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“I still feel - kind of temporary about myself”: Miller’s *Death of a Salesman* and the Search for an Everlasting Name

Trevor Freudenberg

Introduction: Alexa and the Problem of Modern Identity Making

Met Alexa. Not the ubiquitous digital assistant, but an individual in the process of crafting an identity for herself. Alexa Abraham is a 24-year-old woman living in London who defines herself as an ‘influencer.’ A recent article in *1843 Magazine* details how Alexa has created this identity of ‘influencer’ using social media, especially Instagram. Yet she feels a certain pressure with the growth of her influence:

... it’s nerve-racking. She used to post whatever she liked without thinking about it but now she’ll post something and be like, ‘uuugh, is that a good idea?’ and sit there anxiously waiting for comments. It’s important not to say the wrong thing or to upset a prominent influencer because they could easily ruin your career.¹

Alexa’s story is a common one for millennials and others who are in the process of creating an identity on and through social media. This identity, in Alexa’s case as an influencer, is often directly tied to their financial fortunes in an increasingly shifting economy.² In Alexa’s case, technology has given her a somewhat fragile identity, one liable to mockery from internet keyboard warriors. In a certain sense, the growth of technology has even taken away her name, one of the foundational parts of her identity: “She shares her name with Amazon’s virtual assistant, a coincidence that once made her cry when she discovered that the only reason her boss had hired her was because she liked the idea of having a real-life Alexa to order about.”³ Yet Alexa does not complain: this is simply the reality and the struggle for millennials trying to make a name for themselves today.

It is tempting to place the blame for Alexa’s anxiety upon technology. Instagram invites her to create and recreate her identity with every picture. It also facilitates direct, anxiety-inducing feedback on the creation of that identity. But technology only exacerbates what has long been an issue: the making of the modern identity. Modern man conceives of his identity in fundamentally self-made, internal,

and often economic categories. Charles Taylor, in his 1989 work *Sources of the Self*, articulates the modern idea of identity, tracing "...senses of inwardness, freedom, individuality..."⁴ that are at work throughout the history of identity-making. Moderns conceive of their identity in self-focused ways. Taylor demonstrates how various thinkers, such as St. Augustine and John Locke, articulated a vision of man's identity which is essentially interior, regardless of whether that interiority is of a soul or a reasoning mind. External markers of identity such as wealth or relationships are only signs of the interior – perhaps the interior character or reason of man which allows him to succeed in business.

One work that illustrates many of the problems in the making of a modern, interior identity is Arthur Miller's 1949 drama *Death of a Salesman*. In the play, Willy Loman is an exhausted, 60-year-old salesman who is frustrated at work and home. Like Alexa, he struggles with his identity, only instead of quantifying his identity in terms of Instagram followers and influence, Willy tries to make a name for himself in terms of his own financial success as well as that of his two sons, Biff and Happy. He is mentally fragile – shifting between past and present, as his past negative memories harm his present identity. Throughout the play, Miller criticizes the Western notion that we, as individuals, have the power to craft our own identities through successful careers or family relationships. The play ends with Willy's funeral and without a clear-cut answer to the question of how best to conceive of modern identity. A critical analysis of *Death of a Salesman* demonstrates that Willy Loman is continually in the process of self-authorship, attempting to create an identity for himself in his career as a salesman. This is primarily a process of his own mental self-understanding. Undermining this cultural narrative of modern identity making opens the door for the church to more fully proclaim the Christian identity in all cultures and places, that is, the everlasting name of Jesus that is placed upon us in baptism.

Miller, The Theatre Industry, and the Creation of Salesman

In crafting *Death of a Salesman*, Miller utilizes the theatrical conventions of both realist theatre and expressionist theatre to portray Willy Loman as a type of everyman, someone engaged in the universal struggle to craft his own identity and make a name for himself before others. Realism portrays life as we see it, whereas expressionism allows us to enter more fully into the internal world of characters. This artistic shift in Miller's own body of work– from a strict realism seen in *All My Sons* which portrayed individual characters in everyday environments, to expressionism which sought to show the inner workings and life of the characters, is what allows Miller to uniquely portray Willy Loman as a universal every-man, an 'Adam' as Miller calls him, wanting to 'name' himself and everything around him.⁵ This shift also

takes place materially in the production of *Salesman*, which brings the audience into Loman's interior life and allows us to see how his struggle with his past forms his present self.

Death of a Salesman marks a shift away from realism, even in the corpus of Miller himself. Theatrical realism is most commonly associated with the work of Henrik Ibsen. In his play *Hedda Gabler*, the titular protagonist is not a stand-in for the experience of every person, but an individual with her own personal conflict. Her suicide at the end of the play is not caused by discontent of the human condition in general but rather her specific circumstances – in a loveless marriage, seething with jealousy over the recovery of her ex-lover.⁶ Materially, realistic sets often imitated real locales in minute detail, simply absent one wall. Directly before *Salesman*, Miller wrote in this tradition. While today, due to the prevalence of television sitcoms and dramas which are typically realist, realism was a definite shift in the history of theatre, followed by an equally strong shift away from realism towards expressionism and other forms of theatre.

When the landscape began to shift in the American theatrical scene, Miller followed. In Miller's autobiography, he references the importance of Tennessee Williams' *A Streetcar Named Desire*. Miller writes, "*Streetcar* – opened one specific door for me. Not the story or characters or the direction, but the words and their liberation, the joy of the writer in writing them..."⁷ As opposed to strictly realist theatre, in which the characters and the story are primary, Williams' plays allow Miller to use a different kind of poetics, a more universal language. The salesman of the play, Willy Loman, can use poetic language and cadence to portray an archetype for the universal man. It is not Willy's words that he speaks, but *our* words, a poetic expression of our inner hopes and desires. It is in the context of the discussion Williams' language that Miller makes a critical comment about Willy Loman and his self-creation, authoring an identity: "With *Streetcar*, Tennessee had printed a license to speak at full throat, and it helped strengthen me as I turned to Willy Loman, a salesman always full of words, and better yet, a man who *could never cease trying, like Adam, to name himself* and the world's wonder."⁸ In a realist drama, characters are so unique that they cannot truly stand in for general life experience. Moving away from strict realism allows Miller to position Willy as an everyman, akin to the first man and every man since in his need to understand and name his own identity in relationship to the external world.

Miller also notes the importance of another playwright in enabling him to posit Willy as an everyman, Thornton Wilder. In an essay entitled *The Family in Modern Drama*, Miller describes Wilder's *Our Town*: "Unlike Ibsen, Wilder sees his

characters in this play not primarily as personalities, as individuals, but as forces, and he individualizes them only enough to carry the freight, so to speak, of their role as forces.”⁹ Like Williams’ use of language, Wilder’s characterizations in *Our Town* help Miller to construct Loman as an everyman more than an individual character. Moving beyond the text of the plays themselves, both *Our Town* and *Death of a Salesman* reflect this understanding materially, moving away from realistic sets and utilizing certain elements of early 20th century expressionistic theatre to provide broader characters.

The setting of Wilder’s *Our Town* begins to utilize certain elements of expressionism. Expressionism is a term that first applies to the visual arts to describe the shift of van Gogh and others from impressionism. While the impressionists sought to capture objects at a certain point in time and space, expressionists, “...tried to stress strong inner feelings about objects and to present life *as modified or distorted by the painter’s own vision of reality*.”¹⁰ This attempt, to show an inner life and demonstrate how that inner life often alters ones view of reality, came to prominence in the early 20th century. Speaking of Wilder’s set, which would emphasize many of these elements, Miller writes, “A real set would only discomfit us by drawing attention to what would then appear to be a slightly unearthly quality about the characterizations.”¹¹ In order for Wilder’s characters to speak as forces, they must be accompanied by the appropriate setting that allows us to enter into their inner life and see reality from their point of view. In *Our Town*, the two young lovers George and Emily stand on ladders as they converse on an otherwise bare stage. Every element of the set exists to help us enter the world of the characters, as opposed to a realist set in which much of the staging is simply window dressing to more fully imitate life.

The expressionist elements in the setting of *Death of a Salesman* also allow us to enter Loman’s world in a way that realism could not. In a later interview, Miller reveals his initial intention for the play: “I was originally gonna call it ‘Inside of His Head.’ That was at a time when I thought of staging it where the curtain would go up, and you’d see the interior of the skull. And they would be walking around inside of him, all these people.”¹² Miller desires to have the audience enter and observe Loman’s mind. While this did not happen directly, some of these initial thoughts come out in how the setting of the play enables us to see how Loman struggles to distinguish, in his inner life, between the past and the present, and how this affects his identity.

In addition to positing Loman as an everyman using the staging, Miller also demonstrates one key aspect of Loman’s failure to establish a working identity,

his inability to distinguish between past and present. Commenting upon realism, Miller notes, "I had known all along that this play could not be encompassed by conventional realism, and for one integral reason: in *Willy* the past was as alive as what was happening at the moment, sometimes *even crashing in to completely overwhelm his mind*."¹³ This is reflected both in Loman's words and in Miller's directions for staging, which he describes in the text of *Salesman*: "Whenever the action is in the present the actors observe the ordinary wall-lines... But in the scenes of the past these boundaries are broken."¹⁴ The staging, showing us Loman's interior mind, also visibly demonstrates his struggle to posit a current identity in the face of intruding past memories.

Utilizing elements of both realism and expressionism allows Miller to portray Loman as a sort of everyman in search of an identity. He is more than a mere character – he is all of us in his attempt to name and understand himself in relationship to the world around him. Yet Loman has a unique challenge – his past continually intrudes into his present, overwhelming his mind and ruining his attempt to name himself. We have established that Loman is an everyman in search of a name, but what are the unique pressures and constraints which he faces?

The Text of Salesman: Discourses of Family and Business

America is the land of the self-made man, where men and women are free to create themselves. Our children are told that they can become whatever they wish as we are continually implored to craft our own narrative and identity. *Salesman* attacks this cultural mythology but also broadens it to the universal, human struggle to forge our own identities in the face of various pressures and constraints. A discursive analysis of *Salesman* shows that Miller focuses upon two main areas which constrain Loman and cause him to shape his identity around their own values: business and the family. By focusing upon business and family, *Salesman* attacks a specifically Western, capitalistic mythology of career as identity as well as a universal human struggle. While the signs of success – wealth and relationships – are external, the real struggle to formulate an identity takes place within Willy's mental world.

Given that Miller initially thought the play would take place inside Loman's head, the initial stage direction takes on a new significance: "Before us is the SALESMAN'S house. We are aware of towering, angular shapes behind it, surrounding all sides...As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home."¹⁵ If we take the home to be the inside of Loman's head, Miller describes it as 'small' and 'fragile-seeming.' We will discuss the semiotics of the urban development which surrounds and oppresses

Loman below. For now, it is most important to note Loman's fragility and the oppression behind him.

This oppression comes not only in the increasing urbanization, but in the pressures of business and family, pressures to be 'successful,' a self-made man of wealth. In Loman's mind, as he flirts with the boundary between past and present, he encounters his brother Ben, a key figure because he is both a family member as well as a successful businessman. Ben says to Willy, "William, when I walked into the jungle, I was seventeen. When I walked out, I was twenty-one. And, by God, I was rich!"¹⁶ In this scene, Ben does not give a reason or method for success. It is left to Willy to figure it out and find similar success. The goal is given, namely riches, but Ben provides no path, only to 'walk into the jungle.' What's more, Willy not only desires to replicate Ben, but to pass this ideal of wealth along to his two boys, Happy and Biff, "That's just the spirit I want to imbue them with!"¹⁷ The positive example of his brother Ben already puts a crushing pressure to succeed on Willy, a pressure he passes on to his two sons. In contrast to Ben, Willy struggles to pay routine bills: "A hundred and twenty dollars! My God, if business don't pick up I don't know what I'm gonna do!"¹⁸ Loman continually expresses his regret that he did not live up to his brother: "God! Why didn't I go to Alaska with my brother Ben that time! Ben! That man was a genius, that man was success incarnate! What a mistake!"¹⁹ Ben's example continually constrains Willy and forces him to craft his own identity of financial success.

Willy's father provides an important example of the need to create one's own identity and be self-reliant. Willy notes, "Oh, yeah, my father lived many years in Alaska. He was an adventurous man. We've got quite a little streak of self-reliance in our family."²⁰ This discourse sets an important expectation for Willy, namely self-reliance, that he can never really achieve. Both Ben and his father, especially, in their boldness in going to Alaska, set standards that Willy cannot accomplish, constraining the creation of his identity in such a way that he cannot successfully create his own identity. Willy's attempts at self-authorship and self-understanding routinely fail, in part because of his own conflicted mind and contradicted self. While the discursive field of his father and brother set a standard that Willy cannot achieve, it is in his work as a salesman where we see the conflict to create an identity and 'name' himself most clearly.

In the very first dream sequence, when we see most clearly the conflict within Willy's mind and his inability to separate his past from his present and constitute an identity for himself, Willy expresses both confidence and insecurity in his role as a salesman: "Oh, I'll knock 'em dead next week. I'll go to Hartford. I'm

very well liked in Hartford. You know, the trouble is, Linda, people don't seem to take to me."²¹ He first posits a positive identity as a salesman, someone well liked and respected, but then doubt immediately enters and questions that identity. We can make greater sense of this juxtaposition in a theatrical production, as performance enhances the poetics of the text, a concept which Miller discusses in connection with Tennessee Williams. Willy cannot articulate his identity to himself, let alone directly before the pressure of his boss when asking to come off the road. In making this request, Willy continually mentions his past sales numbers: "I averaged a hundred and seventy dollars a week in the year of 1928!"²² After his boss leaves, Willy believes that he sees Frank, his old boss. His present identity being a failure to himself, and in the face of crushing familial and business pressure, he resorts to the false reality of his former identity and previous modest success. He soon wakes up to the truth.

In the face of these crushing pressures, the West, and Alaska in particular, stands out as a key symbol of hope, an opportunity to escape the economic pressures of the rapidly growing city. Remember that the very first stage direction emphasized the looming apartment complexes which suffocate the Loman house (and Willy's mind). Throughout the play, Willy complains about urbanization: "The street is lined with cars. There's not a breath of fresh air in the neighborhood. The grass don't grow any more, you can't raise a carrot in the back yard. They should've had a law against apartment houses."²³ Throughout the play, as seen in the examples of Ben going to Alaska, the West signifies a chance to be free from the confinement of the city, an opportunity to get away from the endless buying and selling and to do something with one's hands. Willy longs for Ben's opportunity in Alaska, a true chance to start over and forge a new identity for one's self apart from the structures of the city.

Yet as the play holds out the West as a place where man can be free and find success, it undermines it through the characters of Biff and Happy, Willy's sons. Biff has traveled extensively in the west and has failed in every place, as he explains to his brother, Happy:

Hap, I've had twenty or thirty different kinds of job since I left home before the war, and it always turns out the same. I just realized it lately. In Nebraska when I herded cattle, and the Dakotas, and Arizona, and now in Texas. It's why I came home now, I guess, because I realized it. This farm I work on, it's spring there now, see? And they've got about fifteen new colts. There's nothing more inspiring or – beautiful than the sight of a mare a new colt. And it's cool there now, see? Texas is cool now, and it's spring. And whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not gettin' anywhere!

What the hell am I doing, playing around with horses, twenty-eight dollars a week!
I'm thirty-four years old, I oughta be makin' my future. That's when I come running
home.²⁴

Every place he has tried to 'make his future' and establish his identity has failed. He holds out hope for home, and yet the play undermines that hope in the form of the other Loman son Happy, who states in defense of his refusal to go West: "I'm gonna show you and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can have – to come out number one man." The play gives every indication that Happy cannot actualize his father's dream, of gaining an identity as 'number one man.'²⁵ But why does Willy not go West, searching for the opportunity to create an identity and name for himself in a new context?

Willy chooses to be a salesman instead of going to Alaska because of his desire to overcome feeling 'temporary' about himself, wishing to create an everlasting name and finalizing his story and identity. In a key dream sequence involving his family, Willy says, "...Dad left when I was such a baby and I never had a chance to talk to him and I still feel – kind of temporary about myself."²⁶ To create an identity, one lacking in part because of a broken relationship with his father, he chooses to sell, noting the influence of Dave Singleman: "...when he [Dave Singleman] died, hundreds of salesman and buyers were at his funeral. Things were sad on a lotta trains for months after that." In this funeral, Willy sees an opportunity to create a permanent name and achieve a lasting identity. Annette Saddik, writing on the mythos of the American dream, notes, that, "Willy sees success in America as a performance, a show of wealth and status, complete with the appropriate costumes and an adoring public."²⁷ The funeral is the final and most important 'performance' of Willy's identity. Yet in this regard, his funeral is a failure. Nobody comes. His identity doesn't matter. For Willy, a man who under the pressure of family and business has spent a life trying to make and name himself, to be 'known,' one whose car the police protect and whom the mayor greets, his self-creation ultimately ends in annihilation – unrecognized at his funeral, without an identity. In the character of Willy, *Salesman* powerfully challenges an American notion of self-authorship.

Willy Loman, Charles Taylor, and Baptism: Making an Identity

Death of a Salesman offers us a unique insight into the problem of modern identity making. Utilizing a correlational approach in which culture raises legitimate questions to which theology can attempt to provide an answer, *Salesman* offers us an instantiation of the modern problem of identity making in our interior world to which Christianity can answer. Our capitalist climate accelerates this issue. In Charles Taylor's *Sources of the Self*, he traces the rise of ordinary work and economic forces

in the concept of modern identity: "In terms of a categorization drawn from Marx, economics focusses on the interchange between human and nature as a domain with its own laws, distinct from (even though potentially disturbed by) what happens in the domains in which humans relate to each other through politics and culture."²⁸ That is, with the affirmation of ordinary life in the modern era, economics was seen as its own distinct area, separated from the rest of politics and culture. Once it is no longer a mere part of a greater whole, it begins to develop an outsize importance in modern man's interior conception of himself.

Willy Loman functions as a popular level depiction of Taylor's work. His ultimate desire, to be known as a salesman in death, shows that for him the economic identity he can earn is the most constitutive identity possible, the highest name he can name himself. We have seen above how Miller, in utilizing both realist and expressionist theatre, is able to uniquely posit Willy Loman as an everyman, a sort of stand in for a universal human desire to understand and assert our identity, to name ourselves. Willy's father, brother, and boss all put various pressures on him to forge his identity in a certain direction, namely business success and wealth. Willy fails them, but holds out hope for his well-attended funeral, which will cement his identity as a salesman. The play ends with Willy's death and a poorly attended funeral. Miller's *Death of a Salesman* coherently challenges the notion that we can make our own identity. This understanding enables the church to understand how Willy Loman's career has become the key (and ultimately fruitless) source of his identity, security, and meaning in his life.

In Taylor's conclusion, he does find one possibility for the future of modern identity: "There is a large element of hope. It is a hope that I see implicit in Judaeo-Christian theism (however terrible the record of its adherents in history), and in its central promise of a *divine affirmation of the human, more total than humans can ever attain unaided.*"²⁹ For Taylor, affirmation of the human being must come from outside of humanity. God himself must vest humans with an identity. For Christians, this happens first and most significantly in baptism.

The Great Commission text from Matthew 28 offers Jesus' own instructions on baptism: "Go therefore and make disciples of all nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit" (Matt 28:19). Baptized into the Triune name, the believer no longer holds onto anything of his own creation or naming as the constitutive part of his identity, nor onto a chosen name or title (such as salesman), but rather the name of Christ. The early church focused especially upon baptism in the name of Jesus.³⁰ No longer does a person have to earn their identity through economic means, or moral means within a family, but an identity

is bestowed upon them and freely given. Paul, discussing baptism in his letter to the Romans, says, “Do you not know that all of us who have been baptized into Christ Jesus were baptized into his death? We were buried therefore with him by baptism into death, in order that, just as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life” (Rom 6:3-4). Baptism bestows an identity by giving the believer the name of Christ while combining his life with the events of Christ’s life, especially the death and resurrection of Christ. Note especially the emphasis on the temporal aspect of Christ’s life in this citation from Romans. Baptism is first oriented *backward* in time, toward the death of Christ. Then it is reoriented forward, toward the resurrection of the believer, with Christ as the first fruits of that resurrection. Baptism therefore implies both an identity and a narrative.

Why choose *Salesman* specifically to illustrate the problem of modern identity making? Perhaps the most interesting part of *Salesman* is Willy’s constant struggle to stay in the present moment. His mind frequently pulls him back into vivid memories – times when he had hope for Biff and Happy, his painful affair which begins the rift with Ben, and his discussions with his former boss. Perhaps the primary example and pressure in his life, his brother Ben, is deceased and exists only in the world of his mind. Yet for Willy, Ben has an outsize importance in his present-day identity making, continually serving as a sort of example to which he can never live up. Is it any different for 24-year-old Alexa from our opening illustration? The use of Instagram offers her the opportunity to freeze moments in time and cement her past, for good or ill. Technology in general and social media exacerbates the problem which *Salesman* points out, namely the overt importance of negative memories in a present understanding of our identity. Miller demonstrates that this is a problem for every person. For Alexa, her very identity is tied to the success of these moments frozen in time. Her life, like Loman’s, is oriented towards her past, in this case, her social media accounts which form the constitutive part of her identity, her ‘name’ as an influencer. Willy and Alexa’s life narratives focus on their past, for good and ill.

In contrast, baptism in the name of Jesus, while founded in the historical death and resurrection of Christ, orients the believer forward to the coming kingdom of God. Commenting upon the eschatological focus of the early church baptism, Hartman notes how this formed a new community in light of the eschatological expectation of the return of the Lord Jesus Christ:

It was also the door into a new human community. We found something similar in connection with John’s baptism. Several motifs in the eschatological expectations are related to such a community. Here the people of the new covenant were gathered, cleansed, forgiven, sanctified and equipped with a new spirit. Indeed, the gathering

itself can also be regarded as occurring 'into the name of the Lord Jesus.' In a new key the early church could link up with the gathering work of her Lord, who gathered people to himself, not in order to form a closed group or a sect, but to assemble a people of God under God's present and imminent sovereignty.³¹

God gathers, cleanses, forgives, and bestows a new identity on the people of God through baptism in the name of Jesus, an identity oriented toward the future coming of Christ. This understanding, pointed toward the future, is also reflected in Michael Horton's reflections and response to Taylor, in which he notes the importance of the new covenant as forming an identity:

In the Pauline eschatology, both 'I-experience' (ordo salutis) and 'we-experience' (historia salutis) are fully integrated, without surrendering to an exclusively social or individual understanding of self-identity. The covenantal self emerges in what Alasdair MacIntyre calls 'the narrative unity of life' and, we might add, the narrative unity of all the lives lived in the history of God's covenant people. And that life is told by God back to us as we find ourselves in the drama of creation, fall, redemption, and consummation.³²

Baptism gives us both a name, that of Christ, and an identity within God's narrative which orients us toward the future coming of Christ and the full consummation of the kingdom. The fundamental identity given in baptism informs the believer in every aspect of life: familial, economic, and in every area: from beginning to end, creation to consummation.

Conclusion: Baptism Gives an Everlasting Name

Miller's *Death of a Salesman* uniquely points out the problem of self-authorship, trying to forge an identity and name for ourselves. Willy Loman is an everyman, representing all of us in our struggle to name ourselves and understand our identities before others. Willy tries to earn his identity through economic means, to gain an everlasting name through his funeral. His attempt is ultimately a failure, as nobody outside of his family and Charley attend his funeral. Miller attacks the cultural mythology that we are entirely free individuals, able to craft our own identity. This problem is not unique to America but applies to all cultures in the universal human struggle to name ourselves. This problem is growing in significance as more and more attempt to craft their identity through social media.

In response to the problem posed by *Salesman*, Christianity has a clear answer to offer: baptism into the name of Jesus. In baptism we are given the very name of Christ and made members of God's family. Our baptismal identity also places us into the divine narrative which reorients us toward the future coming

of Christ. Whereas Willy's identity is always bound up in his painful past, the identity of a Christian is pointed toward the future realization of God's promises. This assessment helps the church to understand the problem of modern identity making and speak about the lasting identity we have in baptism to a culture which encourages our self-authorship. The church in mission repeats God's promises to the outsider in Isaiah: "I will give in my house and within my walls a monument and a name better than sons and daughters. I will give them an everlasting name that shall not be cut off" (Is 56:5).

Endnotes

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- 2 The Economist's Twitter shared this story: <https://twitter.com/TheEconomist/status/1067876720756383744>
- 3 "Meet Alexa: Inside the Mind of a Digital Native."
- 4 Charles Taylor, *Sources of the Self: The Making of Modern Identity* (Cambridge: Harvard University Press, 1989), ix.
- 5 Arthur Miller, "The Family in Modern Drama," in *Arthur Miller: Collected Essays* (New York: Penguin Books, 2016), 93.
- 6 See Henrik Ibsen, *Hedda Gabler*, trans. Una Ellis Fermor (New York: Penguin Books, 1951).
- 7 Arthur Miller, "Extract from *Timebends: A Life*," in *Arthur Miller: Collected Essays* (New York: Penguin Books, 2016), 205.
- 8 "Extract from *Timebends: A Life*," 205. Emphasis added.
- 9 Arthur Miller, "The Family in Modern Drama," in *Arthur Miller: Collected Essays* (New York: Penguin Books, 2016), 93.
- 10 Barbara Lounsberry, "'The Woods are Burning': Expressionism in *Death of a Salesman*," in *Approaches to Teaching Miller's Death of a Salesman*, ed. Matthew C. Roudane (New York: The Modern Language Association of America, 1995), 53.
- 11 "The Family in Modern Drama," 92.
- 12 Arthur Miller, "Walking with Arthur Miller." Interview by John Lahr, <https://www.newyorker.com/culture/culture-desk/walking-with-arthur-miller>.
- 13 "Extract from *Timebends: A Life*," 205. Emphasis added.
- 14 Arthur Miller, *Death of a Salesman* (New York: Penguin Books, 1998), 1.
- 15 *Death of a Salesman*, 1.
- 16 *Death of a Salesman*, 36-37.

- 17 *Death of a Salesman*, 37.
- 18 *Death of a Salesman*, 23.
- 19 *Death of a Salesman*, 27.
- 20 *Death of a Salesman*, 60.
- 21 *Death of a Salesman*, 60.
- 22 *Death of a Salesman*, 62.
- 23 *Death of a Salesman*, 6.
- 24 *Death of a Salesman*, 11.
- 25 *Death of a Salesman*, 11.
- 26 *Death of a Salesman*, 36.
- 27 Annette Saddik, *Contemporary American Drama* (Edinburg: Edinburgh University Press, 2007), 60.
- 28 *Sources of the Self*, 286.
- 29 *Sources of the Self*, 521. Emphasis added.
- 30 See Acts 8:16, 10:48, 19:5.
- 31 Lars Hartman, *Into the Name of the Lord Jesus: Baptism in the Early Church* (Edinburgh: T&T Clark, 1997), 47.
- 32 Michael S. Horton, "Image and Office: Human Personhood and the Covenant," in *Personal Identity in Theological Perspective*, ed. by Richard Lints, Michael S. Horton, and Mark R. Talbot (Grand Rapids: Eerdmans, 2006), 201.