

offsheets, internal dialogue, as Belloc uses it to reveal Tommy's emotions and life, is slightly less so. The use of main character internal dialogue is nothing new or unique in Seize The Day, but still highly effective. The questioning, rationalizing, self-pitying workings of Tommy's mind reflect in a real way the type of life he has led, and the memories and familial problems he ponders fill us in on what has happened to lead Tommy to his raving despairing end. The slipping away from reality of the ordered plot sequence has its predecessors in drama as well, and the dream sequences in Death of a Salesman is an extension of the soliloquy that goes as far back as Shakespeare, and farther. The dream sequence modification of the old soliloquy device, here, for the sake of the modern stage has been adapted to a mere visual mode, and is none the less effective in showing a character trying to come to grips with real problems and dreams, although he can not in this case realize them, turning internalization process of the mind on the stage into a means of regression into fantasy.