

Arthur Miller and Eugene Gladstone O'Neill both established themselves as major theatrical icons in America, also earning an international prestige as influential playwrights. While O'Neill is one of the most prominent playwrights America has seen at the turn of the 19th century, Miller markedly stands out from the generation that immediately followed. Their dramatic achievements were recognized both by the audience and the critics, resulting in the highest critical acclaim both in the form of various prestigious awards, O'Neill becoming the first American dramatist to receive the Nobel Prize, as well as causing remarkable controversy. The two plays that are to be examined, Miller's *Death of a Salesman* and O'Neill's *Long Day's Journey into Night*, have both been praised as the authors' finest pieces of writing, and both received the Pulitzer Prize, O'Neill's fourth one, only this time awarded posthumously. Miller himself expressed his admiration to O'Neill's work, as he marked him his "favorite playwright" in a 1957 interview, referring to *Long Day's Journey* as to a "masterpiece." Even though it might seem that Miller's work draws richly upon the legacy of O'Neill, he refuses any influence of his upon his own writing.<sup>1</sup> A similar respect can be seen with T.S. Eliot, who paid tribute to O'Neill by claiming *Long Day's Journey into Night* to be "one of the most moving plays I have ever seen."