Burn-out Syndrome in Plays of Arthur Miller

DIPLOMA THESIS

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Declaration

Hereby I declare I have written the thesis entirely on my own and all sources used are attached in the references at the back of the thesis.

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Abstract

The thesis objective is the burn-out syndrome of two central male characters in the plays *The Price* and *After the Fall* by an American playwright Arthur Miller. For the purpose of the analysis, the thesis will apply a concept that dramatis personae can be approached as if they were human beings. The theoretical part will summarize burn-out syndrome as described by contemporary medical findings and will establish foundations to explain how moral values, frustrations and betrayals as well as issues of contemporary society influence the process of the phenomena from its origin to the stage the hero experienced. The analysis of the plays will offer an insight into the two Miller's heroes and will prove the burn-out symptoms are present in both characters. The outcomes will be compared to the opinions of Miller's biographers and it will be concluded that both plays substantiate enough evidence for stating the characters have experienced burn-out syndrome, the stages of which differ.

Keywords:

burn-out syndrome, stress, honeymoon, stagnation, frustration, apathy, value congruence, commitment to truth, morality, betrayal, denial, satisfaction, marriage, profession
Anotace

Cílem práce je syndrom vyhoření dvou hlavních mužských postav ve hrách amerického dramatika Artura Millera *After the Fall* a *The Price*. Za účelem analýzy práce aplikuje předpoklad, že na divadelní postavy může být nahlíženo jako na lidské bytosti. Teoretická část shrne syndrom vyhoření tak, jak na něj nahlíží současná medicína a tím stanoví základy pro následující analýzu. Ta se bude zabývat dopadem morálních hodnot, frustrace a zrady na jedné straně a témat, které řeší současná společnost, na vliv na proces vyhoření od jeho počátku až do stádia, ve kterém se daná postava nachází. Analýza nahlédne do dvou Millerových hrdinů a dokáže, že oba muži vykazují příznaky syndromu vyhoření. Výsledky budou porovnány s názory Millerových životopisců, na jejichž základě autor práce dojde k závěru, že obě hry poskytují dostatečně důkazů pro tvrzení, že postavy ve hrách procházejí různými fázemi syndromu vyhoření.

Klíčová slova:

- syndrom vyhoření
- stres
- líbánky
- stagnace
- frustrace
- apatie
- vnitřní shoda hodnot
- závazek k pravdě
- morálka
- zrada
- popření
- spokojenost
- manželství
- zaměstnání
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1. Introduction

Arthur Miller (1915-2005) was, and will remain, one of the most important playwrights throughout history of modern drama. His importance is not solely restricted to his homeland although he is not concerned with international issues, he only dealt with topics that purely originated in the USA, his homeland. He himself was rather an uncharacteristic American and so were his themes. Being occupied with what he had seen, he depicted topics that were not marginal and at the same time not ultimately positive. Needless to say, his portrait of a man's disintegration was not always favoured. The reasons were numerous; his hero is a man who tackles the fundamentals of democracy in the USA by not being a devoted part of the crowd. His hero violates the vision of an American dream by unveiling the tormented soul of those who, despite all their effort, failed to achieve it.

All of Miller's dramatis personae embrace a common denominator and that is crisis. Crisis is not the only feature his characters have in common, there are others; most prominently it is the gender. They are most commonly men, typical delegates of the society and time depicted. To present an archetypal Millerian hero only few words are necessary for an apposite summary. His man with issues is narrowed down to a man dealing with middle age crisis, facing depression such as Eddie Carbone of *The View from the Bridge*. Frequently, he epitomizes either side of the American Dream, the success or the failure, just like Willy Loman in *Death of a Salesman*, one of his major plays. The second most important *All My Sons* addresses a problem of father-son relationship, an issue that interweaves more Miller's plays. Both *Death of a Salesman* and *All My Sons*, as well as thesis central plays *After the Fall* and *The Price* reflect the Great Depression and its impacts on the life of everyday men in the 1930s. All previously listed issues draw the attention firstly to commitment to truth and morality which is a challenge for each character must solve for himself in order to balance his life. Secondly, and similarly painful and personal is betrayal and denial with a similar importance when personal and professional satisfaction is taken into an account. Solving of commitment to truth and betrayals is an essence of Miller's plays (Bigsby, 2015), together with all burdens arising from all crucial Millerian issues, that unequivocally makes the heroes face crisis of identity, an issue that shelters all other ones.

To define Miller's hero, he typically see a failed man treading water in a sea where there are no
fixed points, and no stable relationships to cling to. Fortunately, this hostile world is not a picture of the world as such, it is restricted to the world of imagination of an author. In the sea of the dramatic world it is Arthur Miller who can be seen as one of the fixed points. Because of his importance, his work has been a frequent subject for analysis. Unlike other authors, quite unreasonably it was not only his work that remained the centre of attention; quite interestingly, his personal life became the target of ambivalent scrutinies. Miller lived a life that produced grounds for inspection due to the fact he was a strong man with unequivocal stances, a former communists who denied to betray anyone when question by The House of Un-American Activities during McCarty's era. He was resolute, his convictions uncompromising and his marriage to sex symbol Marylin Monroe compelling. However, it is also clear that he was observant, approachable and open-minded as he reassessed some of his previous attitudes and judgements. Open to change as life proceeded and brought lessons to learn, he followed the flow, learnt and modified his sentiments. Just like he did when his friend, the director Elia Kazan, denounced Miller to The House of Un-American Activities Commitee. An act he had originally considered a betrayal. In the end he was able to forgive him and re-establish successful cooperation and friendship.

This thesis will not deal with Miller or his life but we be entirely focused on his plays. With the rich history of his life consisting of a legacy of thirty six stage plays, thirteen radio plays and eight screenplays, there is so much a study can be based on. A number of facets have surely been used as a basis for critical analysis. Actually there have been so many of them that it may seem there is nothing left to focus on. That is nevertheless not the case. This thesis aims to offer offer a novel perspective based on the striking resemblance of Miller's dramatis personae how the human psyche deals with conditions arising from their issues. The issues arising from a crisis can induce a certain outcome. The resulting stress, emotional and social instability frequently lead people to a phenomenon called burn-out. So far none of the numerous critical analysis have ever attempted to relate the author's dramatis personae to such specific human problems despite their obvious inclination to it. This thesis aspires to develop an uncommon viewpoint by making two characters the subject of the analysis. By doing so it attempts to demonstrate that they can also be studied in the context of so called burn-out syndrome. The thesis will argue that the plays dramatise situations, thoughts, processes and emotional turmoil that correspond to the stages of the burn-out phenomena as classified by psychological research.
The author of the thesis is aware of the fact that burn-out itself, as a condition, may solely be within the auspices contemporary medicine, strictly speaking to the psychological field of studies. Hence it may be tricky to access it mainly for two facts. Firstly, only medical doctors should be entitled to make the findings in the field. Secondly, burn-out is always ascribed to human beings, never to dramatis personae and thus matching conditions to beings that never existed may appear to be precarious at best.

However, as this thesis will prove, Miller's characters are deeply truthful in a way they portray common Americans and their weaknesses. So truthful that they seem to merge into them and follow living own lives when the curtain goes down. That makes the intended concept an utterly plausible claim: that people as well as Miller's dramatis personae are not only exposed to burn-out, they are made to experience it through various incidents and events. All the heroes an audience witness on stage are masterfully developed by the author so they become samples of ordinary men living within the given age. Men that were impacted by society, by living standards and personal issues, too. Therefore they make a subject for evaluation that inquires into this psychological concept. However, at all times it is important to keep in mind that arguments will remain restricted to a secular point of view.
2. Theoretical part

CHARACTERS AND CRISIS

It is a fact that Miller's biographers share that he portrays characters who happen to be in a state of turmoil caused by various personal issues that originate in political, moral or family conflicts on larger scale. Robson (2015) is very outspoken and describes Miller's America a failed utopia to some extent. Welland (1985, 12) pleads for Miller and titles him “the most socially conscious of off major American dramatists”. To explain his thorough he adds that Miller “has always taken a stance more moral than strictly political and focussed on issues human rather than ideological” (Ibid, 12). Political beliefs became the concern of his plays written in the first half of 1950s (Carson, 1982, 16). Bigsby (1984, 136) explains why he became a subject of exprobations of those who had a tendency to judge his life rather than his emotionally intensive plays:

Drama is a public act and Miller is more of a public character than most. As a result he has always been especially vulnerable to shifts in the national mood. In the mid 1950s, feeling no longer able to speak to an audience grown more conservative, he found himself projected into the political arena where his personal performance scarcely differed from that of his characters. Like them he clung to the integrity of his name. Like them he tried to negotiate a position in which the need to resist was not compromised by an instinctive sense of guilt. And there is in fact a clear continuity between Miller the man and Miller the dramatist. His plays are a direct expression of convictions that run deep. In a way those convictions are those of classic American liberalism; but they are also more than that.

Most of them them have been assigned a common denominator which is crisis. Ever since his novice days in the company of many unrecognised playwrights, there were themes he kept himself occupied with, such as “the evolution of of the protagonist's awareness” he masterfully developed later. Nelson (1970, 26) depicts his second play Honors at Dawn, written in 1936 when he was twenty one years old, with words that can be applied to many of his latter works: “Like many other protagonists, this early Miller hero is a confused man who is out of focus with the world around him his bewilderment manifests itself in a blurred moral vision which
creates reality-distorting illusions.” Anup Kumar Dey & Dipendu Das (2013) sees crisis to stem from characters’ need to sacrifice themselves in order to determine their identity. However various the motives may be, crisis is the sole common survivor of majority of Miller’s work. Family crisis of View from the Bridge, community crisis of The Crucible, personal crisis of Death of a Salesman, marital crisis of The Fall, middle age crisis of The Price, value crisis of All My Sons to list just a few.

Bearing in mind Bigsby's summary (1984, 136) about background of topics arising from Miller's life, it comes to no surprise the person mostly affected by the crisis is a man, yet not necessarily Miller himself. His broad family produced enough people he could effectively transform to stage characters. Welland speaks about real life events which Miller heard that served him as the source of prime inspiration; even one of his most famous plays, All My Sons, originated in real-life anecdote he heard. (Welland, 1985, 25). Miller is very well aware of the resemblance that may exists between his characters and actual people, yet he resents a thought his characters are excerpts of personal biographies. Atma Ram (1992, 94) quotes Miller comment: “However, it is obvious that I write out of life as I know it, rather than construct plays out of a theatrical imagination, as it were. The remembered thing about Salesman is really the basic situation in which these people find themselves, a situation which I have seen repeated throughout my life.” Welland is aware of Millers plays being “intensely personal” (1985, 17) and sees the autobiographical in a sense yet he points out they should “not encourage the scholar into arid grubbing after the sources of incidents in plays or the original on which this and that character is based” (Ibid.). This thesis will follow similar policy Welland adopted for his book: “Our concern will be only with the effect of the relationship [with Marilyn Monroe] on his creative work [regardless the fact], as is sometimes charged, he exploited his personal experiences in too nakedly exhibitionist a manner in his plays. These experiences, public and private, indisputably intensified for him the moral sense of guilt and responsibility that has always formed the corner-stone of his plays.” (Ibid, 19)

Yao Xiaojuan and Jingrui Hui's paper (2012, 41) extends in details such derivations and if focused on a single play which is a subject of the thesis, After the Fall, an expansive list evinces the theory. It's not that difficult to trace Quentin's blame when privileged to further studies over his brother in Miller himself, read about father being dishonoured by his wife which is quite plausible considering the fact of Miller's mother being the “pillar in the family
and the stronger in life” (Ibid) and who “showed loyalty to her husband, speaking of him almost always with respect and praise when he was in full power” (Ibid) despite the fact this successful manufacturer couldn’t “read or write any language” (Ibid) whereas his wife loved books and even “paid for a teacher in home to talk with her about novels” (Ibid). The rest of the play involves other characters such as Mickey aka Miller's former friend Elia Kazan (who surprisingly directed the play in 1964), yet denounced him few years back to The House of Un-American\(^1\) (HUAC, 2009) activities.

Circumstances connected with the production of the play drew attention to it unusually personal nature. This was the reunion after more than a decade of Arthur Miller and Elia Kayan. Kazan had worked closely with the playwright on All My Sons and Death of a Salesman. The two men became estranged when Kazan decided to co-operate with the House Committee on Un-American Activities in 1952 and for many years thereafter they did not speak to one another. A reconciliation had been effected partly by Marilyn Monroe and partly by Miller's mellowing attitude brought about by his increased awareness of the complexity of the issues he once thought were so clear. They playwright’s concern with these issues is evident if After the fall in a series of scenes dealing with Quentin's relationship to Mickey, a character who seems to be based on Elia Kazan. (Carson, 1982, 25)

Last but not least the play is about Quentin's failed marriages ending optimistically with a hope for new relationship. The play was first staged a year after Miller's second wife's suicide which is a tragic event he had gone through after he divorced Marylin Monroe. Character of Maggie resembles the sex-symbol in many aspects, not only as the receiver of Quentin's need

\(^1\) The House Un-American Activities Committee (HUAC), a committee of the U.S. House of Representatives, investigated allegations of communist activity in the U.S. during the early years of the Cold War (1945-91). Established in 1938, the committee wielded its subpoena power as a weapon and called citizens to testify in high-profile hearings before Congress. This intimidating atmosphere often produced dramatic but questionable revelations about Communists infiltrating American institutions and subversive actions by well-known citizens. HUAC’s controversial tactics contributed to the fear, distrust and repression that existed during the anticommunist hysteria of the 1950s. By the late 1950s and early 1960s, HUAC’s influence was in decline, and in 1969 it was renamed the Committee on Internal Security. Although it ceased issuing subpoenas that year, its operations continued until 1975.
to shelter someone's fragile heart (Ibid). That contrasted with strong, resolute, righteous, still loyal and stimulating Louise (Ibid), a shadow of Miller's first wife Mary Grace Slattery. The final hope circulates around Holga, a lady with an experience of Nazi Concentration which coincides with something Inge Morath, Miller's third wife had been through during an early stage of her life.

Not a single character seem to be left intact by some sort of crisis happening within his/her environment; it impinges steadily, peremptory and thoroughly. To emancipate it is beyond character's scope of abilities as they are occupied with living their lives. Conditions present during undertaking crisis, may it be warding off, fighting, acquiescence or surrender, always demand high deployment over longer period. It is the combination of both, the time and the demandingness, that fertilizes the grounds for stress. If not handled effectively, long lasting stress induces phenomenon called burn-out which occurs gradually and it is difficult tobanish from one's life. Therefore, Miller's characters are in a danger of encountering it.

The goal of the thesis is to demonstrate that Arthur Miller's dramatic legacy can also be studied in the context of the so-called burn-out syndrome. The thesis will argue that the plays dramatic situations, thoughts, processes and emotional turmoil correspond to the stages of the burn-out syndrome as classified by psychological research. To be able to demonstrate it on the characters of the plays, first of all, the sidetrack must be made to provide and clarify facts related to burn-out.

**Burn-out**

The aim of this part of the thesis is to summarize the phenomenon of burn-out in a way that will be clear and synoptical, nevertheless brief. Therefore a preview rather that insight will be divided into three major parts, each dealing with one particular element of burn-out: Burn-out, Stages of burn-out and Risk personality factors, all parts subdivided further.

Burn-out specifies the term, provides definitions and explains possible areas of appearance, such work relation or family relation. Further it distinguishes between two similar phenomena:
burn-out and stress, and shows that the former evolves linearly.

Stages of burn-out discuss persisting variations among scholars and adopt four stages; these are dealt with separately and in repetitive steps- key features of each stage is drawn from secondary sources and matched to both characters of the view point. The succession depicts the process of first stage-honeymoon/euphoria, second second- stagnation, third stage-frustration and the final, fourth one- apathy. Numerous excerpts from the plays will demonstrate key features of each stage. Overall conclusion will summarize whether Quentin and Victor have gone through all four stages.

Last part- Risk personality factors- deals with components that are attributed to people susceptible to burn-out. Behavioural patterns, Value congruence, Intrinsic voice and Low endurance are all sheltered under the heading. Behavioural patterns will show that individual response to stress is relevant to burn-out. Value congruence will scrutinize Quentin's and Victor's values and observe the way both men approach values and solve personal dilemmas and conflicts appearing in private life as opposed to work life. Subchapter Intrinsic voice will show which set of motivators the characters picked up during their lives and how does that affect their reactions and resolutions that make them prone to burn-out. Final agent, Low endurance, tracks level of resilience both characters possess in order to elicit whether they are able to fight the stress factors successfully which is a prerequisite of burn-out avoidance.

**What is burn-out**

Burnout is a relatively new phenomenon which was observed during 1960s and as a term it only appeared in 1974 when used by American psychoanalyst Herbert Freudenberger (1980). Ever since then it has been studied and became a popular topic and a widely observed phenomena. To specify it, numerous definitions are available to choose from. Christina Maslach, professor of Psychology and an author of Maslach Burnout Inventory (leading assessment instrument that measures the burnout) defines burnout as “a syndrome of emotional exhaustion, depersonalisation and reduced personal accomplishment that can occur among individuals who do ‘people work’ of some kind” (Waugh & Judd, 2003).
Podhosyan, Aiken and Sloane (2009) tend to advocate Freudenberg's description, which is as follows: “[Burnout is] a state of fatigue or frustration that resulted from professional relationships that failed to produce the expected rewards.” (Freudenberg, 1974; Freudenberg & Richelson, 1980) Freudenberg later modified his opinions and “defined burnout as a psychological syndrome involving emotional exhaustion, depersonalization, and a diminished sense of personal accomplishment that occurred among various professionals who work with other people in challenging situations. In Maslach’s view, burnout undermines the care and professional attention given to clients of human service professionals such as teachers, police officers, lawyers, nurses, and others (Jackson & Maslach, 1982).

Despite being shown as related to work, other authors do not restrict it to certain professions only. “Pines and Aaronson for example, regard burnout as a symptom of extreme exhaustion and that this can be seen in any professional or non-professional (housework, for example) work.” (Längle, 2003)

Křivohlavý adds that despite the fact burn-out issues are most frequently connected to work, a family may be viewed as a job in this respect, too. (1998, p.21) All sorts of relationships within family deal with elements listed above- frustration, emotional exhaustion, challenging situation among others. Provided those who are involved in human services are prone to burn-out, it is beyond all doubts that family must be involved.

With regard to this issue Dr. Grohol, researcher and expert in mental health points that "marriages, unlike jobs, are far more challenging to maintain, and beyond just maintaining it, actually helping to nurture it and watch it grow over the years" (2008).

Krivohlavy(1998, p. 20) provides a list with professions in which workers are exposed to the risk of burn-out. Health services, nurses especially occupy the first position and are followed by teachers, further administrative staff mainly in economic sphere, social services and last but not least, family.
Stress and burn-out

Various authors who deal with burn-out draw an attention to the fact that burnout resembles other mental conditions to certain extent, Krivohlavy (1998, p.52) lists depression, weariness, alienation, existential neurosis, yet the similarity with stress is the most explicit. Stress is defined as tension existing between what stresses people and their options how to cope with that; it has been observed on both physical as well as mental level. Every person is likely to experience stress, only those fully committed to their work may proceed and have burn-out evolved; furthermore they have goals and expectation set high. Unless that is present, burn-out does not arise. Last element that make stress a different issue is the human agent which; burn-out is solely restricted to operations which involve personal contact with other people. The table below maps the difference between the two phenomena (Hansen, n.d.)

<table>
<thead>
<tr>
<th>STRESS</th>
<th>BURN-OUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characterised by over-engagement</td>
<td>Characterised by disengagement</td>
</tr>
<tr>
<td>Emotions are over-reactive</td>
<td>Emotions are blunted</td>
</tr>
<tr>
<td>Produces urgency and hyperactivity</td>
<td>Produces helplessness and hopelessness</td>
</tr>
<tr>
<td>Loss of energy</td>
<td>Loss of motivation, ideals, and hopeless</td>
</tr>
<tr>
<td>Leads to anxiety disorders</td>
<td>Leads to detachment and depression</td>
</tr>
<tr>
<td>Primary damage is psychical</td>
<td>Primary damage is emotional</td>
</tr>
</tbody>
</table>

The process of burn-out

Psychologists share opinion that burn-out is a process that develops gradually and steps follow in an order, yet a single uniform definition of the process exists for the simple fact that as a mental issue, it is a phenomenon difficult to seize by measurable techniques.

This thesis is going to use the classification of Christian Stock who divides the whole burn-out into four stages with apt subtitles that help to imagine each stage in general: idealistic euphoria
or honeymoon evolves into stagnation, then into frustration until it finally reaches apathy. Each stage will be defined as by the author and features will be shown on both central characters: Quentin of *After the Fall* and Victor of *The Price*.

### 2.1. Stages of burn-out

As for the process of burn-out, authors are in accordance as for the process of development and advancement. They all see gradual changes that occur and with an experienced eye, they are able to trace the roots in order to delimit causes and help the person to cope with it and obviate it. However, when it comes to assigning the phenomena certain structure for ease of orientation, the number of stages variates. Selye, the founder of stress studies, sees three stages (alarm, resistance and exhaustion stage) (Sincero, n.d.). Maslach, on the other hand, distinguishes four stages. Similar is the approach of Karaman (1984), Burisch (1989), (Längle, 1997) and last but not least, the one of Stock (2011) whose burn-out classification based on his *Burnout* will be further used not only for defining the stages of burn-out but for the purpose of demonstrating risk personality factors in the body of this thesis. Furthermore, even among authors who share the opinion the phenomena could be divided into four stages, difference exist in subtle features and more importantly, in naming the four categories.

**First stage of burn-out: idealistic euphoria/ honeymoon**

According to Christian Stock, the initial stage of burn-out development is a kind of idealistic euphoria. It is unsubstantial whether one's problems concern working or home environment, the individual's initial approach is always represented by the highest input imaginable, "one's ideals together with plentiful energy are inconsistent with unrealistic demands a person expects not only from others surrounded but from himself/herself, too". (Stock, 2011, p.23). Veniga and Spradley (Anderson & Carter, 2009) call the initial phase of satisfaction "the honeymoon stage" and concomitants are plain enough to imagine: enchantment, fascination, people get fully captivated by whatever occupies them, they bath in enthusiasm and thrill (Miller, del Smith, 2007). Nevertheless, it must be born in mind that it is a crucial phase during which patterns that either cause or prevent one from burn-out begin to develop (Anderson & Carter, 2009).
Second stage of burnout- stagnation

Stock (2011) defines second stage of burnout stagnation, during which a person has got acquainted with true nature of things and is reassessing original ideals. He/she keeps doing the job, yet it fails to be exciting any longer. Moreover, he/she has already experienced a betrayal of some sort. Things previously considered subsidiary in one's life start to play a major importance. During this, still an initial stage of burnout, neither the afflicted person, nor his immediate environment began to notice any signs of disorder. Veninga (1981) sees this stage of burnout as "stage of fuel shortage" where the individual starts to feel tired due to lack of energy, and has disturbed sleep. He/she is unable to do as many activities as he/she used to do and a tendency to avoid making decisions and a lack of enthusiasm becomes prominent.

It is a stage when a person starts feeling something is happening, yet does not necessarily assign the symptoms to burn-out. Frequently, people experience some kind of 'awakening', realization that things are not how they hoped them to be, come. Individuals get aware of existing differences that are of high importance to them, such as values and beliefs. Since the value congruence is rather a complex phenomena belonging to category Risk personality factors, it will be developed later in this thesis.

Third stage of burnout- frustration

Stock (2011) calls third stage of burnout frustration and further defines it as a stage during which an individual realizes that his possibilities are limited. One starts to doubt the purpose of his/her attempts. In addition to that a person realizes own helplessness and impugns both the importance and the outcomes of his/her work. As a result of the abysmal difference between what he/she would like to do and realistic outcomes, his/her disillusionment grows. In terms of Veninga (1981), it is a stage of chronic symptoms "which interfere with functioning at work and home".

Apart from bitterness, people encountering this stage may experience among others disillusion, non fulfilment, pressure, disappointment and humiliation.
Fourth stage of burnout- apathy

Stock (2011) calls the last stage of burnout "the apathy" and further develops its symptoms. He says it is a defensive reaction to frustration and it is signalized by intrinsic resignation. If the job (Grohol (2008) points out that it can occur on a personal level) becomes a chronic source of frustration and the afflicted person has no prospect of a change, he/she only performs the most necessary tasks. He/she avoids ambitious ones as well as tends not to communicate with clients; thus he/she limits the durations of tasks and duties to shortest possible. The initial euphoria has completely melted away. Feelings caused by the lack of other possibilities of assertion such as resignation, or eventually despair are aligned.

Miller (1981) lets Quentin, the hero of After the Fall utter some apt words to describe the state: evil, broken hopes, murderous revenge, backed up to the edge of a cliff. Bigsby (1984, 210) talks about bitter disappointment, collapse of a moral world or that the character is poised.

2.2. Risk personality factors

So far, the stages of burn-out have been described as seen by various scholars. However, it is necessary to follow with a bit of theory before the analysis is brought forward.

None of psychologists approaches this complex issue as a mere summary of stages but follows by listing specific factors that proved to make people susceptible to burn-out occurrence. Because of its nature of psychological phenomena, clear-cut categories do not exist so for further purposes Stock's classification was chosen. His book Burn-out shelters all burn-out like features under following categories: behavioural patterns, value congruence, intrinsic voice and low endurance. Value congruence is seen as a crucial agent not only because it is the most changeable one but also for the fact both plays can be seen as a manifest of turmoil of men who are pressed to behave against their will.
Behavioural patterns

Cardiologists Friedman and Roseman carried out a research in which they investigated how population responds to stress, the outcome of which were two behavioural patterns, type A and type B. They developed a theory which had nothing to do with burn-out, its focus was the occurrence of heart diseases and high blood pressure among patients who belonged to group with a similar behavioural pattern. Since both aforementioned conditions are related to both high levels and extensive stress, it is surely relevant to burn-out and will be discussed further here; the relevance will be further shown in the analysis of the characters.

McLeod (2011) provides a summary of the whole study and explains typical responses of both A and B behavioural patterns.

Type A individuals tend to be very competitive and self-critical. They strive toward goals without feeling a sense of joy in their efforts or accomplishments. Inter-related with this is the presence of a significant life imbalance. This is characterized by a high work involvement. Type A individuals are easily ‘wound up’ and tend to overreact. Type A personalities experience a constant sense of urgency: Type A people seem to be in a constant struggle against the clock. Often, they quickly become impatient with delays and unproductive time, schedule commitments too tightly, and try to do more than one thing at a time. Type A individuals tend to be easily aroused to anger or hostility, which they may or may not express overtly. Such individuals tend to see the worse in others, displaying anger, envy and a lack of compassion. When this behavior is expressed overtly (i.e. physical behavior) it generally involves aggression and possible bullying (Forshaw, 2012).

Success is not of a prime importance for people that pertain to type B category, they value not only work, but their family, too. At the same time, they manage to be steadily efficient unlike type A that tend to be focused goal seekers. Furthermore, type A people are twice as prone to heart diseases than the rest of population. Friedman and Roseman (Stock, 2011,42) mark people belonging to this category as highly ambitious and with strongly developed sense of commitment. Křivohlavý (1998, 80) adds that they also are exceedingly energetic and it is not uncommon for them to do more things at the same time. Those people are indulgent and tolerant and reportedly their life is more satisfactory as opposed to Type A (Type A vs Type B,
2013). The reason for that may be traced back to typical feature of this type, such as (Ibid)

- They know their abilities and work steadily for their goals. They enjoy their achievements.
- They are not too stressed out to excel. They can be disappointed when they fall short of their goals, but they are not devastated. They are more accepting of failures.
- They enjoy games and competitions, not for the sole objective of winning but for the love of the game.
- They are reflective and innovative. They allow themselves to explore and fail, if necessary.
- Sometimes they are too relaxed and laid-back that they lack the drive to reach the uppermost of their careers.
- They are even-tempered.
- They typically live less stressful lives.

**Value congruence**

Before values in the plays are scrutinized in details, the attention is focused on stance of Christopher Bigsby, who devoted his professional life to studying not only Arthur Miller but post-war American dramatists, prioritized the importance of values in plays in general. (Bigsby, 1984, p. 208)

The basic theme of America's major dramatists is the effort to survive in times inimical to man. Virtually all their protagonists cling to human values apparently superseded by material ones. The rhythm of their life has changed along with its purpose. Nostalgia is an active but an ironic force. It highlights the disproportion, the sense of loss, the fact of betrayal, which are dominant moods of Miller's work. Memory becomes the source of absurdity in that it recalls dreams which failed to be actualised, hopes which were never realised, a youth that has been eroded by time. And yet some final determination survives- a need for the poetic a desperate urgency to estimate one's personal value at full weight, to make an assessment from oneself apart from the pragmatics of the public world.
The imbalance between what one wants and what one has raises issues a person must solve for himself/herself. Trying to achieve the equilibrium is onerous and thus likely to create stress which affects all areas of one's life and is best if avoided. Yet stress has become an omnipresent feature of society and basically no individual is immune from it. Likewise values, coping with stress differs among people. Further, individual evaluation of what is stressful depends on many factors which are explored in other parts of this thesis. To be able to see value congruence as a factor important for burnout, it is necessary to focus on conditions which are present when stress appears.

**Origin of stress factors**

Not only personality type matters, according to Stock (2011) the environment the person concerned is in must be considered. But the impact the environment has on a particular person vary greatly; whereas some people remain rather intact by it, for others burn-out may be triggered by that. Yet, it must be mentioned that majority of people are somewhere between.

If a person is exposed to outer conditions of the environment, Stock (2011) mentions ‘wear-out’ instead of burnout; that suggests tiredness and exhaustion rather than burn-out which is exhaustion combined with estrangement and lower output- loss of efficiency or emotional exhaustion and depersonalization (Podhosyan et al., 2009) in other words. What is important is that burn-out can be related to both personal and professional life. It has been mentioned before that there is a clear relevance to stress, which often precedes it. That is usually related to the professional part of one’s life. Nevertheless, stress can occur within the home environment; again there is considerable difference between burnout and ‘bor-out’ which Stock (2011) defines as coping with daily hassles, thus may also lead to it. To summarize it, combination of burden factors appearing in short time is significant for the possible occurrence of burn-out. The process of burn-out follows certain pattern, each phase is rather lengthy.

There are risk features that are sheltered under headline Origin of stress factors and often lead to burn-out, such as increased work load, lack of independence, lack of appreciation, poor work team, injustice and conflict of values (Ibid.). Apart from the last one, they will not be developed further since they are of minor importance for the purpose of this theses since they
are not really exemplified in the plays. However, the conflict of values or value congruence must be mentioned for the simple reason that both central characters of *The Price* and *After the Fall* have not only encountered it but dealing with it became cores of both plays.

**Values**

Stock (2011, 39) defines values as something people consider important in their lives. He describes them as an engine and motivation for actions of various sort. They are sort of foundations thanks to which people’s lives become meaningful but at the same time values are highly personal. What matters to one man may be meaningless for another and not all values are straightforwardly positive, one's point of view influences them. The issue of values was always the one of major importance for Miller and his contemporaries, “The self pressed back against fact and against idea. That was the mood of Miller's and William's earliest plays.” Bigsby (1984, 208)

**Personal vs. professional values**

Every person logically comes across other people’s values on daily bases, most frequently with those of their colleagues and bosses. That is why a certain conflict may arise when employer’s beliefs are not in accordance with the employees’ ones. Pankau and Stallard approve Stock's claims regarding the value gap and instruct their readers to to self-analyse their lives. When a certain person can not articulate what is driving force of his/her life, yet he/she feels the burnout coming (2010), he/she should focus on the way their personal values and behaviour are linked to those of the professional life: "Giving careful thought to whether or not your organization's values are in sync with your own is a critically important issue that everyone should take time to reflect upon. Ask yourself, "what do I believe in and what's important to me in the way I live my life?" Consider the relationships that are important to you (e.g. family, friends) and the work that's important to you. Then compare what you wrote down with how you presently live." (Ibid)

An effective solution to avoid burn-out was introduced by Siegall and MacDonnald (2004) and it is relevant to mention. Their theory can be seen as one of the foundations in preventing burn-out and it concerns person-organization values congruence. Siegall and MacDonnald's research paper concluded that not only„person- organisation value congruence was strongly
associated with burn-out“ but also that „value congruence had direct relationships with several of the outcome variables, and, consistent with the model, burn-out partially or fully mediated the relationship between congruence and satisfaction“. (Ibid.)

Maslach and Leiter (1999) see burn-out as a complex matter that actually if focused on work life, consist of six areas. Apart from workload, control, reward, community and fairness, values were the centre of their study. Chronic mismatches between people and their work settings in any of the aforementioned areas may result in burnout. The threat of burnout subsides provided „employees achieve mutually agreeable balance on these six areas“(1999, 473). Content of this paragraph shows that values in general became part in the consideration of burn-out for experts and therefore a substantial part of the body of the thesis was devoted to it.

The attention has already been paid to two factors that may not seem directly linked to burnout, yet they considerable at burnout. Apart from value congruence, it is behavioural patterns. While value congruence develops later in life and changes are inevitable as life progresses, behavioural patterns are indigenous to certain extend, thus they can be modified with certain effort, yet not changed.

**Intrinsic voice**

Another aspect that Stock (2011, 45) mentions as a determinant at burnout is a driving force of every person, the so called intrinsic voice. What he means by that is a set of motivators that are actually deeply rooted in people, yet they are not connatal. All people walking the planet create their own sets as they are exposed to the frequent pleas, instructions or advice which appear within their immediate surrounding from very early age. Thanks to them, children get the knowledge which later shapes their reality, and acquire some basic rules of their community, consequently motivators become rules for their lives. And as they become deeply enrooted in everybody, they work on a subconscious level and reflect people's 'default' setting. They are: Be strong! Be perfect! Be friendly! Be fast! Take it over! Researches dealing with transactional analysis Ian Stewart and Melton Vann Joines even call these mechanisms 'screenplays' based on which the life unwinds. Authors (2012) accentuate their significance for
the life; even though they may not be necessarily positive for one's life, they frequently have hidden implications. We should pay attention to all five motivators stated as some are extremely well reflected in both core characters of this thesis.

The first intrinsic voice is 'Be strong!' (Stewart & Vann Joines, 2012). Steward and Vann Joines explain that such motivator predestines the bearer to take charge of working positions connected with responsibility. The hidden background suggests an urge for the feeling of security in social relationships. Furthermore, the disadvantage associated with this motivator is overestimating of oneself and heroism that is performed regardless what it takes.

Second intrinsic voice advises the person “Be perfect!” (Ibid.) which aims at developing skills and personal progress in terms of competence and rigour. Nevertheless, a person who is likely to possess such dazzling qualities that employers naturally welcome may also possess a tendency to be self-reliant. To see it at performance, one tends to omit colleagues and do the work himself/herself. It has been mentioned when describing the third stage of burnout, the frustration that such behaviour creates abysmal difference between anticipations and reality. The drawback of this intrinsic voice is the disillusionment that may be created.

Third intrinsic voice rules a person to be on friendly terms with everybody. Originally, this policy sheltered love and belonging. On one hand it creates friendship and popularity within society, on the other it concurrently entails exploitation especially if people can not say no to pleas of others. They are endangered by suppressing own needs and yearnings as they view them subsidiary to those of others. All listed qualities facilitate burn-out development. Stock (2011, 46)

“Be fast!” is a driving force that urges a person to try everything that life has to offer and reflects a fast pace of present age. Speed is one of the key factors as long as popularity is concerned but the hastiness has dark sides, too; it is more complicated to find sufficient time for the loved ones, for friends and as a result the frequency of socializing drops.

The final motivator “Take it over!” shelters the basic human need for achievements. It is beneficial unless a person remains unsatisfied with what he/she has done. Such state can lead
to overloading oneself as well as wasting both time and energy. Sadly, a false belief that one must try harder and devote more of everything to it does not correlate with finite unsatisfactory results (Stock, 2011, 47).

**Low endurance**

The very last agent that contributes to developing burn-out according to Stock (2011) is low endurance which can be simplified as a level of resistance that people posses when coping with stress factors. It consists of sense of correlation and resilience. Stock (2011) informs about studies of doctor Aaron Antonovsky who proved that 30 percent of population sees life as positive and meaningful contrary to severe long-lasting burn-out factors. His research involved women whose psychic conditions have not suffered even though they had spent part of their lives in concentration camps. Antonovsky targets at two spheres of endurance of individuals which he calls sense of correlation and resilience.

Sense of correlation basically shelters positive approach to the world as such (Stock, 2011, 51) thanks to which a person does not feel threatened in arduous situations. Antonovsky's study drew following conclusion. People's life becomes meaningful provided

- they have goals and commitments
- their values system and moral principles
- they are able to conduct and influence own life goals and targets
- they are aware of their own significance
- they have a developed level of sense of humour as that is linked to coping just fine, being on top of things
3. Analysis

Burn-out is a complex problem that should be handled by specialists and the aim of this thesis is not to provide a thorough analysis but to offer a perspective that is judged from a secular point of view which a common man may arrive to. However, it must be pointed out that the conclusions that are to be made are based on various studies of the phenomena of burn-out and yet may not be totally relevant to see them as of a complete secular person, a scientifically uninterested party.

Similarly, the attempt to depict features relevant to burn-out may be tricky as the thesis deals with characters that are only brought to life if staged in a theatre or less frequently, read in plays. Yet, the resemblance to every day issues people deal with is so straightforward that serves the purpose of manifesting symptoms in the behaviour.

Subsequently, the analysis will be restricted to two plays by Arthur Miller, *After the Fall* and *The Price*. Both will be briefly introduced before the focal point of the burn-out syndrome will be developed.

The plays

*The Price* is a play that pictures an event of a furniture sale. Devoted policeman Victor Franz who, urged by his unsatisfied wife Ester, tries to sell what has been left in the old apartment his parents used to live in before they died twenty years ago. Eighty years old furniture dealer Solomon tells Victor it's practically worthless. The first act mentions a character of Victor's brother Walter, a successful surgeon, who seems to be not interested in the problem at all. The bigger the surprise at the beginning of second act comes when Walter unexpectedly appears and flourishes with ideas how to make the sale more profitable. The Franz brothers meet for the first time in the last sixteen years and it is not a happy reunion. Victor can not forget that Walter let him fully support their broken father after The Wall Street Crash of 1929 even though he was aware he was ruining Victor's future career. Walter, having revealed he had been through a mental breakdown, comes for reconciliation which Victor resists. With the same grace, he denies turn the furniture sale a prosperous business and stick to his prime value which is morality.
Quentin and his soul is the subject of *After the Fall* and the purpose of the play seems to be to explain and justify events of Quentin's life. He is very outspoken about both his past and his innermost emotions and thus the audience learns his genuine sentiments to many events of his life he encountered and needs to deal with. Collapse of the first marriage because of mutual estrangement, collapse of the second marriage because of complex of incidents but deeply fixed in an obvious disbalance between the partners. Moreover, Quentin fails to find happiness at work where his frustration grows since as a lawyer he has been forced to suppress his values and fight for the truth of other which he does not believe in. Search for happiness and stability does not really come until the very end of the play which is the most positive and at the same the briefest.

**Burn-out in the plays**

Burn-out may be brought to life by various events in people's lives which are highly individual: what can trigger it in one man does not necessarily have the same effect on another one. Two characters were chosen for the analysis, Quentin of *After the Fall* (first staged in 1964) and Victor of *The Price* (first staged in 1968) and for the simplicity and lucidity they will be studied in three areas that are prominent issues in both plays; all that despite the fact Quentin and Victor are in fact men that mirror each other in certain ways. Victor is straightforward contrapositon to Quentin. Everything the other is not. He struggles with money while there is abundance in the other case. Success and social status are other areas where Quentin exceeds the average. Victor dreams of being everything Quentin is but deep down in his heart he is happy with what he has got. He pictures himself as a person of higher social status, adores famous people, yet he is a realist who is aware of the limits of his life. Quentin is willing and able to change anything on his wife's whim because he is a flexible person who is not afraid of changes. Victor hesitates to do anything radical in his life, all he seems to be willing to do is to contemplate about some modifications. It may be assumed that Victor would like to be everything that Quentin already is, nevertheless it is obvious that a desired social status of this man does not correlate with perception of happiness by the same person and that actuates respect. Despite the difference in family relations, professional background and personal life, issues of both men can be matched. Thus, these occupy the forefront positions:
● commitment to truth and morality
● frustration, uncertainty and strive for appreciation
● betrayal and denial

The question that arises is where burn-out syndrome comes from, how it involves the three crucial issues and what the it is related to. It is surely linked to person's satisfaction which to a great extent reflects people's attitudes for the three areas stated above on one hand and to people's professions on the other. Traditionally researches support the personal-professional link. Jaro Křivohlavý (1998, 20) provides a list with professions in which workers are exposed to the risk of burn-out. Health services, nurses especially occupy the front position and are followed by teachers, further administrative staff mainly in economic sphere, social services and last but not least, family. In the analysis it will be shown that it's mainly family that impacts the level of burn-out in Quentin and Victor, yet their work is an influential factor as well.

Before insight into characters with burn-out in mind is further developed, conditions under which the two men find themselves will be listed for the purpose of demonstration. If they are found suitable for scrutinized characters, burn-out could be reasoned, explained and documented. Even so they alter, the bases are more or less identical. Below there are some key features which Křivohlavý (1998) lists as typically connected with burn-out symptoms that can be traced in plays After The Fall and The Price, brief descriptions were added for quick reference:

● a person originally fully devoted to his affairs which later faltered (Quentin to Maggie)
● a person who tends to overload himself (Victor trying to keep a certain social status-supporting his family)
● a person who takes a failure as his personal defeat (Quentin- a marriage breakdown is never one person's fault)
● a person who is not able to emancipate from demands that have a rising tendency (Victor not standing up to Esther who keeps producing claims)
● a person who is not able to rest, relax and recuperate own energy (Quentin's drive)
● a person who lives in a long-lasting interpersonal conflicts (Quentin's profession)
- a person whose assertiveness is very low and thus he does not say "no" even he feels like he should (Victor's strategy to avoid possible conflicts with Esther, Quentin's nature during the initial stage of a relationship)

- a person who is involved in a long lasting affair with lame results (Victor's relationship with Walter)

- a person who gives more than he receives (Quentin)

- a person with an external locus of control (Victor tries to satisfy Esther and considers changing his life only upon Esther's entreaty)

Further below are the issues of morality, frustration and betrayal clarified on one dramatis personae from each play. The issue is introduced in short and then space is devoted to the plays as well as various scholars and biographers who studied the same area and thus offer an interesting perspective to it.

### 3.1. Commitment to truth and morality

The issue of morality is frequently occurring in both plays, at times, the characters speak their minds, at others they blurt deep down convictions when challenged without much thinking and their commitment to truth also becomes apparent once their behaviour is scrutinised. It may be continued by developing the initial thought of mutual mirroring of Victor and Quentin. Once career becomes the focus, essential differences are striking. Target at home life, intriguing is the essence with which they differ from each other.

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2 LOK refers to Locus of control: "concept of generalized expectancies for control of reinforcement", "[it] refers to people's very general, cross-situational beliefs about what determines whether or not they get reinforced in life. People with a strong internal locus of control believe that the responsibility for whether or not they get reinforced ultimately lies with themselves. Internals believe that success or failure is due to their own efforts. In contrast, externals believe that the reinforcers in life are controlled by luck, chance, or powerful others. Therefore, they see little impact of their own efforts on the amount of reinforcement they receive." Rotter (2015)
**Quentin**

To start focusing on Quentin, a brief comparison must be done in order to fully realize striking counterparts these two men represent. Dennis Welland (1992) labels After the Fall a “kind of moral strip-tease” which suggest openness, not by far the only difference between the two men.

Victor is a policeman who actually considers his vocation to represent one of his virtues and is glad to epitomize the right side of the law. He demonstrates his pride by casual events such as when he wears his uniform on an occasion of a dinner with his wife in a restaurant. He finds it quite suitable a clothing and fails to understand why Esther interprets such thing a big deal (Miller, 1981). Victor feels proud to protect the law whereas Quentin, a lawyer, feels proud to challenge it. Speaking his mind would not earn him the respect he has gained over the years of active distorting the truth for the sake of his client's needs. Nevertheless, Quentin yearns to tell the truth and has plentiful opportunities to do so during the initial stage of his relationship with Maggie that preceded the marriage. In fact, his second marriage and not the last one as the play reveals. It is obvious that being truthful brings Quentin certain thrill. His mind is quite linear, “moral and intellectual innocence” (Nelson, 1970, 254) steps out, yet vivid and embarrassing recollection exposes not only the naivete of his former moral stance, but his hypocrisy as well (Ibid.)

Maggie helped Quentin encounter the happiest stage both at personal and professional life. The fact remains, that it is very complicated to show the impassion he feels, as he does not say it openly, and the reader is left with hints only. Yet it can be felt that he acts differently under certain circumstances when he feels happy with himself. The best chance to keep track of changes in his behaviour on a personal level comes with Maggie as the audience witnesses that particular relationship from the very beginning until the very end. Naturally, the wedding should be the climax of emotions, yet it is not, the honeymoon stage preceded the marriage and sadly finished before they were pronounced husband and wife. It becomes clear that Quentin got enchanted by Maggie, who embodies subtility together with naivety and thus strongly opposes everything that Louise, Quentin's wife at that time, represents. Shortly after they first met in the park, Quentin comes home to Louise, to a place that he fled after an argument, abounding with gentle feelings which have clearly been provoked by his encounter
with Maggie. What he thought for himself would not be unusual on the condition he had still been deeply in love with his current wife Louise; at that stage of the play their alienation became mutual and irreversible though. Yet, filled with Maggie's innocence he reveals to the audience what he felt towards Louise upon returning back home; he was able to feel blessed by an opportunity to appreciate a person who failed to provoke identical feeling to his actual state by herself any longer and feel amazed by Louise's looks: "She had legs, breasts, mouth, eyes. How wonderful- a woman of my own! What a miracle! In my own house!" (Miller, 1981, 177). Such affectionate statement definitely was an after effect of gentle feelings Maggie had provoked rather than Quentin's standard behaviour at that particular point of the marriage. Miller puts the reader in a detailed picture by the stage description, depicting Louise's bewilderment by such act "he walks to her, bends and kisses her. She looks up at him surprised, perplexed. She keeps looking up at him, aware of some sealike opening in the world." (Ibid.). Without context, these lines themselves are not unambiguously convincing that Quentin's perplexing behaviour was a result of meeting Maggie and that is why it is necessary to look back on how Maggie made Quentin behave. Maggie changes his life perspective just as Stock (2011) points out first stage of burn-out always does however temporary it in fact is. Back in the park, the reader witnesses one of the rare occasion's of Quentin's total spontaneity, a fleeting moment in which a complete stranger (Maggie) helped him speak him mind. That is something extremely unusual for a man who must watch out what he says at home grounds as well as work ones. Over times, he grew to be a reserved man who tends to pick his words carefully no matter the circumstances, the necessity for doing that at home came when his spouse became tired and exhausted with the relationship and stuck to guns, ready to fire at any moment.

Quentin's life in general is predestined to be turbulent as he demonstrates his prime value is the truth which he considers highly important not only between spouses. He is presented to the audience as a man who “is poised between the external, public, social, objective world and his own internal, unexpressed, scarcely understood needs and desires. His quest is to reconcile the one with the other, to square what people tell him with what he knows, to align that what his eye see he must believe with what in his heart he wants to believe” (Carson, 1982, 114). Carson points at value incongruence which Stock (2011) assigns to advancement of burn-out as substantial risk personality factor. Quentin is full of doubts yet his conviction councils him to stay upright and unwilling to make compromises. Such features can easily be categorized as
third stage of burn-out where an individual is helpless and the difference between wants and reality is abysmal. The nature of the dialogue with his wife reveals his inner fight.

QUENTIN: Louise, I don't know what's permissible to say any more.
LOUISE- nods: You don't know how much to hide.
QUENTIN- anger: All right, let's not hide anything, it would have been easy to make love to her. (Miller, 1981)

Before he exposes his second wife Maggie to the truth, he actually presents that he learnt from mistakes he made in past, and explains his thought in more details in order to avoid being misunderstood "I wish you knew how to take care of yourself.... Not that I'm criticizing you. Not in the slightest. You understand?" (Miller, 1981, 175). That he actually informs Maggie about his intentions is an example of third intrinsic voice described by Stock (2011) as the one which rules people remain on friendly terms with anybody; unfortunately such quality may facilitate burn-out development. Strangely his appeal for understanding and peacefulness are followed by resolute words that are downright frank and the sad fact he has nothing to lose becomes obvious to the audience. His ability to hide the truth and twist it to suit current situation is no longer available as burn-out progresses. He is at its final stage, coming home after being fired for the second time in six months, finding Maggie drunk and suicidal. He admits he has no strength to invent further explanations: "I'm backed up to the edge of the cliff, and I haven't one inch left behind me. And that's the difference tonight, Maggie. So take care what you ask me, dear, because all I've got left is the truth." (Miller, 1981, 229) Maybe because feeling there is nothing to lose, “some final determination survives – a need for the poetic, a desperate urgency to estimate one's personal value at full eight, to make an assessment of oneself apart from the pragmatics of the public world.” (Bigsby, 1984, 208)

Despite Quentin's strong conviction to be honest in all his relationships, there are lessons learned in the past that prevent him from doing so. Probable consequences that would arise had he spoke his mind make him control his words when talking to his wife. Yet, being directly challenged, he abandons honesty on two occasions in the whole play, always during a final stage of the marriage.

Feelings of thrill, enthusiasm and satisfaction arises from Quentin's job, too. Yet, any observer
notices that there is a striking incongruity in commitment to truth as foundations for such feelings are concerned and the fact is not hidden to Quentin himself. Carson (1982, 115) claims that “intellectually [Quentin] knows and has known for a long time that he has not always lived up to his ideals”. Still, it can have a pleasing after effect on Quentin's friend Lou, who having read the defence that Quentin intended to bring forward at a court, could not suppress his need to praise Quentin: "This is superb! It's hardly like a brief at all; there's a majestic quality, like a classic opinion! Your whole career will change with this." (Miller, 1981, 151). What pleased Lou must have caused Quentin's moral values shatter as he defended it despite “Lou's admission that, in the original book on the revision of which he is now working, he had deliberately suppressed evidence unfavourable to the Communist cause” (Welland, 1985, 96) thus distorting the truth and falsifying was yet another part of his personality that Quentin stood up for.

Quentin is tormented by bending the truth to suit instantaneous requirements based on other people's beliefs he does not identify with. Moreover, his personal affairs are intermingled by similar issues he had been exposed to both at home as well as at work. This lawyer has fought for the principles, for the truth on one hand, on the other he had witness the truth to be distorted so many times. The collision of values, which will later be discussed as one of the crucial elements when burning out (Stock, 2011, 40) helps to reach the conclusion that Quentin has experienced the third stage of burn-out.

Bigsby (1984, 211) explains that in *After the Fall* Miller “has revealed the extent of human depravity, the degree to which human complexity has ostensibly been nullified. It is the account of a man who suddenly realizes that he inhabits a world in which the self is cut adrift in an antinomian world with the need for some justification for survival, some function and identity.” It is the sudden realization of issues he's been dealing with over longer period of time that culminate in situations that concur the last stage of burn-out.

Although the play is full of despair and hatred, at the end, Quentin, witnessing another of Maggie's suicidal attempts, produces a firm resolution that would have seemed to be beyond his scope of skills not long ago: "I'm not going to be the rescuer any more. It's only fair to tell you, I just haven't got it any more. They're your pills and your life; you keep the count.” (Ibid.) Such profound decision is made not by the man full of hopes, it is made by a man who had
witnessed the collapse of a moral world (Bigsby, 1984, 210) and “under the evidence of deceit and brutality is concerned with locating the remaining scope for confidence”. (Ibid) Yet, he is determined to face the truth whatever happens, regardless the outcome.

However it is deceit that supports Quentin's marital and professional debacle. During his marriage to Maggie, those two sides of the coin of life mingled to an extend in they almost merged and Quentin, either as a husband or a lawyer, is forced to endure situations he would have handled differently had marriage was a separate affair from his job. Maggie is a diva with plentiful whims Quentin does not approve of. Although he considers her demands quite immoral, he performs tasks she assigns for the sake of his marriage (Miller, 1981, 221):

MAGGIE: It's nothing against you; but see, like that girl in the orchestra, that cellist- I mean, Andy took too much but he'd have gone in there and got rid of her. I mean, you don't laugh when a singer goes off key.
QUENTIN: But she said she coughed.
MAGGIE, furiously: She didn't cough, she laughed! And you stand there going ho-ho-ho to her high-class jokes! Christ sake, just because she played in a symphony?
QUENTIN: Maggie, I stopped by to pick you up, I said hello to her and -
MAGGIE: I'm not finishing this take if she's in the band tomorrow! I'm entitle to my conditions, Quentin! Commanding: And I don't have to plead with anybody! I want her out!
QUENTIN, quietly: All right. I'll call Weinstein in the morning.
MAGGIE: You won't. You're too polite.
QUENTIN: I've done it before, Maggie; three others in three different bands.
MAGGIE: Well, so what? You're my husband. You're supposed to do that. Aren't you?
QUENTIN: But I can't pretend to enjoy demanding people be fired.
MAGGIE: But if it was your daughter you'd get angry. wouldn't you? Instead of apologizing for her?
QUENTIN- envisions it: I guess I would, yes. I'm sorry. I'll do it in the morning.
MAGGIE, with desperate warmth: That's all I mean. If I want something you should ask yourself why, why does she want it, not why she shouldn't have it. That's why I don't smile. I feel I'm fighting all the time to make you see. You're like a little boy, you don't see the knives people hide.
QUENTIN: I see the knives, but... It's the same thing again. You still don't believe you're not alone.
MAGGIE: Then make me believe it!

Quentin was married twice, twofold was his commitment to truth submitted to trial: Louise versus Maggie, home versus work. Quentin's desire to live an open life is directly linked with revealing names during McCarthynism. A painful coincidence was to be assumed when Quentin is the one to whom Mickey confided his intention to betray their friend Lou for the sake of truth: “I only know one thing, Quent, I want to live an open life, a straightforward life.” (Miller, 1981, 159) as he can not bear the lie any longer. “I've been through hell, Quent. Fifteen years, wherever I go, whatever I talk about, the feeling is always there that I'm deceiving people. Like living in an occupied country, half in the dark. (Ibid.) Quentin learns directly from Mickey how hard the life in which the truth is being constantly distorted has harmful effect on one's personality, satisfaction, working output and relationship. Yet, he had not learned a lesson until he lived through it himself. Agonizing decisions he must have made at work. Shall he become a devoted advocate of Lou, another friend of his and a former un-American Communist, which will lead to his dismissal or shall he avoid being blacklisted and betray him? Gradually, it becomes clear that distorting the truth and life in a constant lie and threat becomes unbearable for both men. Like Lou's, Quentin's professional life eroded and he was dismissed repeatedly. Unlike Lou, he stayed alive.

Lou's suicide is directly linked to the issue of Quentin's commitment to truth and morality. Lou becomes a subject of veraciousness of another friend, Mickey, who had been subpoenaed to the House of un-American Activities Committee. Lou did not accept Mickey's explanation and genuine reasons for naming him. Mickey provided simple arguments to Lou, Quentin recollects overhearing words which despite being stuck in his memory failed to let him act as he would have wished to when it was needed. Lou wanted no elusion, he was honest:

I asked myself, what am I protecting refusing to answer? The Party? But I despise the Party, and have for many years. Just like you. Yet there is something, something that closes my throat when I think of telling names. What am I defending? It's a dream, now, a dream of solidarity, but hasn't that died a long time ago? The fact is, I have no solidarity with the people I couldn't name- excepting for you. And not because we were Communists together, but because we were young together. Because we- when we talked it was like- monks probably talk, like some brotherhood opposed to all the world's injustice. It's you made my throat close, just the love whenever we saw one
another. But what created that love, Lou. Wasn't it a respect for truth, a hatred of hypocrisy? Therefore, in the name of that love I ought to be true to myself now. It would be easier, in a sense, to do what you did and stick with it; I would keep your friendship, but lost myself. Because the truth, my truth, is that I think the Party is a conspiracy... I think we were swindled; they took our lust for the right and used it for Russian purposes. And I don't think we can go on turning or backs o the truth... it was not the party we loved, it was each others truth."

Lou, unaware of the power of damnation of a friend, was quite certain with his reaction, called Mickey a monster and extorted him: “You may not mention my name. And if you do it, Mickey, you are selling me for your own prosperity. If you use my name I'll be dismissed. You will ruin me. You will destroy my career.” (Miller, 1981, 163). Haunted by his deed, he seeks Quentin who is similarly unhelpful and selfish just like Lou had been. Unfortunately, Quentin only realizes it after learning about Lou's suicide:

QUENTIN: When I saw him last week he said a dreadful thing. I tried no to hear it.

LOUISE: What?

QUENTIN: That I turned out to be the only friend he had.

LOUISE: Why is that dreadful?

QUENTIN: It just was. I don't know why... I didn't dare know why! It was dreadful because I was not his friend either, and he knew it. I'd have struck I to the end but I hated the danger in it for myself, and he saw through my faithfulness' and he was not telling me what a friend I was, he was praying I would be- "Please be my friend, Quentin," is what he was saying to me, “I am drowning, throw me a rope!” because I wanted out.” (Ibid.)

Yet again, personal and professional values and their congruence become causes for stress development. Together with other factors, such as betrayed intrinsic voice, they shatter sense of correlation and create a perfect soil for burn-out occurrence which, considering Quentin's behavioural pattern is quite high anyway. Bigsby's (1984, 210), closing his depiction of the play with words that surely represent a source of hope for Quentin: “The presumption on which the play rests is that the truth can only be reached with a certain courage and honesty.” Sadly it was the tragic event of Mickey's suicide which brought Quentin to resolution to change himself: However, he faced and identified that morality and truth became issues he
must solve for himself in order to be happy with himself.

MAGGIE: ...what's moral, again?
QUENTIN: To live the truth.
MAGGIE: That's you!
QUENTIN: Not yet, dear; but I intend to try. (Miller, 1981, 201)

Quentin's hope rests in Holga, a woman he intends to marry. She is the richest source of trust throughout a whole play, she has opened his eyes many times and has every potential of moral support Quentin needs to verify his beliefs. Thanks to her strength he is able to admit and embrace the world just as it is, with positive expectation, all bias neglected for good. Under her influence, he finally comes to understanding that “human nature is imperfect. Like the idiot child, it simply has to be embraced. But imperfection does not validate despair or the simple surrender of all values” Bigsby (1984, 220)

**Victor**

To prove that Victor of *The Price* is a man of own principles that are both moral and true will be quite simple thanks to the nature of the play. Despite the time span of the play does not cover more than two hours of a single afternoon, characters offer plentiful information that lay proper bases for further evaluation, after which the audience is likely to agree with Welland (1985, 118) on his personal description in which Victor is “a fundamentally decent man”. Bigsby (1989, 220) is right to say that the central character of the play “embraces too completely the ethics of a society intent on success at any price”, yet this thesis can not agree with Bigsby's other claims who also sees the play as a manifestation of “man's continued surrender of identity and submission to a false concept of human nature” and describes Victor a person with “the wrong dreams”. (Ibid) It will be shown that rather than that Victor has been confronted with painful reality and criticism that he first refutes (Carson, 1982, 123), nevertheless admits in the end. The afternoon which is in focus portrays an event of a bargain furniture sale, a bequest that had been postponed for sixteen years for many reasons that will actually demonstrate the basic message of the play which this thesis believes together with Carson (1982, 122) to be “subjective nature of value and truth”. An approach to the bargain itself represents a great parallel to life of every participant of the play and touches value congruence which Stock (2011) considers a feature of prime importance as long as burn-out is
Victor shares his perception that the world is merciless and that is why it led him to rejection of the rat-race and to assertion of the importance of the human values of love, loyalty and kindness (Carson, 1982, 127). Solomon, aware of Victor's disillusionment tries to soothe him and offers an explanation to his claim with peculiar wit which reflects his scope "I mean it's already in the Bible, the rat race. The minute she laid her hand on the apple, that's it.... there's always a rat race, you can't stay out of it." (Miller, 1981, 329). Victor is well aware of morality and is not really tempted to accept his brother's generous offer to give up his current job and start brand new as well as better paid career. Facing the reality, aware of own possibilities this realist is simply not willing to sacrifice his beliefs and conviction that are not related to money and power in exchange for an overt prosperity. That is exactly what Anna Huffington (2013) points out as an issue: "What it means to be successful? Right now, the two metrics of success that drive the American workplace are money and power, but by themselves, they make a two-legged stool- fine for balancing on for a short time, but after a while, you're headed for a fall. And guided by this limited definition of success, more and more "successful" people are falling." The play will later on verify the truth of that statement when Walter reveals his own success resulted in failed marriage and his chronic inability to feel content. Bigsby (1984, p. 221) is very outspoken when defines Walter's priorities that are “built on mutual recrimination and obsessive guilt”.

Victor, an antimony of his older brother, further proves that he believes in traditional values; the family and that bonds within are crucial for him. No matter how much his actions can sometimes bewilder even his closest, he is urged to act in accordance with his conscience which he is determined to keep clear. Only then he is able to have a peaceful mind when no considered.
remorse is present. He may have taken steps which Esther not directly resented, but openly disliked, such as fully supporting his father, whom, as Victor believed had been broken and depressed. "There used to be a man in that chair, staring into space. Don't you remember that?" (Miller, 1981, 355) That refers to period when Victor gave up his studies and abandon his dream to become a doctor as he felt it was his duty to be there for the old man. Unfortunately, the period coincided with meeting his future wife and thus moments of sheer happiness brought by young love and sheer despair brought by giving up his live intermingled. Yet, he opted morality. It is up to the audience to decide whether Victor paid a fair price when by his personal sacrifice enabled Walter to finish his degree and become a surgeon (Welland, 1985, 114). Welland (Ibid, 115) sees Victor's choice to become a policeman instead of doctor an under-achievement which is nevertheless contradictory to content superego, an element of a vast importance when approached from the burn-out point of view.

There are more examples of his moral side presented by knigh-like features as well as his unwillingness to act inconsistently with his values. Another one is linked again to his new family and s resolution to support the captive of The Depression, his father, in spite of his brother's warning that it will effect his future financial well being. In the long run, that uncompromising attitude prevented Victor from developing symptoms into further burn-out, yet it left him insecure in terms of money. Following excerpt demonstrates Walter's commitments, too when he reminds his younger brother of his determination: „I told you then that I was going to finish my schooling come hell or high water, and I advised you to do the same. In fact, I warned you not to allow him [their father] to strangle your life. To Esther: and if I'm not mistaken I told you the same at your wedding, Esther.” As the conversation develops, Walter confesses to Victor that he knew Victor had been exploited by their dad. “This revelation stuns Victor and makes him re-examine what he really 'knew' about his father during this period.” (Carson, 1982, 130). Nonetheless, shaken Victor replies trying to overcome a state of anger which accentuate his decision was genuine: "I am nobody's victim. I'm sorry, Walter, I can't take that. I made no choice; the icebox was empty and the man was sitting there with his mouth open." (Miller, 1981, 356)

The paragraph demonstrates two things. Firstly, that people and bonds among them matter more to Victor than material benefits, and also that his human side has never been corrupted which definitely reflects the level of his burn-out in comparison to his brother's. Victor has
always felt loyal to his closest which makes him resilient when the aforementioned phenomena is taken into account. Painful were his loses, yet they substantially paid off and through facing “the truths he has been reluctant to admit” (Carson, 1982, 122), Victor grows to be happy with himself. Nevertheless, some of his recollections surprise even man with tremendous experience, his confessor, Solomon.

Victor does not speak about his mental state openly, either positively or negatively, hence it is necessary to consider carefully moments of confidentiality when he concedes that disillusions and anticlimaxes have occurred during his life. And what comes out of such occasions is frequently contradictory to what he intends his picture be like in someone else’s eyes. He is not aware of consequences of such behaviour as it is not an intentional one, the effect makes him a really nice man, even lovable as Solomon puts it (Miller, 1981). During the furniture sale, when the dealer talks to Victor about his father, the fact appears that he must have lived in a real luxury during his childhood before his family went bankrupt during the depression.

**VICTOR:** Ya, we had a chauffeur.  
**SOLOMON:** Look at that! He takes down an opera hat from the shelf within. My God! He must’ve been some sporty guy! … And from all this he could go so broke?  
**VICTOR:** Why not? Sure. Took five weeks. Less.  
**SOLOMON:** You don’t say. And he couldn’t make a comeback?  
**VICTOR:** Well some men don’t bounce, you know.  
**SOLOMON- grunts:** Hmm! So what did he do?  
**VICTOR:** Nothing. Just sat here. Listened to the radio.  
**SOLOMON:** But what did he do? What-?  
**VICTOR:** Well, now and then he was making change at the Automat. Toward the end he was delivering telegrams.  
**SOLOMON, with grief and wonder:** You don’t say. And how much he had?  
**VICTOR:** Oh… couple of million, I guess.  
**SOLOMON:** My God. What was the matter with him?  
**VICTOR:** Well, my mother died around the same time. I guess that didn’t help. Some men just don’t bounce, that’s that.  
**SOLOMON:** Listen, I can tell you bounces. I went busted 1932; then 1923 they also knocked me out; the panic of 1904, 1898… but to lay down like that…  
**VICTOR:** Well, you’re different. He believed in it.  
**SOLOMON:** What he believed?
The excerpt could have suggested an issue of frustration which will be developed in the next chapter, however it also demonstrates that Victor takes the whole situation as a plain event from the history that does not bring along negative or frustrating emotions. Therefore this thesis holds the view Victor has dealt with the situation and it is no longer a subject-matter for him. In fact, prioritizing relatives and their well-being to own self-interest and coping with things just find are two factors that support burn-out resistance (Křivohlavý, 1998).

Victor's attitude comes as a surprise when his background is scrutinised. His father proved to be a “calculating liar” (Carson, 1982, 130), his brother's response to the situation in the family after “the crisis of 1929 was selfish rather that altruistic and awkward to justify in moral terms” (Ibid, 132), and his wife became increasingly frustrated at their restricted lifestyle (Welland, 1985, 115). Esther makes Walter face up the past by bringing up the turning point in her and Victor's lives: “...when he went to you, Walter for the five hundred he needed to get his degree” (Miller, 1981, 358). Walter refused to participate and thus made Victor reassess his life. Carson (1982, 131) is pertinently pointing out that Walter simply can not face his past, in fact “he sees the evil in his souls but looks away” (Ibid), his explanation is rather indistinct.

Looking back, it's impossible to explain why you said or didn't say certain things. I'm not defending it, but I would like to be understood, if that's possible I was never able to feel your kind of... faith in him [their father]; that … confidence. You understand? So when he said that you wanted to help him, I felt somehow that it'd be wrong for me to try to break it up between you. It seemed like interfering.” (Miller, 1981, 131)

Yet, Victor is not letting him get away with that, he desires the truth as he feels he has right to know, there is nothing wrong with telling the truth (Ibid.)

VICTOR: If you thought Dad meant so much to me- and I guess he did in a certain way- why would five hundred bucks break us apart? I'd have gone on supporting him; it would have let me finish school, that's all. – It doesn't make any sense, Walter.

WALTER: with a hint of hysteria in his tone: What makes sense?
VICTOR: You didn't give me the money because you didn't want to.

WALTER, hurt and quietly enraged- slight pause: It's that simple.

VICTOR: That's what it comes to, doesn't it? Not that you had any obligation, but if you want to help somebody you do it, if you don't you don't. (Miller, 1981, 131)

Victor's straightforward mind is not willing to accept his explanation as an act of reconciliation, “refuses to let the issue drop” (Carson, 1982, 129), he sees the sad truth behind it, that he is being bought off. Despite Walter's skilful manipulation, he conquers the situation with pride and honour and does not lower himself to his brother's standards. Which, on the other hand makes materialism and money, the keynote for the Franzes, remain an ongoing issue (Welland, 1985, 117). Even then, he acts in accordance with his consciousness; some inner force urges him not to compromise his values, he only does what he feels is right. It looks like stubbornness but concerns moral principles and no profit. No hesitation during fights for what Victor believes is right makes him accomplish third of six skills listed in theoretical part Origin of stress factors, chapter Conflict of values important when resilience is in focus.

Even limited financial means can safeguard Victor in terms of mental health; his notion of an honest life can raise above the despised rat race. He has not been an achiever and does not intend to become one; rather than achievement he values devotion. Devoted to truth, devoted to his wife and last but not least, devoted to his job.

Victor is a policeman, a devoted policeman who performs chores that are not that difficult to picture for any kind of audience. He accepts responsibilities linked to his profession in which he knows compromises do not exist. Things are right or wrong, true or lie, moral or immoral. Yet again, the reference to commitment to truth is more than apparent. Unambiguity of matters he deals with at work rewards him with personal security which is yet another agent important when considering burn-out phenomena. “The job also symbolizes aptly Victor's desire to believe the world is based on order and justice.” (Welland, 1985, 115)

It also involves wearing a uniform which from a very first look makes anyone identify his side of the law, his sentiments. Esther finds such open link to his employer distasteful at times, remembering an occasion Victor wore the uniform even when took her for a dinner to a
restaurant. She is careful not to present this particular dislike in an offensive manner, showing affection to her husband's believes: “Vic-you look distinguished in a suit.” and recollects an event when someone mistook Victor for a sculptor purely because of his looks.

Not only certain dress code brings his job along; Victor is committed to truth and gladly takes the responsibility assigned as he regards that his moral duty. Responsibility that is what Stock (2011) involves in an intrinsic voice Be strong! which in adequate proportions may support the resilience, thus prevent burn-out. Interesting is the comparison of the two men who are subject of the thesis- Victor and Quentin. Taken proportionally, Victor's lesser responsibility is requited by exalted feeling of personal security. And that is exactly what is amplified in character of Quentin, who desires higher levels of security. The reason for not getting it can not be simplified to claim that his increased responsibility at work prevents him from that, it is more complicated and other factors must be considered; yet as they are not supporting the core of this thesis, they will not be developed further.

What also contributes to burn-out resistance, coheres to truth and favours Victor to Quentin is involvement in fully-fledged relationships. That of Victor's is unassailable; he has been married for nearly three decades and has had one job for over twenty six years unlike Quentin whose personal as well as professional life can not be concluded to be stable.

Summarizing attitude with which both characters approach the truth, the differences are radical. Victor, a fighter for principles versus Quentin, a fighter for anything that pays his bills or makes him feel presently content. Policeman versus lawyer, relationship versus selfishness.

3.2. Frustration, uncertainty and strive for appreciation

There are only few other words as relevant to the burn-out phenomena as frustration. Frustrations precedes the occurrence long before one feels to have encountered it, it may evolve very early in life, frequently some is rooted in the way people are raised, or during young age when certain features are developing that later in live are perceived as ingenious individual, inherent traits.
As for all Miller's plays, Richard I. Evans, having studied them, concluded in his *Psychology and Arthur Miller* with statement that “… the predominant emphasis in writing the play was on the conflict between people rather than the conflict within somebody“(1969, 15) which must be taken into account even though issue of money seems to be prevalent. It would not be an issue, had there been no people considering it (Ibid.). It is certainly true for *The Price* where there is a narrow link between money and frustration.

Frustration is the most overt attribute that people undergoing burn-out present and is of various origins. *After the Fall* outlines Quentin's relation and work as well as depicts certain aspects of his childhood and young years that must be taken into broader picture for the mode and intensity with which they affected his later life. What failed to be the case in foregoing chapter dealing with morality, is the similarity in sources of frustration that both Quentin and Victor experience. It is quite complex to analyse properly in both characters, its force is undeniable, and its sparsity intense.

Quentin is presented during a stage of his life when he came to a thorough re-evaluation of his priorities. On a surface, it can seem he has achieved almost anything a human being can hope for- he is a successful man with a respectable position in a society, he has a daughter he loves dearly and has married a sex symbol. In spite of all that, a careful observer must assume all of previously listed was just a sidetrack since Quentin yearns a personal satisfaction (Bigsby, 1984) Despite all the achievements he got along the way, he still has not reached the end of his journey. Due to an urge to satiate unfulfilled longing, Quentin has been overloading himself and wasted both time and energy until he realized it was all vain, a traumatic but important observation for his future. Frustrated at work he came home to his frustrated wife, treading tirelessly the burn-out path.

On the contrary, Victor would gladly take Quentin's sidetracks for an achievement. There are several reasons why he can not possibly hope for anything of that sort. Whereas Quentin is active, innovative and ambitious when he is pursuing something, Victor does not cross the boundary of daydreaming about things, lacking active participation. It would not be right to say Victor has not achieved anything though. He certainly has and that he did not fully use his potential can not be judged here. Nevertheless low achievement can results in frustration
(Stock, 2011) and thus the thesis will deal with it.

**Victor**

Despite the fact the audience does not really learn anything about the Franzes childhood, they get every right to believe it was not a happy one. As Bigsby (1984, 223) pertinently observes “the misery of their own family life was not a sign that 'there was no mercy in the world', but rather that there was 'no love in this house’.” Walter's eloquent words make Victor remember what he has been trying hard to forget: “There was no loyalty. There was nothing here but a straight financial arrangement.” (Miller, 1981, 368)

His outburst is far too strong and outreaches boundaries of one family: When he [their father] needed her [their mother], she vomited. And when you needed him, he laughed.” (Ibid.) It refers to the financial disaster the family was forced to face after the Depression, which as an issue is quite common in Miller's plays. It is include in both *After the Fall* and *The Price*. Strangely, both plays present the crash and tragedy from the same point of view. Welland (1985), Carson (1982) and Nelson (1970) notices that both plays present the impact of the Depression from a perspective of a mother who was taken aback upon learning about the news unaware some insecurity was present. Both Victor's and Quentin's fathers decided not to share tremendous financial troubles that impinged the family by having the fundamentals shaken and thus their wives did not have a clue. “Quentin's mother blamed her husband for what had befallen them and called him an idiot which Quentin well remembers. Mrs Franz, preparing, like Quentin's mother, for an important social event when the disaster overwhelmed the family, could not even voice her despair but had vomited uncontrollably over her seated husband.” (Welland, 1985, 114)

Surprisingly, it's not too difficult to compress the significance of The Great Depression into few words for Victor which he does for Solomon: “There was no mercy. One day you're the head of the house, at the head of the table, and suddenly, you're shit. Overnight.” (Miller, 1981, 367). Welland's (1985, 114) aptly summarizes the issue which frustrated individuals, families and actually a whole generation in one clause which is similarly desolating as the issue itself: “Nobody recovers from bankruptcy in Miller's plays”. Yet, Mrs. Franzes reaction, the
vomiting, is the most eloquent. It may not be a significant source of frustration for Victor at the age of fifty, but as it has been mentioned earlier, frustration matters at any stage of life and hence it's necessary to mention The Great Depression in this chapter.

That plenitude has always occupied an important talking point for Victor and his wife clearly arises from the play as majority of the central couple's dialogues is centred on the subject crucial for both of them, which is money; “materialism is the keynote: things are in the saddle and ride the Franzes” (Welland, 1985, 117). Victor's compliment on Esther's new suit is immediately followed by “And how much?”; the film they are to see had better be great because the tickets cost $2.50 each (Ibid.) and thanks to many more examples it becomes clear that the furniture bargain of The Price is a metaphor for the bargain Victor has made in life, thus persistent source of frustration. However, he is not the only one who faces painful disillusionment: “The action of the drama itself consists of the gradual peeling away of ‘fantasies' until each of the character is forced to look upon the truth.” (Carson,1982, 126)

Certainly money appears to be of a high importance for unemployed Esther "I want it. Vic? I want money." (Miller, 1981, 308), still Victor admits to be concerned about it, too. Which gives Welland (1985, 117) bases for his bitter conclusion that they eventually recognize themselves as losers. Esther finds consolation in alcohol and seems to be struggling with drinking problem which Victor is aware of and such fact does not lessen his frustration either. It is Esther who comes to realization and hits the bull eye [to Victor]: “You know what the goddamned trouble is? … We can never keep our minds on money! We worry about it, we talk about it, but we can't seem to want it. I do, but you don't. (Miller, 1981,308). Truth to admit, Victor does consider it a subsidiary issue in life which it could have been on a condition he had at least some reserves to draw from. Unfortunately he fails to have any and thus he must answer to various pleas of his wife on every day basis since money is the omnipresent hidden agenda for her and creates tension between the couple, "I wish you'd stop comparing yourself to other people, Esther!" (Miller, 1981 308).

Victor's locus of control, as it was analysed in the theoretical part of the thesis is definitely outer, and it is his wife who is behind his actions. He has not been the master of his world and sometimes he takes it as it is, but it can come daunting, too: ”I'm not even sure what I was trying to accomplish,” he admits wearily. “I look back now, and all I see is a long brainless
walk in the street.” (Miller, 1981, 328)

It is clear he had devoted his life to his desolated father who instead of acting, fashioned a fortress out of despair and self-pity (Nelson, 1970, 297) which was yet another thing compassionate Victor failed to face, still felt daunted by, when years later realizes he can not “shake off the nagging and frightening suspicion that the past twenty-eight years may not only have been a waste but a lie” (Ibid.)

When appears without previous notice after sixteen years of silence, he immediately tries to compensate the price he made Victor pay when he refused Victor's plea for the loan of $500. Unfortunately, they both knew it was crucial for future. Walter offers him a bran new career which Victor sees as a consolation price. Omitting Walter's selfish reasons Victor is aware of, the situation does not lower Victor insecurities that could be solved had he took up a better paid job. Yet his reluctant nature is an obstacle he can not subdue. Had the play witnessed his character dealing with first stage of burn-out, there would definitely be something that had a potential to change the way others perceive him. Regrettably no major change on a personal level suggests it has proceeded into stagnation which supports burn-out. His behaviour certainly changes during the play, still it can be said that rather than any other state, he at times seems to represent the apathy, on the verge of which he balances his life and his relations. The only slightly dramatic alternation discussed in the play is related to his job; he reached the age for a retirement but even this issue is not really new as it happened three years ago and definitely supports the fact Victor is inactive rather than anything else. Being aware of that raises frustration. At the beginning of the play, before Walter comes up with his suggestion, the audience has had an opportunity to witness a dialogue concerning the change of job. Clearly, Victor had been rather reluctant as for his further carrier and he only seemed to considers it because of his short sighted wife. He can't please Esther by making a decision she would love to hear: retire from the police force, “It's not the money that's been stopping me. I'm going to be fifty. You don't just start a whole new career.” (Miller, 1981, 305), that is Vic's genuine frustration. Still, in general, the reader gets the feeling that the retirement itself is not a subject of their everyday conversation, it is only brought by the context. At the same time, the reader can tell Victor is frustrated.

As for the burn-out, it must be concluded that this thesis advocates the viewpoint Victor's
character does not go further than the frustration, the third stage of the phenomena. He has not reached the fourth stage - apathy which is what might be assumed on the basis of Bigsby's outlook of Victor who sees him “a frustrated and bitterly disappointed policeman, looking back over his life and sees no meaning and no hope for his remaining years. He is poised.” (1984, 221). Although he certainly evokes such impressions at times, it is not a permanent feature of his character. Moreover, under no circumstances it can be stated that he performs only the necessary tasks and avoids challenging parts completely which are typical for the fourth stage of burn-out. Victor undeniably has a tendency not to pour into challenges, in fact he tends not to undergo any and it would be foolish to expect that from him as this man's nature is a highly reluctant one. Yet, he does consider decisions that are crucial not only for his marriage but for the rest of his life, too and that must be carefully evaluated. It happens when Esther brings up yet again the subject of his retirement from police force which is possible due to the amount of time spend in the position. He has every right to feel highly worried how to proceed the way his wife wants him to aware of the fact he is the only person with an income and must keep earning sufficient needs to support his unemployed wife and son who has recently flew the nest. Moreover, he is aware of the fact that Esther does not understand his viewpoint and see the issue from his point of view which is frustrating, too. (Miller, 1981, 309)

VICTOR: Well, it's a decision. And I'd like to feel a little more certain about it.... Actually, I've even started to fill out the forms a couple of times.

ESTHER, alerted: And?

VICTOR with difficulty- he cannot understand it himself: I suppose there's some kind of finality abut it that... He breaks off.

ESTHER: But what else did you expect?

VICTOR: It's stupid; I admit it. But you look at that goddamned form and you can't help it. You sign your name to twenty-eight years and you ask yourself, Is that all? Is that it? And it is, of course. the trouble is, when I think of starting something new, that number comes up- five oh- and the steam goes out. But I'll do something. I will! With a greater closeness to her now: I don't know what it is; every time I think about it all- it's almost frightening.

It is not only existential worries he is worried about. The fact is that apart from the fear of giving up a stable, regular income, it is on one hand an overall change of a lifestyle. Not just at
home, even at job, Victor is a kind of worker that likes partial routine and performs regular
tasks without finding them boring. He has never been the adventurous guy who would put
himself and his relatives at risks. Rather than risking, he sacrifices himself and keeps his secret
fears for himself. Actually, he is willing to do much more and his driving force is quite
straightforward- he strives for appreciation. Only then he feels fulfilled. He has not resigned,
not yet. However his inability is disconcerning for him as well as for Esther: “You can't go on
blaming everything or the system or God knows what else! You're free and you can't make a
move, Victor, and that's what's driving me crazy.” (Miller, 1981, 347).

a new life, Victor finds when the opportunity comes that he is unable to make decision” as he
reassessed the values made as a young man. Rat race with money behind it, ideas he disdained
dearly became an argument and reproaches with an impairing effect on his marriage arose.
Victor is no fool, takes things as they are and does not hide his opinion from Solomon: “I
didn't want to lay down my life for [money]. But I think I laid it own another way.” (Miller,
1981, 328)

Victor's frustration gets even more apparent during his discussion with Solomon who makes
remarks trying to soothe Victor's anxiety in order for the furniture sale to proceed: “It's
impossible to know what is important.” (Ibid.) What he immediately gets is Victor's diatribe
full of his insecurities.

I know what you're talking about. But it's not a dream- it's that you've got to make
decisions before you know what's involved, but you're stuck with the results anyway.
Like I was very good at science- I loved it. But I had to drop out to feed the old man.
And I figured I'd go on the Force temporarily, just to get us through the Depression,
then go back to school. But the war came, we had the kid, and you turn around and
you've racked up fifteen years on the pension. And what you started out to do is a
million miles away. Not that I regret it all- we brought up a terrific boy, for one thing;
nobody's ever going to take that guy. But it's like you were saying-it's impossible to
know what's important. We always agreed we stay out of the rat race and live our own
life. That was important. But you shovel the crap out the window, it comes back in
under the door- it all ends up she wants, she wants. And I can't really blame her-
there's just no respect for anything but money. (Ibid, 327)
Victor's priority is to keep the family financially secure but his way of ensuring it gets frustrating as Esther does not appreciate it. The reasons which go beyond her materialistic yearning is rather an important fact, which is not that straightforward if based on the extracts only. It must be pointed out that it is not Esther's desire is to live in an exaggerated luxury, her needs were in accordance with an average American consumer of 1950s who "invested in items based around home and family life. At war's end, the items people most desired included televisions, cars, washing machines, refrigerators, toasters, and vacuum cleaners: the machines that would help them modernize their lives" (The Rise of American Consumerism, n.d.). The play portrays Esther as an unemployed woman who is not constantly, yet largely, pestering her husband. Her reproaches do not elude Victor's reaction which would be natural and in fact an expected response. Because it is not coming is can be assumed that Victor is undergoing a second stage of burn-out; he stagnates as the situation is not new neither challenging for him. Well acquainted with circumstances, he realizes many of Esther's reproaches are based not on her choice but rather on the stage of the society at that time.

Ania Ahlbor (2012) helps imagine it in greater details and explains that a picture of an average American woman resembled a mother wearing full-skirted dress pulling freshly baked cookies out of the oven. For short, the role of women underwent substantial changes in the 1950's, together with many other things at that time. The economy was booming again, for the first time in almost 30 years. Consumerism got highly promoted by new forms of marketing (The Rise of American Consumerism, n.d.). Sadly Esther was just one of many "victims" of that time, a woman, who had no job for a reason not given in a play but an easily traceable one. Halberstam (Ibid.) explains that however women's role changes greatly in the 1940s when they took jobs of men servicing in the army, they experienced a real setback in the gains made as there were no work positions for them when the soldier returned from war and went back to work.

The outcomes are though hard to please a man of traditional values who had lived through not one but two wars, Solomon. Despite the speech that has humorous effect, one very well understands the awkward and thwart logic of present days. Solomon tries to explain Victor why his furniture in extremely likely not to be in demand no matter despite it is of an outstanding quality:
I'm telling you the factual situation. What is the key word today? Disposable. The more you can throw it away the more it's beautiful. The car, the furniture, the wife, the children- everything has to be disposable. Because you see the main thing today is shopping. Years ago a person, he was unhappy, didn't know what to do with himself- he'd go to church, start a revolution- something. Today you're unhappy? Can't figure it out? What is the salvation? Go shopping. (Miller, 1981, 323)

It must be reminded that burn-out is a very complex matter that develops over long time and no events however significant they are for individuals, can be understood as symptoms unless they are interlinked with others. One's life, character's fictional life for the purpose of this thesis, must be seen as a complex of events that are not necessarily what they seem to be if out of context.

Had the thesis adopted Bigsby's (1984, 221) opinion that The Price is “about man's continues surrender of identity and submission to a false concept of human nature”, there would be little hope left for Victor. He does surrender certain things, yet his trusting and naive nature (Carson, 1982, 125) considers natural to devote life to his family. Unfortunately not all people view it that way, “Esther [is] caught between the love for her husband and her desire for more of the things that money can buy.” (Ibid.) His wife has her dreams her husband sometimes does not understand, “yet through all their uneasiness and regrets they emerge as a likeable ordinary couple. The solidarity of their relationships quietly established, culminating every now and then in trifle, yet substantial situations, such is Esther's spontaneous 'God! Victor’… You looked beautiful!” (Welland, 1985, 117) when she saw him with a fencing foil.

*The Price*, as the title aptly suggest, is about money. It's the basic issue of the play, the key event. Yet, in general, it is not what Victor and Esther's marriage is about. They still enjoy each other's company, support each other, show respect as well as affection to each other. It is the essence of the relationship that prevented Victor's burn-out, deeply in his heart he his satisfied, there is nothing major to regret in his life, no decision he would have change if he could. Doing his job still pleases him, he sees it meaningful and personally there are no reproaches as well. He is mentally healthy in which both his job and his family plays a significant part. Although frustrated, he has not burn-out.
Quentin

It is definitely easier to observe Quentin’s than Victor’s mental state which reveals a lot about possible burnout not only thanks to his numerous unsuccessful affairs, but also because of the style of the play. Quentin is communicative, on many occasions he addresses the Listener directly and thus it is clear what is going on inside his head. Welland (1985, 92) does not hesitate to call the style of the play “kind of moral strip-tease”. Quentin's Listener aimed speeches are valuable reflections of events the audience would have no chance to be aware of otherwise. It is not the case of Victor. As a matter of fact, he does not need those soliloquies to the extend Quentin does for the simple reason that he has someone willing to listen on his side. It is Esther, his wife with whom he shares quite a special feeling of mutual understanding rooted in a long lasting partnership. Which is not permanent feature in Quentin's life to his regret. However, Quentin has a lot to handle.

Tracing sources of frustration related to burn-out in Quentin's professional life, "the fuel shortage" is present and could be summarized in a single sentence: „Quentin cannot move beyond his indecision.“(Lewis, 1965, 50) Than involves his value incongruence from the moral perspective. At the very beginning of the play Quentin reveals a lot about himself in a long soliloquy, he is explicit about great troubles at work. Consequences are desolation as they caused his inability to concentrate on a case the way he had used to (Miller, 1981,129). Although does not reveal any particular event, he is very likely to be making references to the occasion when his personal believes were shaken by his employer's resolute and for him downright false attitudes. It was the intention of the firm he had worked for not to defend a communist which Quentin could not really understand. At this point a reference must be made on the importance of personal values that are one of the fundamentals that make a person susceptible to burn-out. It is described in theoretical part under the chapter titled Value Congruence in details.

Quentin's burn-out largely depends on his relationships. Further extract demonstrates he was able to communicate his frustrations with his wife Louise. The reason for doing so nevertheless shows that he suffered a great insecurities at the time and felt helpless. Following
dialogue occurred during the final stage of the marriage. Not only Louise didn't recognize her husband's continuous need for assurance and praise (Nelson, 1970, 260), she completely refused to show any support.

LOUISE:... you can't have everything; if you feel this strongly about Lou you probably will have to resign.
QUENTIN- pause: You think I should?
LOUISE: That depends on how deeply you feel about Lou.
QUENTIN: I'm trying to determine that; I don't know for sure. What do you think?
LOUISE, in anguish: It's not my decision, Quentin.
QUENTIN puzzled and surprised: But aren't you involved?
LOUISE: Of course I'm involved.
QUENTIN, genuinely foxed: Is it that you're not sure of how you feel?
LOUISE: I know how I feel but it is not my decision....You have to decide what you feel about a certain human being. For once in your life. And then maybe you'll decide about what you feel about other human being. Clearly and decisively. (Miller, 1981, 180)

The extract manifests the fuel shortage which Veninga (1981) links to burn-out. Nelson (1970, 259) sees it as a direct implication which are a call for help. In fact, thoroughly disappointed by the inner fights, ashamed of the betraying his values, the subsequent debate with his wife makes him feels even worse. She praises what he despise, his dishonesty that makes him so successful at work. He thinks very little of himself when commenting Lou's defence which is the source of ambivalent feelings. Louise sees is as success, he as personal failure and explains: “I am doing what you call an admirable thing because I can't bear to be a separate person.” (Miller, 1981) which is an issue that is haunting him thorough the play.

No deliverance awaits Quentin as he does not permit himself to get one. Nelson (1970) introduces his ambivalence not only between his profession and home life which is yet another difference between him and Victor whose prime focus lies within the boundaries of family. Quentin's frustrations may very well be a by-product of his inner fights which Miller's biographers approve: “Even thought he is wryly embarrassed at his smugly legalistic approach of former days he still observes his life through an attorney's any. He analyses himself, but in the process turns his examination into a trial in which he is not only both defendant and
prosecutor, but judge and jury as well.” (Nelson, 1970, 250); “The trial of a man by his own conscience, his own values, his own deeds.” (Welland, 1985, 92) Bewildering is that instead of closing up with such revelation Quentin uses it to open After the Fall, thus to introduce himself:

More and more I see that for many years I looked at life like a case at law. It was a series of proofs. When you're young, you prove how brave you are, or smart; then, what a good lover; then, a good father; finally, how wise, or powerful or what-the-hell-ever. But underlying it all, I see now, there was a presumption. That one moved not in a dry circle but on an upward path toward some elevation, where… God know what… I would be justified, of even condemned. A verdict, anyway. I think my disaster really began when I looked up one day … and the bench was empty. No judge in sight. And all that remained was the endless argument with oneself, this pointless litigation of existence before an empty bench. (Miller, 1981, 129)

Thoroughly frustrated the play is interwoven with various disconsolating events the degree of which as well as field varies. Notion of connectedness of some of them brings Quentin to the verge of a collapse. The warning signs he sends are ignored: “I tell you the truth, Louise- I don't think I feel very sure of myself any more. I feel sometimes that I don't see reality at all.” (Miller, 1981, 166)

Unfortunately his sentiments do not evoke effective after effects, that could have fostered resilience, a helpful tool when fighting off burn-out symptoms. Nevertheless, in a long run, judgement served Quentin right when he came to painful realization, a real eye opener that launched his determination to fight, it was the fact “that [he] could have brought two women so different to the same accusation” (Miller, 1981, 236). He manifests how baffled a man can get before he realizes boundaries sometimes have to be present in order to preserve oneself “I lied. Every day. We are all separate people. I tried not to be, but finally one is- a separate person. I have to survive too, honey.” (Miller, 1981) He says is not to argue, he says it feeling his life has got deteriorated on the way and it is difficult to retrace. Nelson (1970, 261) pertinently adds that Quentin “chooses separateness repeatedly when commitment threatens his equilibrium”. His yearning to be a separate person may be observed as a betrayal which is analysed in another part of the thesis. It is because of the process that brought him to the bitter conclusion the separateness must be involved in part that deals with frustration. Frustrating are
also facts very obvious to audience that stands aloof. However, Quentin does not articulate them, and audience can only ponder about whether they are known to him. Clearly, he consistently involves himself in non perspective relationships, and handles them with no traces of sense of humour or creativity. Relationship and value incongruence make Quentin's resilience quite low, level of resilience is linked to burn-out in indirect proportion. The higher resilience gets, the lower are chances for the phenomena development.

Furthermore, Quentin's insecurities certainly exceed those of an average man and clearly demonstrate the “fuel shortage” that Veninga (1981) ranks as a burn-out stage. They are of two origins. His work related insecurities induce changes in his behaviour that naturally affects his domestic environment that is not flawless either. Quentin is a deeply insecure man who, considering an idea of third marital proposal, is tentative. Yet, instead of question an ordinary man would ask in his situation, such as “Do I love Holga? Can I support her? Will she interfere with my career? Will she make a good wife?- the normal questions of hesitant bachelor, he raises the questions: “Am I capable of love? Is love possible? What has been the cause of previous failure? Is there something rotten inside myself and the world around me that denies creative union?” Lewis (1965, 40) notices their imbalance.

His hopes are tread by ignorance and unwillingness. Quentin articulates his needs with a desperate urgency in order to estimate his personal value, to make assessment of himself (Bigsby, 1984, 208) yet it is all void as the bench is literary empty. Distressed, he is left to endure what he witnesses. Yet, he does not give up his attempts to relate to his wife, not really hoping for soothing words or absolution any longer; all that had evaporated and Quentin does not make further attempts, he only presents what is left of him. Regrettably, he is not the only part of the couple who is lacking the strength, without a prospect of the sustainability of what has left from the marriage. He confesses to Louise something that suggests that he has undergone some inner reassessment of ideas or beliefs: "I tell you the truth, Louise- I don't think I feel very sure of myself any more. I feel sometimes that I don't see reality at all." (Miller, 1981, 166). Bigsby sees his his self-doubt clearly and relates it to spiritual crisis (1984, 214) and that is why it is dealt with in the chapter devoted to frustration. Quentin is left alone to deal with own insecurities which make him ponder about devotion in terms of futility. Examining reasons of his attempts in order to find satisfactory answers are void.
The movement of *After the Fall* is from the adamant and self-deceiving insistence on innocence to the admission, not of its loss- but of its nonexistence. Quentin has fallen because he has gradually and increasingly made himself admit what he has seen, and he has seen failure and betrayal. He has witnessed the failure of love and trust between his parents, he has recognized it is his own marriages and in the life of his friends, and finally he has observed on a societal a corporate national level. (Nelson, 1970, 254)

However, Quentin was brought up in a family where things were measured in terms of success, feelings were redundant, realists valued and supported. He is not used to giving up, he imagines his life to be a courtroom where there is never quite enough space for understanding. Instead of eavesdropping, resolutions of various sorts is what Quentin gets both at home at work, that is slowly but steadily wearing him our.

He tries to console, relate and explain to his third wife Maggie that her fears will be lessened when he is around and also that there is no need to feel bad when she has them. It was at the very bottom of forlornness his self neglect made him fell to when he realized his creed as well as his hope were still vital. That was an initial step leading to his salvation.

Just before the play ends the audience witnesses Quentin's self-confidence and self-esteem grow on realization he can not prevent certain things from happening unless he changes himself. In a fleeting moment which Welland (1985, 94) sees as a culmination of the marriage because of its dramatic appropriateness, Quentin tries to explain his recognition to Maggie: “we've got to have some humility toward ourselves; we were born of may errors, a human being has to forgive himself! Neither of us is innocent. What more do you want?” (Miller, 1981, 237).

By observing Quentin's marriage with Maggie, the audience is able to to substantiate all stages of burn-out, beginning with euphoria, overcoming stagnation, developing frustration all the way to apathy in which Quentin is drowning towards the end of play. The question is whether the stage where the symptoms get chronic, which is an agent crucial for stress- burn-out distinction, could have possibly get prevented. Studying the relationship leaves the audience with no doubt he willingly sacrificed himself for the sake of the marriage which he is determined to keep at any cost. He was generous as long as giving is concerned, yet “he takes
no steps to satisfy himself” (Welland, 1985, 96) Thanks to him Maggie experienced the best possible care, she is wholeheartedly and endlessly supported despite the fact her pleas often resemble whining of a spoilt child, her numerous demands are absent of any logic and often terribly insensitive. Welland (1985, 102) also notices what Quentin does not really realize, his “capacity to inspire in others a confidence and a love that he is unable adequately to reciprocate”.

Quentin, whose desire is to live in a state of preserved truth and justice, must have been greatly hurt by almost permanent suppression of his yearnings. His efforts to cheer up Maggie has a dwindling tendency, preceded by prolonged period of endeavour during which he tried hard to believe in a meaningfulness of such relationship. He keeps making promises that at the beginning signalize an infatuated heart whereas depleted reserves at a latter stage. After Maggie’s tiring remorseful speech the conversation below brings to the attention the power structure within the marriage as well as some facts mentioned above. Quentin tries to explain that he invests his time in Maggie’s problems for free because she means so much to him (Miller, 1981, 221)

**QUENTIN:** Well, honey, I'm putting in forty per cent of my time on your problems.

**MAGGIE:** You are not putting-

**QUENTIN, horrified she does not know- the outburst:** Maggie, I keep a log! I know what I spend my time on!

*She looks at him shaking her head; mortally wounded, tears in her eyes. She goes to a bottle and pours.*

I'm sorry, darling, but when you talk like that I feel a little... like a fool. Don't start drinking; please!

She drinks.

Look, I don't object to the time I spend, I'm happy to do it, but-

**MAGGIE:** Should have never gotten married. I knew it. Soon's they got married it all changes. Every man I ever knew they hate their wives.

**QUENTIN:** Honey, it always comes down to the same thing, don't you see? Now listen to me. *Turns her.* You're still proceeding on the basis that you're alone. That you can be disposed of. And the slightest contradiction of your wishes makes the earth tremble. But-

**MAGGIE:** You taught me to speak out, Quentin, and when I do you get mad.

**QUENTIN:** I'm not mad, I'm frustrated that you can't seem to pick up the joy we could
My greatest happiness is when I know I’ve helped to make you smile, to make you-

MAGGIE: But the only reason I went to see Ludwig was so you’d be proud of me, so you could say, "See? I found her she was a little lost nut, and look, look what became of Maggie!" It's all for you, that's why I want it good!

QUENTIN: Then what are we arguing about? We want the same thing, you see?

Suddenly to Listener?

Power! Yes, the power, the power to... to... Wait a minute, I had it, and I lost it.

MAGGIE pouring another drink: So maybe the best thing is if I get a lawyer... you know, just a stranger.

QUENTIN- slight pause, hurt: Okay.

Firstly, the excerpt signalizes that despite the feelings, Quentin is very pragmatic when it comes to work related issues, he keeps the log. Secondly, the fact his wife is his client, creates all sorts of frustrating tensions as he can not stay professional. His wife rarely shows any appreciation for what he does for her and constantly considers that insufficient. Lastly the solution which Maggie suggests feels like betrayal to him.

And basically it is because of all sorts of betrayals he has experienced that his frustration stems from, they will be analysed in the final part of the body.

3.3. Betrayal and denial

The notion of betrayal in Miller's plays in general is even more painful an issue considering the author's claim that for the purpose of betrayal between family members he tries “to take settings and dramatic situations from life which involve real question of right and wrong” (Martin, 1988)

Quentin

Several betrayals have been previously shown such as when Maggie suggested she would get another lawyer, or when Louise refused to help Quentin to decide. Sadly, betrayal is not an
uncommon feature in *After the Fall* as a whole which Nelson (1970, 257) realistically pictures: “Almost every individual in the drama deceives and betrays others for his personal survival. They are not inherently cruel or sadistic but to survive (and each defines survival differently) they sacrifice each other, and then, to live with themselves after the betrayals, they attempt to accept the comforting illusion of innocence. Separateness and innocence.” Quentin's urge to became a separate person has been shown in the previous chapter.

Approaching betrayals from Bigsby's (1984, 210) point of view, the reader learns that *After the Fall* was Miller's “effort to relate personal and public betrayals, to account for those failures of private and social morality of which the manifest evidence were the Depression, the holocaust and the persecutions of 1950s America”.

Quentin is betraying, intentionally as well as unintentionally. Carson tries to induce a little compassion for Miller's deplored hero: “Gradually Quentin's life comes to seem to him to be that of a modern Cain wandering in a spiritual wilderness. Unlike his biblical counterpart, Quentin has forgotten his own crime, and has only dim memories of existence in a paradise where he had no consciousness of himself, nor any knowledge of sex or his separateness from others.” Carson (1982, 115)

His merciful consciousness beguiled him in the interest of his self preservation, as well as made him realize that the unicity of his value incongruence is far too much for him to bear. Thus he betrayed both at work and at home. Partially, it can be accredited to his obliviousness that is far to extensive. Forgetting to attend the parents' meeting most likely strikes only Quentin himself as he claims to have wanted to speak to the teacher and planned to go. Audience witnesses his baulking over it and that is why it what make it exceed an ordinary oversight. Soon after almost identical situation arises, regrettably under more compelling circumstances and possible consequence of which are not difficult to image. It is all revealed by accident when Louise is crossed with Quentin (Miller, 1981, 178). He comes home, admitting he was not at job where he should have been and forgot to attend a meeting of a prime importance.

LOUISE: Apparently the whole executive committee was in his office waiting to
meet with you tonight. *His hand goes to his head; open alarm shows on his face.* He called three times, as a matter of fact.

QUENTIN: I forgot all about it! *He hurries the phone, stops.* How is that possible? It completely- … My God, I- How could I do that? … We were supposed to discuss my handling Lu's case. DeVries stayed in town tonight just to… settle everything. And I go and walk out as though… nothing… (Ibid.)

The fact that the whole event is past comprehension for Quentin suggests how important he must have considered the meeting to be. Yet, he missed it because of a walk in the park! It definitely supports his torn feelings as Lou, the subject of the meeting, is his great friend. The final “apathy” stage of burn-out (Stock, 2011) plays various tricks on one's consciousness and the incident described above represents the stage fairly well. The reason for listing it in this part of the thesis is that it was a clear-cut betrayal Quentin performed on Lou. The author of the thesis believes that it originated in denial that Quentin's brain conducted in order to preserve the last bits of sanity. Occurrence of such extensive displacing does not occur at any other stage of the phenomena as during the first three phases an individual still performs his duties. It must be added that it was both professional and personal failure that further tremendously impacted both his working as well as personal future decision.

Unintentional betrayal at work remains in the shadow of deliberate, well considered betrayal which Quentin performs on his close ones. Although Mickey, having been subpoenaed to HUAC (Investigative committee previously mentioned), is clearly in a state of ongoing emotional turmoil and confides his intentions to give names which involves Quentin. Quentin completely withholds him from understanding and is only concerned with consequences he himself is likely to bear Regrettably, all he offers is a betrayal „why couldn't you just tell about yourself?… I think it's a mistake“ (Miller, 1981, 159), that leads to a personal tragedy. Only afterwards he realizes the treason rests in people (165) which brings him to a sable question: "Are we ever safe?" (Ibid.) This incidence demonstrates Quentin's guilt is not lessened by the fact that “he comes to feel that [the origin of betrayals] lies in determination to sustain one's own self-image. Bigsby's train of thoughts (1984, 212) can soften Quentin's reproaches: “To accuse others is to affirm one's own innocence. Since responsibility implies guilt, responsibility is willingly denied. Thus, by degrees, Quentin comes to feel that a claim to innocence is neither desirable nor possible. It is not only an implicit accusation levelled at others; it is an assertion of non involvement.” Such frustrating realization mingles within the
whole phenomena of burn-out as such.

“That part of Quentin which the audience sees is poised between the external, public, social, objective world and his own internal, unexpressed, scarcely understood needs and desires.” Carson (1982, 114). Unfortunately, neither world provides enough support to him, to let his faith grow and ripen in amicable environment. The fact he keeps bringing up the past makes the audience sees the importance of the impact of his early years, of his family, of his primal needs, of love that he was deprived of. Nelson (1970, 254) points it out that those shape After the Fall in general: “Betrayal of love become the keynote to almost every relationship in the play, and image after image of deceit shimmers and crystallizes as Quentin dredges these betrayals of of his past.”

Bigsby (1984, 213) believes Quentin addresses soliloquies to a hidden psychiatrist as it is a genuine confession of events of his past. Quentin is very outspoken, still he limits his memories and whereas he reveals events, he does not to that in the same manner when it comes to not feelings so largely. Frequently his mental anguish is based only on hints he provides. The most important pillar stone of his childhood is the mother whom he dearly and blindly loves just as all children do and confesses the fact that "she was a light to him whenever it was dark" Miller (1981, 212). His mother supplied some early betrayals. He is aware he can not raise himself above that not for the fact they happened early in life but for the fact that it was his mother who performed them, “so many of my thoughts of her degenerate into some crime,” (Ibid.) Firstly, he recollects what he can not forgive her.

Sadly it was his mother who induced Quentin's need for honesty in later life in an event which her son reveals to be one of the prime importance. He felt abandoned and betrayed when she left him for the whole weekend with a maid without mentioning it to him beforehand. His mother's efforts to explain were incomprehensible to the little boy: “Darling, we didn't trick you, we took Dan because he's older and I wanted a rest!” (Miller, 1981, 202). The reappearing tendency of the image testifies that Quentin has not been able to subdue and cope with such treachery: “They sent me for a walk with the maid. When I came back the house was empty for a week. God, why is betrayal the only truth that sticks!” (Ibid.)
The second of his mother's betrayals as for the pain it created was an overheard conversation. Quentin, still a little boy, unintentionally heard what he should have been spared of, his sentiments concerning his mother shattered greatly again. The deception involved her husband this time. Intellectually superior over him, she makes this fact evident to her two sons. She openly humiliates him on various occasion. “Her curse: 'You are an idiot!'” which is how she reacts upon learning about the loss of all their savings in the Depression “flares like agonizing ember in Quentin's consciousness, symbolizing for him the hurt, frustration and ultimate betrayal of love.” (Nelson, 1970, 254)

However a lesson observed does not mean a lesson learned for Quentin. Later, he performs very similar thing his mother did to him, similarly and without realization that insignificant acts for some may become a source of huge disappointment for others. Quentin realizes the power of his commitment when Maggie in her desolation upbraids him for ruining their marriage with a sentence she found in his handwriting on his desk: “The only one I will ever love is my daughter.” (Miller, 1981, 235). Just like he failed to accept and deal with his mother’s explanation regarding the family outings he was left out, he can not understand why it hurts Maggie so much.

At the final stage of burn-out, knowing there is no salvation for both of them, Maggie and him, as a unit, last bits of his lust for live rule him to be selfish. Then, he betrays Maggie further, from now on intentionally. Lethargically his comments culminate as for seriousness of possible impacts: “I have to make a living before I save the world.”, “Yes, I lied. Every day. We are all separate people.” (Miller, 1981, 233), “A suicide kills two people, Maggie. That's what it's for. So I'm removing myself and perhaps it will lost its point” (Ibid, 231), “I'm not going to be the rescuer any more. It's only fair to tell you. It's only fair to tell you, I just haven't got it any more. They're your pills and your life; you keep the count” (Ibid., 228). Nevertheless, he still respects her and tries to justify his harshness: “I'm backed up to the edge of the cliff, and I haven't one inch left behind me. And that's the difference tonight, Maggie. So take care what you ask me, dear, because all I've got left is the truth.” (Ibid.) Quentin is aware of the pain he causes, yet he lacks the strength to fight it, controlled by apathy; in the end his contemplation about the relationship with his wife can not be contradicted as Maggie approves his words "I think I've turned into some kid of ogre to you; and I haven't the strength to try to correct it any more." (Miller, 1981, 229), "All I remember is the bad.”. (Ibid.) "Do you know
who I am? Aside from my name? I'm all the evil in the world, aren't I? All the betrayal, the broken hopes, the murderous revenge?” (Miller, 1981, 230). All that is epitomized intrinsic resignation and epitomizes the fourth stage of burnout. “Self-doubt and spiritual crisis” is what Bigsby (1984, 214) assigns Quentin with. The fact he was sceptic as long as the prosperity of that relationship is concerned comes to the Listener as a surprise, but Quentin was not able to articulate it earlier: “Fraud-from the first five minutes!... Because- I should have agreed she was a joke, a beautiful piece trying to take herself seriously. Why did I lie to her, play this cheap benefactor...” (Miller, 1981, 196)

Facing his past, faltering between self-pitying an anger “These good damn women have injured me!” (Miller, 1981) “Quentin has in effect two choices” according to Carson (1982, 120). “He can despair and choose the escape of suicide chosen by Lou and Maggie, or he can face the truth and go on living. In choosing the latter, Miller implies, Quentin does the harder thing.”

Although he can not appoint his intentions and resolutions for future, which arises from a dialogue with his father “I don't know what the hell I'm driving at” (Miller, 1981) Nelson (1970, 254) contradicts: “But he does know. He is driving at betrayal, and if he has read too much into his father's actions it is because they are being viewed through the prism of a mind haunted by treachery.” That he had witnessed and that he had performed on others. Nelson (Ibid.) is not making it easy for Quentin, stating that “clearly and chillingly, Quentin becomes aware of his own complicity in deception and betrayal”, listing “egocentric manipulation of Felice, the young divorcee whose blatant and embarrassing idolization of him self-consciously encourages; his indifferent treatment of Louise, who rightly accuses him of self-absorption; his ambivalence toward Lou, which is manifested in the rush of relief he feel upon learning that he committed suicide and finally and most agonizingly, in his victimization of Maggie, initially in his motives for marrying her, and then most horribly exhibited in his abandonment of her destruction when their marriage shatters. (Ibid.)

Quentin's life makes a list of extensive betrayals he was addressed and not a significantly shorter list of betrayals he addressed. The power of the betrayal on his own ego is worse as the people betrayed are closer to him. Quentin has betrayed two of his wife and that is a burden he must learn to live with. Denial proved not to be an effective tool as attempts to suppress events
from his consciousness created further insecurities because they created even higher value incongruence. Yet the grain of truth found its way to grow and Quentin is resolute to rise, after the fall as the title of the play suggest. After the fall, he is full of hopes that Holga, his future wife to be seeded. Thanks to her, he can close up the play with a genuine promise of sheer resolution for yet another attempt for a happy life.

HOLGA: No one is innocent they did not kill!
QUENTIN: But love, is love enough? What love, what wave of pity will ever reach this knowledge- I know how to kill… I know. I know… she [Maggie] was doomed in any case, but will that cure? Or is it possible… that this is not bizarre… to anyone? And I am not alone, and no man lives who would not rather be the sole survivor of this place than all its finest victims? What is the cure? Who can be innocent again of this mountain of skulls? I tell you what I know! My brothers died here… but my brothers built this place; our hearts have cut these stones! And what’s the cure!

Father and Mother and Dan appear, and Lou and Mickey; all his people are in light now.
… No, not love; I loved them all, all! And gae them willingly to ailure and to dearh that I might live, as they gave me and gave each other, with a word, a look, a truth, a lie- and all in love.
HOLGA: Hello!
QUENTIN: But what will defend her? That woman hopes! Or is that…

struck- to the Listener:
… exactly why she hopes, because she knows? What burning cities taught her and the death of love taught me- that we are very dangerous!

Staring, seeing his vision.
And that that's why I wake each morning like a boy- even now, even now! I swear to you, there's something in me that could dare to love this world again! … Is the knowing all? To know, and even happily that we meet unblessed; not in some garden of wax fruit and painted trees, that lie of Eden, but after, after the Fall after killed, but with some gift of courage one may look into its face when it appears, and with a stroke of love- as to an idiot in the house- forgive it; again and again… forever? (Miller,1981, 241)
Victor

There is a big deal of betrayal and denial in the character of Victor which seems to be yet again quite stereotypical for Miller in general, just as previous chapter devoted to frustration suggested. It is “the success-ethic, the clash between family loyalty and self-advancement, the rivalry between siblings, the impact of the Depression on families of modest affluence, the inescapability of the past, the price of integrity.” (Welland, 1985, 114) Despite the fact that at the first glance, the play may seem too full of topics, they all come down to one thing in which everything mentioned above is condensed and it is fraternal guile.

When compared to Quentin's complexity, Victor's single ground for betrayal comes trifle at first, yet gruesome imagining the subsequent endeavour and toil which Victor's inevitable sacrifice was about.

Martin (1988) reveals the central issue of the play to be “son's betrayal by his father”. He explains the nature of it, “Victor Franz learns from his brother Walter, that their father had lied to him about the family's finances. While Victor had committed himself to supporting his father for the remainder of his life, and in the process sacrificed his own family's economic welfare, he now learns that his father actually had $4000 all during the time.” Victor comment the time poignantly: “We were eating garbage here.” (Miller, 1981)

It is questionable whether this betrayal could be claimed as the core of the play, especially when the play itself if about the conflict of the brothers. Carson (1982,123) summarizes the crucial thirty years old event in a following way: “Victor felt that he could no longer finance his own education and support his father, and went to his brother Walter, then in medical practice, and asked for a loan of $500. The loan was refused. Not feeling that he could abandon his responsibilities, Victor gave up his plan to become a doctor, joined the New York police force, and continued to support his father until the old man died.” Nelson (1970, 296) advocates the idea that the conflict between brothers is a greater issue when explains: “Walter, on the other hand, had allowed nothing to deter him from his goals and had left home to pursue his studies in medicine. Doling out only token financial aid to his father and brother.”
As that sounds rather harsh to Walter who has been deliberately building likeable image, he aims to change such perception of his brother by camouflaging the age long situation and recollect telling their dad not to permit Victor to support him. That surprises Victor: “You told him you were ready to give me the money?”

WALTER: Victor, you remember the… the helplessness in his voice. At that time? With mother recently gone and everything shot out from under him?

VICTOR, persisting: Let me understand that, Walter; did you tell-?

WALTER, in anguish, but hewing to himself: There are conversations, aren't there, and looking back it's impossible to explain why you said or didn't say certain things? I'm not defending it, but I would like to be understood, if that's possible. You all seemed to need each other more, Vic- more than I needed them. (Miller, 1981, 359)

Surprisingly, it is Walter who requires absolution and is determined to get it from his brother. Walter's mental state has been shifting, he confesses having experienced nervous breakdown which offers a perspective interesting enough if bearing burn-out related issues in mind. The winner “in the rat race, he has paid dearly for the victory and after a divorce he realizes how meaningless the laurels can be” (Nelson, 1970, 298). Simply, the effort required to handle the situation has become tormenting for him.

Disregarding that, Victor who has proved to be compassionate man in the past, sticks to his determination with his brother. That suggest he has not fully coped with the betrayal Walter performed on him. His honest self can not leave the treachery behind and carry on with Pharisaic countenance Walther in his self-pity came for. Thus Victor refuses to accept what seems to him like fabricated lies, Walter can't sustain it any longer and breaks: “You don't feel the need to heal anything.” (Miller, 1981, 351) Having nothing to hide any longer, he explains how his neglect of his family affected him: “It never dawned on me until I got sick- that you made a choice. You wanted a real life. And that's an expensive thing: it costs… I've struggle so long for a concept of myself… and it was terror. In dead centre, directing my brains, my hands, my ambition- for thirty years.” (Ibid.) He chose the denial in a fear his father's failure might have become his own legacy and he was not willing to let that happen. For Walter, one of the most depressing thoughts is his realization he performed a betrayal on himself which supported forthcoming life in denial (Nelson, 1970, 298).
You start out wanting to be the best and there's no question that you do need a certain fanaticism. Until you've eliminated everything extraneous-including people. And of course, the time comes when you realize that you haven't merely been specializing in something-something has been specializing in you. You become a kind of instrument… that cuts money of of people, or fame out of the world. And it finally makes you stupid. Power can do that. You get to think that because you frighten people they love you. Even that you love them- And the whole thing comes down to fear … But there's one virtue in going nuts-provided you survive, of course. You get to see the terror-not the screaming king, but the slow, daily fear you call ambition, and cautiousness, and piling up the money. Miller (1981, 350)

Although Gabriela Varró (2005) spots archetypal behaviour in Victor and Walter resembling that of Cain and Abel, as the play features contrastive topics of corruption and innocence, power and weakness, conflicts originated in failure and self-sacrifice, Welland (1985, 118) points out Miller's attentive and accurate stage instructions require that “a fine balance of sympathy should be maintained in the playing of the roles” and must be acted accordingly so it does not overshadows Victor over Walter (Ibid.).

Walter's tries to make genuine gestures aimed at his brother's well being come in vain as Victor resists the idea of being bought off.

ESTHER: He's been perfectly clear, Victor. He's asking your friendship.
VICTOR: By offering me a job and twelve thousand dollars?

It is Esther who considers Walter's offer for its merits definitely more than her husband. And the offer is clearly of a generous sort: a stable job with decent money that would balance the most striking family issue, the money. However, Victor is not even willing to consider a trifle compromise in his central value-honesty. His attempt to explain his stance to Walter is not fully believable either: “Let's get one thing straight, Walter- I am nobody's victim.” (Miller, 1981, 356) His following sentence nevertheless shows he is aware of his own failure when Walter assures him his suggestion should not be seen as condescend: “Would you be saying any of this if I'd made a pile of money somewhere?” (Ibid.) Victor's anguish grows as he
realizes Walter's selfishness: “Just because you want things a certain way doesn't make them that way” (Ibid. 357) and finalizes his vindication: “You can't brainwash me- if you got a hook in your mouth don't try to stick it into mine. You want to make up for things, you don't come around to make fools out of people I didn't invent my life. Not altogether. You had a responsibility here and you walked on it.” (Ibid. 361) Betrayal outspoken, Victor has not forgotten and does not seem to be considering to do so.

Victor feels victimized simply because Walter denied his part of the responsibility and passed it fully on his brother. But there are two other things that Victor is not willing to accept. Firstly it is Walter's effort being so obviously self-centred to help to sort his issue only, showing up without preceding notice at the place, letting along years of no contact at all, not answering Victor's phone calls and deliberately avoiding any contact. Secondly, that even after the painful debate which unequivocally credited Victor the moral victory, Walter gladly keeps his blinkers, convinced his good deed outburst is perfectly all right and moral. The last of long row all Walter' betrayals was Victor's realization “that Walter's offer of reconciliation has not been made in good faith.” (Carson, 1982, 131) and refuses to grand his forgiveness: “You came for the old handshake, didn't you!… And you end up with the respect, the career, the money, and the best of all, the thing that nobody else can tell you so you believe it- that you're one hell of a guy and never harmed anybody in your life.” (Miller)

Victor is fully aware of his resolutions; yet by not betraying his principles and staying resistant he actually betrays Esther in a way. It is for the simple fact that money is the too big an incentive for her to be refused on a whim. However, his stubbornness is very likely to serve him well in a long run. His involvement is a direct counter movement to Walter's detachment (Nelson, 1970, 304), he speaks his genuine mind, his moving words comfort, soothe, heal and re-establish belief, too (Ibid.) When he, for the final time explains his brother that his involvement with their father “was born of a love that he tried to relocate in their family” (Ibid.). Once burn-out is taken into account, it is easy to see how much a belief and bonds can do to a person. Victor will deny himself not to betray. One only must earnestly wish that the denial will not stress him to the extent he starts to doubt his past deeds. Victor solves things with his heart, not with his head. Human values will always be far way off from the monetary ones.
Last but not least, what further illustrates that Victor believes in people and relationship among them is a short extract from a dialogue which takes place during the second half of the play when he explains to Esther he is determined to modify Victor's attitude to furniture sale. He is speaking about Solomon, the furniture dealer whom he has actually known only for half an hour, yet can not bear the thought he would betray their agreement that had already been made. Walter, lot more skilled in handling financial matters advises Victor how to get higher price for the old furniture he is about to sell to Solomon. Walter's experience and wit would raise the price of the furniture severalfold. Esther sides Walter.

VICTOR: You feel I ought to just take the money and shut up, heh?
ESTHER: But what's the point of going backwards?
VICTOR, with a self-bracing tension: I'm not going to take this money unless I talk to him. (Miller, 1981, 347)

“Victor's devotion to his father may have been misplaced, his motives may have been more mixed than the recognised, and sentiment may have deterred him from admitting the full implications of things he suspected “We invent ourselves...we invent what we know to protect what we are

Characters' burn-out

To conclude the analysis, having portrayed both characters from various angles Miller masterfully equips the plays with, their advancement in burn-out out will repeat what was suggested in individual parts.

Both characters experience some sort of stress. Whereas Victor's is founded in his wife explicit dissatisfaction of their life, Quentin's interweaves in all levels of his life, nothing is excluded. Work conditions that are quite satisfactory in Victor's case, do not let Quentin forget turmoil of his marriage. At least, it is Quentin, who is allowed to browse in the only happy stage of burn-out syndrome, the honeymoon. No euphoria arising from this phase is present in Victor. As long as the second stage is concerned, both men find themselves stuck in stagnation which if not handled effectively leads to frustration in which both Quentin and Victor bathe. It would
not be fair to omit that once more, the process is more profound in Quentin as it involves the essence of his marriage and the essence of his work.

4. Conclusion

The aim of the thesis was to examine burn-out syndrome in two plays by American playwright Arthur Miller, namely in The Price and After the Fall. It is divided into two parts, the theoretical part and the analysis.

First one comments on Miller's heroes in general as well as concentrates on the general introduction of burn-out syndrome. It defines the term and makes distinction between burn-out and stress apparent. Further it defines and describes four stages of burn-out process as they are listed in literature: honeymoon, stagnation, frustration and apathy. To finish readers' incomplete picture of the phenomena, it continues with stating other risk personality factors. Those are developed in the last of theoretical parts where the attention is drawn to behavioural patterns, value congruence, intrinsic voice and low endurance. All aforementioned constructs are crucial for successful comprehension of burn-out and understanding the analysis.

The analysis brings two Miller's characters to the attention, namely Quentin of After the Fall and Victor of The Price. Rather than description if offers a brief comparison as in some aspects they mirror each other whereas in others, they resemble each other. That states grounds for subsequent study of their actions both at their professional as well as domestic environments. The most important part of the initial chapter of the analysis is selecting issues on which the disposition to burn-out is made apparent. These are: commitment to truth and morality, frustration and uncertainty and lastly betrayal and denial. The thesis employs various techniques in behalf of reaching unequivocal sentiments.

Taking into account features included in the theoretical part, substantiated by excerpts derived from the plays, partial conclusions are drawn and compared to those reached by Miller's biographers. At times, the biographers opinions are used to support the claims of the author of the thesis reached by careful evaluation of the characters' actions, bearing in mind the theory
of the burn-out. All claims are supported by excerpts from the plays.

For the purpose of the analysis the author decided to approach Miller's dramatis personae as if there were human beings for their striking resemblance of common men. Not only they dealt with issues men face in their mid life, the author portrayed them with such psychological insight that they held the potential to step out of their character and lead a life or ordinary people.

The essential of the analysis are the three issues stated above. As for commitment to truth, Quentin's incongruity in what he believes and what he lives can not be bigger. His personal necessity stem from affairs he experiences at work since, being a lawyer, the truth is an unremitting challenge he must conquer in order to succeed regardless what he thinks. That subsequently impacts his yearning to make moral and truth the pillar of his marriage. He harms unintentionally but irreversibly. Unlike him, Victor's, the policeman's, professional and personal values are highly congruent which, combined with satisfactory family environment, makes him a lot less inclined to burning-out.

With reference to frustration, each play produces own focal point and yet again, the variation is tremendous. Money versus marriage, personal prosperity despite limited financial means as opposed to wealth becoming a meaningless issue when no personal satisfaction is there to be found. For Quentin, significant work achievements become futile during his pursue of happiness and over the time create profound frustration. For Victor, significant personal sacrifice that abruptly thwarted his life plans when they had been successfully launched, made him fiercely adapt to arisen situation. Victor is frustrated with the life he leads, still because of the nature of his sacrifice was deeply moral, he does not feel and must not be viewed a failure. That mirrors Quentin's life callously but concisely.

Focusing on the last issue in the plays, betrayal and denial, both resemblance and disparities are present. Quentin, exhausted and lethargic because of all life battles he seems to be losing, betrays and is betrayed. His victims are not only two of his wives, Louise and Maggie but his friends, too. Quentin carries the burden of taking his share of Lou's and Maggie's suicide
which finalizes his in apathy, the last of four stages of burn-out syndrome. Nevertheless, the thesis will argue that his actions originate in the betrayal of the foremost importance, tangibly yet unintentionally produced by his mother. Sadly enough, Victor's mother was similarly important source of betrayal, more complex one though. Despite suspicion, Victor refrains from learning about the truth his father deprived him from which once and for all turned his life inside out and decides to live in denial as facing his parent's betrayal would be too painful in issue for him to bear. Victor does not betray wilfully, yet he is adamant and resolute in some actions, thus hurts others, yet in his honour he does it openly. Denying condonation causes his brother's collapse, still does not make Victor to change his mind. It is the last time, the thesis mentions the crucial importance of value congruence and morality in Victor's character.

The analysis pays attention to constructs sheltered in the theoretical part under the category Risk personality factors and examines them in relation to other burn-out related symptoms. From what the plays present, Quentin's character is much closer to burning-out because of his behavioural pattern. Victor's value congruence, the second of risk personality factors allows no space for doubts as they are utmostly conformable. Regrettably this is the field which pushes Quentin, struggling with truth, deeper into frustration that arises from his persisting inner fights. His personal beliefs are being continuously oppressed by false convictions he must behave according to the expectations of others. Generally, Quentin's risk personality factors of foremost importance significantly exceed those of Victor and thus support the fact that unlike Quentin, Victor, despite obvious traces of second and third stages of burn-out, is lot less inclined to proceed to the final stage of the syndrome which is the most difficult to disengage from.

The author of the thesis insist on the fact that her point of view must be handled solely as a secular opinion because of clear risks that might arise if sentiments are handled any other way. The plays as such can not testify as a certificate of medical examination and condition as the psychology of the characters does not match the psychology of an actual human being. In fact it does not cover even one complete dramatis personae but only a fragment of it. The same must be said for events happened within plays, those are not complete either. In case of Victor, for audience he becomes a fragment that covers mere two hours of his 53 years long life during which he presents himself as well as recollects or let others recollects events from his past. The time boundaries covering Quentin's stage life are not that clear but similarly, they are
rather unimportant and may remain blurred. What is more, he addresses numerous of his soliloquies to The Listener, or a silent psychiatrist hidden in the audience, and displays his innermost emotions. Audience witnesses this lawyer in his late forties reveal incidents from his past that are relevant and necessary for understanding his stances that he himself feels must be made clear in order to attain personal satisfaction that he has been pursuing thorough the whole play.

However, it is worth thinking of the burn-out syndrome in a context that stands outside the boundaries of the medical framework. The play dramatizes two utterly plausible life stories that are commonly debated in context of medical literature, dealing with symptoms and patterns in behaviour of patients when undergoing burn-out syndrome. There are several reasons for which the author of the thesis decided to investigate into situations, circumstances and condition as well as sentiments, reflections and beliefs of dramatis personae. First of all, the characters' lives resemble lives of real man to uttermost details and thus make them suitable for matching human symptoms. Secondly, the conditions and reactions that happen on the stage allow a bigger picture, a distanced experience of the phenomena that possess a thread in developed cultures. People's values are being constantly crippled by media and consumerism which sadly steer persons stay on an unwanted path at the end of which disappointment awaits. A disappointment that grimaces the victory of rat race and sneers at foolishness of people who consented the real and happy life rests in rat race accomplishments instead of in their families and hobbies and life as such. Rather than joy and a simple life people burden themselves with unnecessary loads in strive for appreciation that never comes. That is the realization the author of the thesis considers the most important message which if to no one, will serve to her at least.
5. List of reference


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