for a company which wants to raise the rental value of the property. One reason for doing this is so that the less affluent, the lower class people of that neighborhood would not be given an access to the property. However, it is your deep seated hypocrisy that you want to let these people in and with the same sense of lies and mendacity that led to your daughter being murdered because she believed in all these lies that you have told her about equality, equal rights and liberal values. So, in a way, Miller is questioning his own values which he has been holding all these years.

So, troll in a way is Miller's own spokesman, mouthpiece of Miller. What do you believe in? Me and these are very famous lines from Clara. Me greed and race. Believe it or not, I have never taken an illegitimate nickel, but if you ask what I trust to run the world is greed and that secret little tingle you get when your own kind comes out ahead. The black for the black and the white for the white, gentile for gentile and the Jew for the Jew.

Greed and race Albert and you will never go wrong and believe me if you could admit the truth here, I would have that name in one minute flat. Now, the point is that what Fine is trying to say is a total antithesis of what Kroll would like to believe in, but does he actually believe in that because Fine tells him, Fine forces him to see the truth. You are working for very corrupt people. You are working for people who do not believe in this so called slogan of liberty and equality and equal and justice for all. When you work for people like these, what right do you have to spread your lies and to feed those lies about liberalism to your daughter who ended up sacrificing her own life in order to uphold your liberal ideals, the values that you had tried to instill in her when you do not believe in those values yourself.

Kroll but your boy, my boy now Fine has his own story. There is a back story of Fine's boy also. My boy was shot dead by propaganda that he had some kind of debt to pay. I failed him. I failed to simplify the way it was simplified for me.

I took the sergeant's exam three times. I know I got perfect grades three times, but I was one of the kikes and they gave me my stripes out of sheer embarrassment. I was on a par with an Arab bucking for sergeant in the Israeli police department, but it is nothing to be sad about unless you are going to be way up there looking down at the rest of us down here, but you are working for Ruggieri. You are not way up there. Are you not when you are holding down that office for Charlie Ruggieri Albert Kroll with great difficulty.

That is right. Fine. I mean the payoffs on those tunnels and highways and bridges. All

these scams which that concern construction works. All those things you carry the bag. You are the one who is responsible for bribing the top officials for construction.

The bridges you have raised the rental of the property. You are the person who is involved in building those bridges and all which are fountain of corruption in the city. Then how what right do you have to talk about morals? What right do you have to talk about values? So, how about that name? Clara is gone. There is no reason to carry this on anymore.

You are one of us. You are as bad as all of us. Greed and race. This is what you are. So, do not think that you are way above us. Do not stand on a moral pedestal and judge us.

You are an ordinary common man. Just think hard and come out with the name. Get it out. Come on. What are you going to say? I know how this hurts, but let me tell you a quick one. That day in 1945, remember when they first showed those pictures of the piles of bones.

This is a reference to the Jewish concentration camps. After the war got over, there were pictures released and there were heaps of bones of those who died in the concentration camps and this is the time when Jewish people lost faith because when you see horrors of this kind conducted at this level, then what do you believe in? Remember that the bulldozers pushing them into those trenches, those arms and legs are sticking up. Just the day I was born again and I have never let myself forget it. Remember it is greed and race. If you do not protect yourself, no one else will do so for you.

That is what Kroll believes, Fine believes in. Do it to them before they can do it to you.

Period. That is all. That is his philosophy of life. Kroll. Charlie. He goes half crazy trying to figure what to do with himself. He gave his daughter a Miami hotel for her birthday and a helicopter to his son and two Arabian horses. He flies his jet to London to get some ties.

Fine. Rapidly with a driving contemptuous assurance. Velasquez, Zuella, Rickon, Martinez, Mercado, officer Tierney enters carrying a record in its cover. This is him. I think you want it and there is a record and they play the record. This and the record is very old and it has Albert Kroll singing a church song.

A chorale, Shenandoah, Kroll's voice, young and strong, solos in the foreground. Kroll hearing his own voice, good lord. Now see, past sort of you know explodes into the

present and this out of body kind of experience, it was there even in as we were talking about the play at the beginning when you see the body parts of Clara. She has been hacked, she has been killed, bloodied hand, her bloodied body. We see that in flashes as the camera captures her dead body and then here he hears his own voice on the record which was made several years ago. This out of body experience, it is sort of triggers of memories and what he used to be when he was young and what he has become now.

That is the dichotomy. Good lord, Kroll is listening, staring front. Clara enters a very young girl now, ribbon in her hair. After a moment, mama said to ask you, please tell me daddy, please. Now there is another story within story and this is a real story which actually happened during the second world war to a company and Arthur Miller has recorded this story elsewhere also. Now he tells his daughter, when the war began, they needed officers so bad, they took you without a college degree. When I got my commission at Benning, they sent me over to Mississippi, a camp few miles out of Biloxi.

God, just listen to that. Most of the officers were southerners and I could hardly understand them. The army was still completely segregated then and one day the colonel who was from Alabama comes into the mess and ask for a volunteer to take command of a black company in a new transport battalion, you know, truck drivers and laborers and of course, nobody wanted a black company and I thought maybe with them I would have somebody to talk to. So, I raised my hand. In a couple of months, we had a pretty sharp battalion. Later in the Pacific, McArthur gave us three citations, but at this time it was a brutal hot July day and eight or nine of my boys asked if they could go into Biloxi for the afternoon just to get a beer and walk around.

A couple of hours later, I get this call that some kind of lynch mob is chasing them through Biloxi and I better come quick. I run into the colonel's office, but he refused to do anything with it. So, I said look, I have got hardly any rank. Nobody is going to listen to me, but he just walked away. So, I strapped on a side arm and grabbed a jeep and driver from the pool and we zam down the highway with his foot to the floor and Biloxi is a madhouse.

Clumps of people running up and down yelling to each other. Finally, I find out a couple of the boys had insulted some white women on the street and they are going to lynch the whole lot of them. You just could not talk to these people and suddenly I hear this unbelievable roar coming up the avenue and here comes a mob with half a dozen of my guys. Some of them already had ropes around their necks. I tried to push through to them, but I could not and they are going to hang them.

So, I jumped up onto the hood of the jeep and took out my 0.45 and fired it into the air and they turned around looking up at me and I did not know what I was doing by the time. It was like a dream. I am an IL out.

I am an officer of the United States army. Now you untie my men and hand them over to me right now. So, this is the heroic deed that Kroll has done. He has single handedly without any support from his superiors saved his boys, his black boys from a lynching mob and the charge against them was they had tried to, they were jeering at some white women which was not actually true, but it is just the racial segregation we are talking about and Kroll saved these boys single handedly from a mob and everything turns out for the good, for the better. So, this is and he is very proud of it. So, he has been telling his daughter such stories, stories of heroism, courage under fire and Clara, a person who always looked up to her father.

She is immensely impressed and she wants to emulate him. She wants to be a heroine just like brave and courageous, unprejudiced, liberal like her father and that is what gets her into trouble. Clara, oh papa, oh no, no, I just did not have time to think. Clara kissing his hand, papa, no, Clara, before I knew it, I was standing there with this gun in my hand.

Clara, oh my dear papa. She is moving backwards towards the darkness and he is trying to follow. Oh my wonderful Clara, I am so proud of you. As she vanishes, his terrified protesting outcry, Clara, a doorbell, Tierney hurries out, Hernandez suddenly blazes up in the air above and vanishes. Kroll, Hernandez, what? Kroll, Louise Hernandez worked at Kennedy for Pan American. Pine instantly rushes out from the darkness, quiet greetings to the door.

The corral recording stops abruptly, the needle lifted off. Kroll stares into space, standing erect and calm now. Now, in her catastrophe, he has found himself again. He recalls a heroic deed. He recalls a time when he had single handedly saved a black company and now, he is the same person who is working for the corrupt Charlie Ruggieri. There is such a difference, but when he listens to his old music, his corral song and he recalls the music triggers of those old memories.

He remembers there was a time when he was young and brave and entirely unprejudiced and those were the values he has tried to inculcate in his daughter and as he remembers his daughter, those memories come back and so and because now she is dead and because, but at the same time, he has found himself. He now realizes his own hypocrisy. He cannot go on to work with people like Ruggieri's if he believe him, if he want, if he trust himself to be a liberal and unprejudiced person and in her death, he has found

himself again. So, therefore, he gets the name back, Hernandez and there ends the play. Now, Arthur Miller says that he likes writing these so called double bills and one act plays because they are harder to write.

He says it is always hard to target, to find a target with just one bullet. So, perhaps a one act play is harder to write as compare to a very long five act plays and therefore, he enjoys writing it more. So, again this play is about the thematic concerns which you find in Arthur Miller throughout the conflict between the past and the present, ideals of liberalism and conformity and Clara is one of those plays when Miller himself found himself standing at the crossroads of values. So, it is with in connection with all his earlier plays that we should be understanding Clara. Thank you. Thank you.