



**Verism  
in  
The Crucible**

**Asst. Prof. Haider Ghazi Jassim AL\_Jaberi**  
**AL.Musawi**  
University of Babylon  
College of Education  
Dept. of English Language and Literature  
Haider\_Drama@yahoo.com





“Nobody and nothing can stand outside politics<sup>1</sup>”

### Abstract:

Verism as a term designates the fact that representing “truth” in an artwork, as it is and at any price. It is of high importance to drag the attention of the readers vehemently to the meant target<sup>2</sup>. More specifically, it highlights the truth beyond the lines in an artwork; it is by some means or other a part of realism that stipulates both here and now, everyday incidents and events, political, domestic and social, and the creator’s environment. Realism, in a sense, depicts life as it is, it is a portrayal of reality with fidelity, it does not exert itself in rendering life into something serene or chaotic; there is no other ways but to bring life into effect in a realistic piece of writing<sup>3</sup>; it vows drastic detours to dramatism with the emergence of Eugene O’Neill’s artworks in 1920<sup>4</sup>. Combine that with the fact that chronicle, to the core, stresses the past events and recalls them in a dramatic means and in order of time, usually it is known as a history play; a chronicle one that manipulates recorded historical events as was tackled in **The Crucible**. The chronicle play originates in Seneca artworks and then glimpses in 18<sup>th</sup> and 19<sup>th</sup> century, as Darley, Tennyson, Browning and Swinburne turn the prow of their attention to history; then Thomas Hardy tackles history in **The Dynasts**. Ultimately, the second world war leaves a number of chronicle plays that dissect the human conflicts in term of history and these are respectively; Arthur Miller’s **The crucible**, Robert Bolt’s **A Man for all Seasons** and the **State of Revolution**<sup>5</sup> and Ralf Hochhuth’s **The Representative and soldier**<sup>6</sup>.





## The Crucible as a Chronicle

The wails of witchcraft infiltrate into Boston and then it creeps into Salem. In 1688, Mary Glover, an Irish washerwoman, is expected in Boston for afflicting some young girls. In his *Memorable Providences, Relating to Witchcrafts and Possessions*, Colton Mathen traces such a case and calls in Glover Case and more precisely, he concludes that witches are genuine threat. Consequently, he grows momentum in the Salem trials, to the extent, he attends in 1692 the execution of five men and women convicted of witchcraft. George Burrough, a former minister, is to be in the gallows, but he shouts at the nth power of his tongue as innocent, then only then, he recites the Lord's prayer that is impossible for all afflicted to do; the protesters object his execution, enthusiastically Cotton Mathe intervenes to execute the minister as he tried enough to protect himself<sup>7</sup>.

At the home of Samuel Parris launches the trouble in Salem village, his daughter, nine years Betty, and his niece, eleven years old, Abigail William, are caught in act of writhing, shouting, dashing oddly about the house, diving under furniture, convulsing with pain, screaming blasphemies and complaining fits of fever described as beyond the symptoms of epileptic fits or normal disease. Samuel Parris endeavours never to leak sod of the whole matter to any. But then he consults a local physician, John Hale, to diagnose the girls. Nothing inconvenient he finds, but he supposes that the way be afflicted by witches; a catchall diagnosis concludes that bewitchment is of superstition and a reasonable possibility, since seventeenth century Americans and Europeans believe that witches are in flesh and blood. However, Parris resorts into erecting prayer service and community fasting in the hope that







such acts are to extenuate the evil forces torturing his niece and daughter. Meanwhile, a neighborhood of the Paris family called Mary Sibley incites a slave to Parris called Tituba into baking a witchcake, an amalgam of rye flour and Betty's urine, then it is to be fed to a dog. It's commonly agreed that the fed dog may expose the identity of his demoniacal master. Consequently, Parris raves himself as being informed of such a witchcake story. The witchmania grows momentum and the townspeople inquire about the whys and wherefores of such a calamity. The girls name the convicted women as witches; Tituba yarns the girls about magic stories from her Barbadian childhood; Sarah Good, vagrant, and Sarah Osborne, a liar and with scant church attendance. Thus, arrest warrants issued to be scrutinized in the village meetinghouse, people throng crowd by crowd, as a result, the magistrates relocate the examinations to spacious hall. The three girls stress the fact that there are specters of these three women and they contorted in the presence of the accused, that's why it tends to be a hallmark of the conduct in the court. Both Good and Osborne adamantly denied being witches. In any case, Tituba indulges herself in the witchcake episode, that's why people grip such a thread to accrue her of being a witch, but she names both Good and Osborne as her accomplices and declares that they fly through the air, such confessions give an impetus to people to divulge whatever symptoms come inconformity with such girls`, that's why, the black list doubled to have the great majority of people.

On March 23,1692, Rebecca Nurse is accused of being a witch and dragged from her sickbed to attend the Salem Village meetinghouse thriving with hysterical cases. Writhing and dumfounded,she fails to perceive the charge: " Suspicion of having committed acts of witchcraft. As a matter of fact, she is



not the one and only convicted person in the village, but there are many, since the witchmania prevails in the community for more than a month. It seems that most of the convicted are of a lower strata in the society, so Rebecca Nurse is among the first of the unlikely witches. Pious and respectable, she and her husband are of high reputation in Salem. At the behest of their for sons and four daughters, they do prosper a three-hundred acre farm. None is to be beyond suspicion, the witch hysteria so grips Salem village during the winter of 1692; the atmosphere creeps into being bedlam, much shrieks as the accusers found guilty. Rebecca Nurse, as recorded, subjects the examination by magistrates; John Hawthorne and Jonathan Corwin:

**John Hawthorne: What do you say (speaking to one afflicted) have you seen this woman hurt you?**

**Abigail Williams: Yes, she beat me this morning.**

**Hawthorne:...Have you been hurt by this woman?**

**Williams: Yes.**

**Ann Putnam in a grievous fit cried out...**

**Hawthorne: Goody Nurse, here are two-Ann Putnam the child and Abigail Williams-Complains of hurting them.....<sup>8</sup>**

As Rebecca Nurse appears, a wail of hysteria invades the examination meetings, some girls held in act of howling and state that her apparition torments them hard. In time, she piles on the agony of such girls, that's why John Hawthorne decries such plight: "It's very awful,;" "you do not know my heart" replied Nurse and stresses that she never causes the girls any pain and she is as clear as the "child unborn". Ultimately





she equivocates from one point to another to convey: “ Devil may appear in my shape”. The point deserves mention, Rebecca is at fatigue due to prolonging processes of interrogations, she furiously droops to one side, Elizabeth Hubbard, seventeen years old, synchronizes her head; that’s why another girl shouts to keep Rebecca’s head upright, then she is to be forced to do so, meanwhile her head immediately righted. In the aggregate, the committee recommends that Rebecca Nurse be indicted for “ Certain Detestable Arts of Witchcraft and Sorceries”<sup>9</sup>.

At the very outset, all the events in **The Crucible** rotate round such witch trials in a series of hearings before local prominent figures followed by county court to prosecute those who were accused of witchcraft in several parts of America; Essex, Suffolk and Middlesex counties of colonial Massachusetts, between February 1692 and May 1693. Such an episode heaves into view in politics and literature as an attractive tale about the dangers of religious extremism, false accusations and governmental intrusion on individual liberties. That’s why it acquires a reputation for such merits that hail vehemently in the play. As a court had been established to scrutinize the witches cases pervading the society. The accusers were to subject certain procedures dominated by the town magistrates who investigated and examined such cases and depended mainly upon an evidence used against the accused, or a testimony of an afflicted one who claimed to see the apparition or the shape of the person who was allegedly afflicting them. The theological dispute that ensued about the use of this evidence centered on whether a person had to give permission to the Devil for his/her shape to be used to afflict or not. Opponents claimed that the Devil was able to use anyone’s shape to afflict people, but the Court contended that the Devil could not use





a person's shape without such a permission; therefore, when the afflicted claimed to see the apparition of a specific person, it was accepted as evidence that the accused had been complicit with the devil<sup>10</sup>, approximately 150 people were arrested and imprisoned. At least five prisoners of the accused died in prison. All twenty-six, who went to trial before this court, were convicted. The four sessions of the Superior Court of Judicature in 1693, held in Salem Village, but also in Ipswich, Boston and Charlestown, produced only three convictions in the thirty-one witchcraft trials as it conducted. The two courts convicted twenty-nine people of the capital felony of witchcraft. Nineteen of the accused, fourteen women and five men, were hanged. One man, Giles Corey, who refused to enter a plea was crushed to death under heavy stones in an attempt to force him uttering "aye or nay"<sup>11</sup>.

What's more, the first three of the accused and arrested were Betty Parris, Abigail Williams, 12-year-old Ann Putnam, and Elizabeth Hubbard, Sarah Good, Sarah Osborne, and Tituba. Sarah Good was poor and known to beg for food or shelter from neighbors in all her life. Sarah Osborne had almost sex with her indentured servant and rarely attended church meetings. Tituba, a slave from a different ethnicity, was an obvious target for accusations. All of these outcast women fit the description of the "usual suspects" for witchcraft accusations, and no one stood up for them. These women were brought before the local magistrates on the complaint of witchcraft and interrogated for several days, then sent to jail; Martha Corey, Dorothy Good; mistakenly called Dorcas Good in her arrest warrant, and Rebecca Nurse in Salem Village, and Rachel Clinton in nearby Ipswich. Martha Corey had voiced skepticism about the credibility of the girls' accusations, drawing attention to herself. The charges against her and Rebecca Nurse





deeply troubled the community because Martha Corey was a full covenanted member of the Church in Village; attended the church regularly, as was Rebecca Nurse in the Church in Salem Town. If such prominent people could be targets of witchcraft, then anybody could be a witch, and church membership was no protection from such accusations. Dorothy Good, the daughter of Sarah Good, was only 4 years old, and when questioned by the magistrates her answers were construed as a confession, implicating her mother. In Ipswich, Rachel Clinton was arrested for witchcraft on charges unrelated to the afflictions of the girls in Salem Village.

It's a war with no holds-barred, in April, the stakes rose. When Sarah Cloyce, Nurse's sister, and Elizabeth, Bassett, Proctor were arrested, they were brought before John Hathorne and Jonathan Corwin, not only in their capacity as local magistrates, but as members of the Governor's Council, at a meeting in Salem Town. Present for the examination were Deputy Governor Thomas Danforth, and Assistants Samuel Sewall, Samuel Appleton, James Russell, and Isaac Addington. Objections, by John Proctor, the husband of Elizabeth, as depicted in **The Crucible** during the proceedings, resulted in his arrest as well. Within a week, Giles Corey, Martha's husband, and a covenanted church member in Salem Town, Abigail Hobbs, Bridget Bishop, Mary Warren, a servant in the Proctor household and sometime accuser herself, and Deliverance Hobbs, stepmother of Abigail Hobbs, all were arrested and examined. Abigail Hobbs, Mary Warren, and Deliverance Hobbs all confessed and began naming additional people as accomplices. More arrests followed: Sarah Wildes, William Hobbs, husband of Deliverance and father of Abigail, Nehemiah Abbott Jr., Mary Eastey, sister of Cloyce and Nurse, Edward Bishop, Jr. and his wife Sarah Bishop, and Mary English,





and finally, the Reverend George Burroughs, Lydia Dustin, Susannah Martin, Dorcas Hoar, Sarah Morey, and Philip English, Mary's husband. Nehemiah Abbott Jr. was released because the accusers agreed he was not the person whose specter had afflicted them. Mary Eastey was released for a few days after her initial arrest because the accusers failed to confirm that it was she who had afflicted them, and then she was rearrested when the accusers reconsidered. Accusations continued to pour in, but some of those named began to evade apprehension. Multiple warrants were issued before John Willard and Elizabeth Colson were apprehended, but George Jacobs Jr. and Daniel Andrews were not caught. Until this point, all the proceedings were still only investigative, but on May 27, 1692, William Phips ordered the establishment of a Special Court of Oyer and Terminer for Suffolk, Essex, and Middlesex counties to prosecute the cases of those in jail.

What claims attention in this regard is that warrants were to be issued for 36 more people, with examinations continuing to take place in Salem Village. If someone concluded that a loss, illness or death had been caused by witchcraft, the accuser would enter a complaint against the alleged witch with the local magistrates. If the complaint was deemed credible, the magistrates would have the person arrested and brought in for a public examination, essentially an interrogation, where the magistrates pressed the accused to confess. If the magistrates at this local level were satisfied that the complaint was well-founded, the prisoner was handed over to be dealt with by a superior court. In 1692, the magistrates opted to wait for the arrival of the new charter and governor, who would establish a Court of Oyer and Terminer to handle these cases, The Court of Oyer and Terminer convened in Salem Town on June 2, 1692, with William Stoughton, the new Lieutenant Governor,





as Chief Magistrate, Thomas Newton as the Crown's Attorney prosecuting the cases, and Stephen Sewall as clerk, they were ready to go to any length. Bridget Bishop's case was the first brought to the grand jury, who endorsed all the indictments against her. She went to trial the same day and was found guilty. On June 3, the grand jury endorsed indictments against Rebecca Nurse and John Willard, but it is not clear why they did not go to trial immediately as well. Bridget Bishop was executed by hanging on June 10, 1692. In June, more people were accused, arrested and examined, in Salem Town, by former local magistrates John Hathorne, Jonathan Corwin, and Bartholomew Gedney who had become judges of the Court of Oyer and Terminer. Roger Toothaker died in prison on June 16, 1692.

At this juncture, the grand juries indicted, in a fusillade of accusations, George Burroughs, Mary Eastey, Martha Corey, and George Jacobs in the beginning of August, and trial juries convicted Martha Carrier, George Jacobs, Sr., George Burroughs, John Willard, Elizabeth Procter, and John Procter. Elizabeth Procter was given a temporary stay of execution because she was pregnant. Before being executed, George Burroughs recited the Lord's Prayer perfectly, supposedly something that was impossible for a witch, but Cotton Mather was present and reminded the crowd that the man had been convicted before a jury. On August 19, 1692, Martha Carrier, George Jacobs Sr., George Burroughs, John Willard, and John Procter were hanged, a point deserves mention, Procter slumbers at peace as he never bewails the loss of his life and perceives himself and entity<sup>12</sup>. In September, grand juries indicted eighteen more people. The grand jury failed to indict William Procter, who was re-arrested on new charges. On September 19, 1692, Giles Corey refused to plead at arraignment, and was subjected to







peine forte et dure, a form of torture in which the subject is pressed beneath an increasingly heavy load of stones, in an attempt to make him breathe a plea. Four pleaded guilty and eleven others were tried and found guilty. On September 22, 1692, eight of those convicted were hanged, reportedly called the “Eight firebrands of Hell” by Salem minister Nicholas Noyes. One of the convicted, Dorcas Hoar, was given a temporary reprieve, with the support of several ministers, to make her confession before God. Aged Mary Bradbury escaped. Abigail Faulkner Sr. was pregnant and given a temporary reprieve, so she hanged by a thread, some reports from that era say that Abigail’s reprieve later became a stay of charges, when the courts realized that sentencing Abigail to death would also kill her unborn child, which had committed no crime.

As paranoia permeated the town, shouts of protest against such insanity raved upsides down, to the extent, some magistrates desired to depend on more logical and legitimate evidence than those of fragility; such shouts led to the publication of **A Tryal of Witches**, that nipped brutality in the bud, and delimited, somehow, the sense of insanity that hailed in the court proceedings and was used by the Magistrates at Salem, when looking for a precedent in allowing spectral evidence. Finding that no lesser person than the jurist Sir Matthew Hale had permitted this evidence, supported by the eminent philosopher, physician and author Thomas Browne, to be used in the Bury St Edmunds witch trial and the accusations against two Lowestoft women, held in 1662 in Bury St Edmunds, Suffolk, England, they also accepted its validity and the trials proceeded. Other evidence included the confessions of the accused, the testimony of a person who confessed to being a witch identifying others as witches, as in Scott’s *The Heart of Midlothian*: “ Set a thief to catch a thief<sup>13</sup>”; the discovery of Poppets,







books of palmistry and horoscopes, or pots of ointments in the possession of the home of the accused, and the existence of so-called witch's teats on the body of the accused. A witch's teat was said to be a mole or blemish somewhere on the body that was insensitive to touch; discovery of such insensitive areas was considered de facto evidence of witchcraft, though in practice, the witch's teat was usually insensitive by design, with examiners using secretly-dulled needles to claim that the accused could not feel the prick of a pin.

Although the last trial was held in May 1693, but the public response to the events has continued. The more the trials prevail throughout the towns in Essex Country and many others around Massachusetts, the scancier witchcraft grows. In September 1692, Boston jails crammed to the seam with accused witches and wizards in the processes of being subject to the Court of Oyer and Terminer, but the accusations creep into a huge extent in the society; prominent figures, governor's wife, that's why a number of people seeks refuge in New York to escape prosecution. Some pillars in the society decry the spectral evidence and call for doing justice to all. Governor Phips rescinds the use of such spectral evidence and then he pardons the accused, that's why Samuel Sewall admits in public the injustice of the trials and the lack of independent medical reports<sup>14</sup>. Others keep in emulation with such Ploughing morality. In the decades following the trials, shouts increase to force the powers that be to hold several acts of compensating the innocent, the survivors and families, and in the following centuries, the descendants of those unjustly accused and condemned have sought to honor their memories in applause and plaudit<sup>15</sup>.





## The Crucible

The Crucible, by Arthur Miller, is a play based on the actual events that happened in 1692 and led to the Salem Witch Trials as tackled previously. The play was written in the early 1950s as a response to McCarthyism appeared at the Bristol Old Vic in 1954, when the US government blacklisted some accused communists<sup>16</sup>. Miller himself was to be interrogated by the House of Representatives Committee on Un-American Activities in 1956 and convicted of contempt of Congress and adherence to bourgeois aestheticism ranging from art for art's sake flakes, formalism, silence strike, escape into the past to nonparty issues<sup>17</sup>. It was first performed at the Martin Beck Theater on Broadway on January 22, 1953. The reviews of the first production, which Miller felt was stylized and too cold, were largely hostile, although the New York Times noted "a powerful play [in a] driving performance." Nonetheless, the production won the 1953 "Best Play" Tony Award. A year later, a new production succeeded and the play became a classic. Today it is studied in high schools and universities, because of its status as a revolutionary artwork of theater and for its allegorical relationship to the testimonies given before the HCUA during the 1950s. It is a central work in the canon of American drama.

The issue deserves mention, here, the sense of stylization and realism, the creator, by some means or other, is to imitate reality, but never does he derail from convention, that's why Miller adopts verism to bring into line with truth and fidelity<sup>18</sup>. The play begins with Reverend Parris praying over his daughter Betty who lies unconscious and shocked in her bed. Through conversations between Parris and his niece Abigail Williams, and between several girls, the audience learns that





the girls, including Abigail and Betty, were engaged in occultist activities in a nearby forest. These, apparently, were led by Tituba, Parris's slave from Barbados:

**Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when some good respect is rising for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back-now give me up-right answer. Your name in the town-it is entirely white, is it not<sup>19</sup>?**

On catching them in the act of having some mysterious movements, Parris jumped from a bush, startling them. Betty promptly fainted and has not yet recovered. During this session, Abigail also drank chicken blood in a bid to kill Elizabeth Proctor, then could usurp her husband, and tells the girls that she will murder anyone who utters a word about what happened. The townspeople do not know exactly what happened, but there are rumors of witchcraft. John Proctor enters the room in which Betty lies, and Abigail, otherwise alone, tries to seduce him. Proctor, a farmer, had an affair with her a while ago, but now he wants to forget it, and duly rejects her advances:

**I look for John Proctor that took me from my sleep and put knowledge in my heart! I never knew what pretense Salem was, I never knew the lying lessons I was taught by all these Christian women and their covenanted men! And now you bid me tear the light out of my eyes? I will not, I cannot ! You loved me, John Proctor, and whatever sin it is, you love me yet! John, pity me, pity me!<sup>20</sup>**

Reverend John Hale is summoned to look upon Betty and research the incident. He is an expert in occultist phenom-





ena and is eager to put into practice his acquired knowledge. He questions Abigail, who accuses Tituba of being a witch. Tituba, afraid of being hanged, professes faith in God and accuses Goodwives Good and Osburn of witchcraft; goodwife was a favoured title of respect for married women in puritan New England<sup>21</sup>. Abigail and Betty, who have by now woken up, claim to have been bewitched and profess their faith in God, too. They leak a list of people whom they claim to have seen with the Devil. Elizabeth questions Proctor to find out if he is late for dinner because of a visit to Salem. She informs him that their servant, Mary Warren, has been there all day. Having previously forbidden Mary from going to Salem, Proctor grows furious, but Elizabeth elucidates that the servant has been named an official of the court. Proctor perceives that four magistrates have been named to the General Court and that the Deputy Governor of the Province is serving as judge. The court has thus far jailed fourteen people for witchcraft. Elizabeth tells Proctor that he must go to Salem and reveal that Abigail is a fake. He hesitates and then declares that he cannot prove what she told him because they were alone when they talked. Elizabeth becomes agitated because he has not previously mentioned this time alone with Abigail. Proctor believes that she is accusing him of resuming his affair.

By way of contrast, Scott, in his **The Bride of Lammermoor**, endeavours to conceal the groundwork of the plot consequence, in any event, Miller plunges into fidelity to convey truth, that's why the historical groundwork sparkles to illuminate the recesses of modern demagogues in terms of verism<sup>22</sup>. At any rate, the argument between Proctor and Elizabeth ensues. At this moment, Mary returns. Proctor is in a rage that she has been in Salem all day, but she advises that she will be gone every day because of her duties as an official of the



court. Mary gives Elizabeth a poppet that she made while in court, and tells the couple that thirty-nine people are now in jail, and that Goody Osborne will hang for her failure to confess to witchcraft. Proctor is angry because he believes that the court is condemning people without solid evidence. Mary states that Elizabeth has also been accused, but, as she herself defended her, the court dismissed the accusation. Elizabeth tells Proctor that Abigail wants to dispose of her. She believes that Abigail will accuse her of witchcraft and then have her executed because she wants to take her place as Proctor's wife. Elizabeth asks Proctor to speak to Abigail and tell her that no chance exists of him marrying her if anything happens to his wife. Elizabeth and Proctor argue once more. Reverend Hale visits the Proctor house and tells Elizabeth and Proctor that the former has been named in court. Hale questions Proctor about his poor church attendance and asks him to recite the Ten Commandments. When Proctor gets stuck on the tenth, Elizabeth reminds him of the commandment forbidding adultery.

At this conjecture, some people attracted by the rituals in religion, in any event, others chiefly attracted by the dogma, that's why such an issue rankles in controversy<sup>23</sup>. Proctor tells Hale that Abigail has admitted to him that witchcraft was not responsible for the children's ailments. Hale asks Proctor to testify as much in court and then questions Elizabeth to find out if she believes in witches; but Elizabeth replies logically "If you think that I am one, then I say there are none<sup>24</sup>". Giles Corey and Francis Nurse arrive and tell Proctor, Hale and Elizabeth that the court has arrested both of their wives for witchcraft. Not long after, Ezekiel Cheever and Willard Herrick turn up with a warrant for Elizabeth's arrest. Cheever discovers the poppet that Mary made for Elizabeth, together with a needle inside it. Cheever tells Proctor and Hale that Abigail





has charged Elizabeth with attempted murder. Cheever reports that, after apparently being stabbed with a needle while eating at Parris' house, Abigail accused Elizabeth's spirit of stabbing her. Mary tells Hale that she made the doll in court that day and stored the needle inside it. She also states that Abigail saw this because she sat next to her:

**Conjures me? Why, no, sir, I am entirely myself, I think. Let you ask Susanna Walcott-she saw me sewing it in court. Or better still: Ask Abby, Abby sat beside me when I made it<sup>25</sup>.**

The men still take Elizabeth into custody, and Hale, Corey and Nurse leave. Proctor tells Mary that she must testify in court against Abigail. Mary replies that she fears doing this because Abigail and the others will turn against her. Judge Hathorne, offstage, is in the midst of questioning Martha Corey on accusations of witchcraft, during which her husband, Giles interrupts the court proceedings and declares that Thomas Putnam is "reaching out for land!" He is removed from the courtroom and taken to the vestry room by Willard Herrick. Judge Hathorne enters and angrily asks: "How dare you come roaring' into this court, are you gone daft, Corey?". Corey replies that since Hathorne isn't a Boston Judge yet, he has no right to ask him that question. Deputy Governor Danforth, Cheever, Reverend Parris and Francis Nurse enter the vestry room. Corey explains that he owns 600 acres, approximately 2.4 km<sup>2</sup>, of land, and a large quantity of timber, both of which Putnam had been eyeing:

**My proof is there! If Jacobs hangs for a witch he forfeit up his proper that's law! And there is none but Putnam with the coin to buy so great a piece. This man is killing his neighbours for their land<sup>26</sup>.**





Corey also states that the court is holding his wife Martha by mistake saying he had only asked Hale why Martha read books, but he never accused her of witchcraft. Corey and Francis Nurse state that they both have evidence for the court. They have been waiting for three days to present the evidence, but to no avail. Danforth responds that they must file the appropriate paperwork for the court to hear them. Nurse tells Danforth the girls are pretending. John Proctor enters with Mary Warren, promising to clear up any doubts regarding the girls, if his wife is freed from custody. During the ensuing conversation, Danforth reveals Elizabeth is pregnant, and catches Proctor off-guard. Danforth then orders the girls into the vestry to test Proctor's accusations. Reverend Parris is skeptical, pointing out that the girls fainted, screamed, and turned cold before the accused, that's considered as proof of the spirits. Mary tells them that she believed at first to have seen the spirits, however knows now that there aren't any. In an attempt to discredit Mary, Abigail and the other girls begin to scream and cry out that they are freezing. When Abigail calls to God, Proctor accuses her of being a whore and tells the court of their affair. Abigail denies it and the court has Elizabeth brought in to verify if Proctor is telling the truth. Not knowing that he had already confessed, Elizabeth lies and denies any knowledge of the affair. When Proctor continues to insist that the affair took place, the girls begin to pretend to see a yellow bird sent by Mary to attack them. To save herself from being accused of witchcraft, Mary tells the court that Proctor was in league with the devil and forced her to testify. Proctor, in a fury, proclaims that "God is dead!" and is arrested for witchcraft. Reverend Hale announces, with Danforth chasing him down: "I denounce these proceedings, I QUIT THIS COURT!"

Act Four starts with Proctor chained to a jail wall totally



isolated from the outside. Reverend Paris is in a panic over the ensuing executions, as John was a respected member of community, as were Martha Corey and Rebecca Nurse, who are also to be hanged, and he explains his fears to Hathorne, Danforth and Cheever. He also reveals that Abigail and Mercy Lewis, one of the “afflicted” girls, stole all of his money and boarded a ship in the night. Hale enters, now a broken man who spends all his time with the prisoners, praying with them and advising prisoners to confess to witchcraft, so that they can live. The authorities send Elizabeth to John, telling her to try to convince Proctor to confess to being a warlock. When Proctor and Elizabeth are alone, she convinces him to confess to the crime of witchcraft. John, in turn relays this to Hathorne, who is almost overjoyed to hear such news and practically screams it to the outside world: “HE WILL CONFESS”. Proctor then signs the confession, then tears it up when realizing that Danforth is going to nail the signed confession to the church which Proctor fears will ruin his name and the names of other Salemites. The play ends with Proctor and Rebecca Nurse being led to the gallows to hang as Reverend Hale makes a last-ditch effort to save his life via Elizabeth:

**Woman, plead with him! Woman! It is pride, it is vanity. Be his Helper! What profit him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away<sup>27</sup>?**

But, here, Proctor highlights the sense of glory in deeds not in words, takes hold of being confirmed and never bends the knee to the blatant ferocity: “Give them no tears! Tears pleasure them! Show honour now, show a stony heart and sink them with it!<sup>28</sup>”







## Verism in The Crucible

There is a sense of paranoia, fear and propaganda that hail in America during the fifty years after the world war II and heaves into view as a cold war and raves upsides down people's mere rights to live tranquilly. More accurately to the point, the cold war never comes to the fore as a military conflict between the USA and the former Soviet Union that resorts in exploiting the Communist Party in USA as to touch America on the raw that drags the American government to steer McCarthy to lodge an anti-communism crusade to expose all the communists and the communists-sympathizers in USA; a candid reaction to the cold war that is waged between these two countries, such a crusade is called "McCarthyism" that stalks through America and the people feel jeopardy, since friends snitch friends, others go to jail for interrogation that, sometimes, leads to death.

McCarthyism, as a political term, designates making accusations of disloyalty, subversion, or treason without any tangible evidence. Moreover, the term comes in parallel with the "Second Red Scare" and lasts approximately from the late 1940s to the late 1950s and appears cognizant of communist influence on American institutions and espionage by Soviet agents as called "The hidden enemy<sup>29</sup>". As a result, many thousands of Americans were accused of being communists and tend to be subject to aggressive interrogations and questioning before government committees and agencies that are dominated by McCarthy himself. Unfortunately, the primary targets of such accusations and suspicions were government employees those in the entertainment industry, educators and union activists. Most of the acts of suspicions terminate in credence, although having no conclusive or questionable





evidence. That's why many people lose their employment, destruction of their careers and given imprisonment.

The more McCarthyism pervades in America, the more people feel paranoid, to the extent man fears man since paranoia breeds paranoia; hysteria begets turbulence. All in all, McCarthyism is a widespread social and cultural phenomenon that influence all the levels of the American society and emerges into existence as a great deal of debate and conflict in the united states. In time, there are moiré forces that give rise to McCarthyism; many practices that appear in America are meant to refer to liberal reforms such as child labour laws and woman's suffrage as "Communist" or "Red plots". Such a trend aggravates in the 1930s in the reaction of the "New deal" of the president Franklin. Roosevelt. Many conservatives equate such a new deal with socialism or Communism and observe its policies as a tangible evidence that the government, by hock or by crock, seems influenced by communist policy-makers in the Roosevelt administration. In general, the danger of Communist influence takes priority over espionage or any other specific activity. Consequently, McCarthyism's involvement produces a list of known communists working for the state departments, in federal and local governments, and triggers investigations about possible communists in their works. Many an employee loses a job due to an unfavorable loyalty review; it could be very difficult to find other employment; "A man is ruined everywhere and forever". The more communist crusade proceeds, the more FBI is engaged in acts of illegal pursuits of information about communists including burglaries, opening mail and illegal wiretaps, then many innocent teachers and educators are dragged to interrogation and they are meant to answer a demagogue question: "Are you now or have you ever been a member of the communist party of the





united states? “The interviewed has the right to defend himself against the accusations without being permitted to cross-examine the accuser. Some of them fight torturing and never name names, confront death triumphantly.

As a matter of fact, Arthur Miller experiences the sense of paranoia and severe interrogations himself, since he is one of the famous people who were blacklisted, and the FBI agents criticize his plays for their collectivist philosophy, indictment of money-making and for being “shrewd blow against American values <sup>30</sup>”. The government despises his plays too much to the extent, FBI agents regard *The Crucible* as an attack to the American principles; the united states loathes Russia, during the 1950s, because Russia advocates communism, USA names Russia the Devil, as in the play, due to their communistic strategy and despotic policy over people,” the necessity of the devil becomes evident as a weapon designed and used time and time again in every age to whip men into surrendering to particular church or church-state<sup>31</sup>”. In time Miller believes that swimming with tide is considered as a noble American citizen, but swimming against the tide considered as a communist; in America any man who is not reactionary in his views is open to the charges of alliance with the “Red Hell”. From here, the seed of rancour sprouts between Miller and McCarthy. It cannot pass without scrutiny; Miller intends never to bow the neck to the violent wave of the powers that be and holds the fort in acts of hara kiri when elucidating the sense of his patriotism:

**It is not for me to make easy answers and to come forth before the American people and tell them everything is all right, when I look in their eyes, and see them troubled... my criticism, such as it has been, is not to be confused with a hatred. I love this country, I think traduce certainly**





**the values that have been in this country that I speak<sup>32</sup>.**

Miller infers presciently to the fact that hanging 19 men and women and two dogs accused of witchcraft in Salem, Massachusetts leads to a hysteria, fear of the devil that was a foretaste of tribulation from the red devil of the atheistic communism. He underpins his intention to reflect modern atrocities in the light of history. Since he himself experiences being subpoenaed and interrogated by the House Committee on Un-American Activities. But Miller equivocates from the questions in advocating patriotism and holds firm on refusing to name the names of those with whom he had attended US Communist Party meetings. In time, Marilyn Monroe, who recently married him, becomes a bargaining point to the extent one of the HUAC endeavours to have a bargain with Monroe in which he only takes a picture with her, in return, he promises to facilitate some procedures, but everything goes black. Miller spends 30 days in prison and a \$500 fine, although such accusation is reversed on appeal, Miller is subject to harassment; his passport is never renewed for five years. He spends some years on a Hollywood blacklist, Miller declares that the more he reads about the Salem panic, the more it touches corresponding images of common experiences happened in the fifties. His great fascination of the Sale-Hunt stems from a narrative that reviews the witches events, in time he feels that there is something in these events equating the red-hunt, the deeper he moves into 1690s, the further, he delved into the American values derailing from morality into certain acts of atrocities. Salem, for Miller, is a petri dish in which everything is embalmed and in a stagnant state that provides him with an evident portrayal of his present milieu, as he himself states:

**The Crucible is my most-produced play. It seems to**





be one of the few surviving shards of the so-called McCarthy period. And it is part of the play's history that, to people in so many parts of the world, its story seems to be their own. I used to think, half seriously, that you could tell when a dictator was about to take power, or had been overthrown, in a Latin American country, if **The Crucible** was suddenly being produced in that country<sup>33</sup>.

Not only does Miller depict realistic events of his milieu and rigours, but he summons the sense of paranoia and hysteria that pervade in his country as true as they exist in his heart; witches-hunting causes turbulence and extreme jeopardy as does red-hunting, both infiltrate the fear into the society, that is why people feel dejected and paralyzed. Miller exerts himself to divulge the fear that stalks through his veins when he himself is subpoenaed for being accused of communism; he touches the sense of Peine forte et dure under which man suffers due to feeble evidence, he impersonates all that through the impulsive character of Cheever:

**Why, this go hard with her, Proctor, this-I had my doubts, Proctor, I had my doubts, but here's calamity. You see it, sir, it is a needle!**<sup>34</sup>

As paranoia breeds paranoia; man is conducted by his fear; the powers that be are meant to exploit the prisoners to the extent they are more likely to be assassinated or black-mailed into doing something for the benefit of the questioners. Miller's wife, Marilyn Monroe, tends to be held as a bargaining chip in his case; one of HCUA humbugging Miller into having a picture with his wife! Such an atmosphere is inculcated in his mind and it recurs in **The Crucible** when Putnam endeavours to denude Giles from any land, but Giles exposes the reality of such a man who is panting after his benefit at the expense





of the whole town: "This man is killing his neighbours for their land<sup>35</sup>".

In this concern, H.L. Mencken certifies that puritan appears void of aesthetic sense, distrusts all romantic emotion and purports unmarkable belief in his own bleak and narrow views, savage cruelty of attack and lust for barbarous persecution<sup>36</sup>. Analogously, Danforth piques Proctor's dignity when uttering that there is no sign of pregnancy, but Proctor replies: "But if she say she is pregnant, then she must be! That woman will never lie, Mr. Danforth<sup>37</sup>". All in all, the atmosphere of paranoia in 1950 comes true in the play in the shade of witches trials to the last breath some American educators beard the lion in his den and never fear being assassinated or crushed, they persists in shouting to the nth power of their stamina to convey a message to dictators:

**We must not confuse dissent with disloyalty. We must remember always that accusation is not proof and that conviction depends upon evidence and due process of law. We will not walk in fear, one of another. We will not be driven by fear into an age of unreason, if we dig deep in our history and our doctrine, and remember that we are not descended from fearful men<sup>38</sup>.**

Such lines glimpse in the play at the tongue of Proctor who persists in shouting that there is nothing beyond man's volition and mind, in time the court and its staff augur ill and they all hoax:

**Make your peace with it !Now Hell and Heaven grapple on our back, and all our old pretense is ripped away-make your peace. Peace. It is a providence, and no great chance; we are only what we always were, but naked now. Aye, naked! And the wind, God's icy wind, will blow!<sup>39</sup>.**





After reviewing all the main events in **The Crucible**, it's to infer that there are two kinds of conflict; explicit and implicit. Apparently accounting, in a society there are rumours of witchcraft that leads to be a trap to the chaste and noble in the society, ultimately the trap propels all of them to the gallows. But, in reality, the court hearings and the gallows scenes silhouettes against a modern issue that depicts the truth. Miller himself experiences the sense of being interrogated. All in all, both the explicit and implicit events lead to further the action in the play. Miller, through the events, exposes the human sadist propensities for effacing other beings. So it is to manifest the fact that the past and present are dovetailed all together<sup>40</sup>.

In the play, there is a sense of chaos in play beyond the mere action; though historical and steeped in past hearings, **The Crucible** tends to manipulate the chaos of the human soul that desires to crush the lenient, the humble and the chaste, whenever convenient. The play, inevitably, reconnoitres both a social problem and a psychological one, the former incarnates the class distinction that emaciates man's stamina; the latter tackles a sadist propensity for piquing and vexing people at any price; unfortunately the chaste pay reticently<sup>41</sup>.

In time, realism stipulates a confirmed fidelity to life and depicts it as it is; in time, in **The Crucible**, Miller tackles the past as a threshold to delineate both the social and psychological dilemma in which man is entrapped, the dramatist recalls the past but the present inevitably silhouettes against the present. As a dramatist, he was arrested for being accused of a communist; the seed of such an accusation stems from the shade of demagogue that stipulates gaining political power by appealing to the prejudices, emotions, fears and expectations of the public, typically via impassioned rhetoric and propagan-





da, and often using nationalist, populist or religious themes. The term is mostly pejorative and was used for the first time by Aristophanes in his satire against the demagogue Cleon. The early 20th century American social critic and humorist H. L. Mencken, known for his definitions of terms, defined a demagogue as “one who will preach doctrines he knows to be untrue to men he knows to be idiots<sup>42</sup>”. As George Bernard Shaw pinpointed:

**But though there is no difference in this respect between the best demagogue and the worst, both of them having to present their cases equally in terms of melodrama, there is all the difference in the world between the statesman who is humbugging the people into allowing him to do the will of God, in whatever disguise it may come to him, and one who is humbugging them into furthering his personal ambition and the commercial interests of the plutocrats who own the newspapers and support him on reciprocal terms<sup>43</sup>.**

That is how Abigail tends to be a locus for both McCarthyism and demagogue, since she accuses all her opponents of being either a witch or a warlock. Though this definition emphasizes the use of traducing and falsehoods. Moreover, a demagogue may well believe his or her own arguments, for example, there are good reasons to assume that Adolf Hitler, certainly one of the most successful demagogues in history, sincerely believed his own anti-Jewish diatribes. The Athenian democracy relied upon Demagogues in its political system. These impractical and political schemes reflect Plato’s discontent with the demagoguery prevalent in Athens and in his personal predilection for the aristocratic form of government: The Demagogues learned their rhetoric and law from the Sophists<sup>44</sup>.







In the 19th Century, political reactionaries branded their opponents as demagogues and directed numerous reprisals and censorship against them. Representatives of the German Confederation of German-national and liberal groups were accused of subversion and sedition. After the July Revolution of 1830, the measures against the “demagogic machinations” were renewed, and especially, Fritz Reuter. Hitler indeed would become regarded as perhaps the epitome of a demagogue, having successfully risen to power through appealing to the ethnic and nationalistic prejudices and vanities of the German people. McCarthy, a poor orator, nevertheless rose to national prominence by claiming that communist spies had infiltrated the United States federal government. As an American dramatist, Arthur Miller falls under the spell of such an idea, man entangled in an entrapment for not perpetrating a fault, but having thorough patriotism:

**Now it suddenly made sense. It seemed to me that the hysteria in Salem had a certain inner procedure or several which we were duplicating once again, and that perhaps by revealing the nature of that procedure some light could be thrown on what we were doing to ourselves<sup>45</sup>.**

Ibsen’s artworks designate the neatly and economically constructed plays that work with a sense of “mechanical efficiency<sup>46</sup>”. Ibsen adopted such a sort of drama to have his events been supreme, meticulous and extreme in exposing the past that leads to the climax; in **The Crucible**, it is quite convenient to sense such meticulous plotting that triggers the sense of tension in the play. Most of the characters are to name names to be released at the expense of their faith and humanity; some tangles others and some never breathe a word and slumber peacefully. In creating an artwork for the stage Miller





made no attempt to represent the real, historical personalities of his characters: he developed them to meet the requirements of the play. Indeed, in most cases the surviving records give no indication upon which he could draw. He fused certain characters into one: for example the judges “Hathorne” and “Danforth” are representative of several judges in the case, and the number of young girls involved was similarly reduced. Abigail’s age was increased to allow the plot device of the relationship with Proctor. Most of the historical roles, however, are accurately represented and the judicial sentences pronounced on the characters are as given to the real-life counterparts.

The action of the play takes place only seventy years after the community arrived as settlers from Britain, and the characters would have had retained strong regional dialects from the home country. Miller ignored this, giving all his characters the same colloquialisms, such as Goody for good wife, and drawing on the rhythms and speech patterns of the King James Bible to achieve the effect of historical perspectives that steer the whole events.

Miller, at the very outset, pinpoints the main buttresses of a forlorn atmosphere in the play to have the readers a sense of alienation, that is why he comments on some points concerning the place and time. With the process of the events, he tackles his writhing viewpoints implicitly to trace truth at the paw of “the intimidating pressures<sup>47</sup>” of the ruling clique; Abigail mentions “witchcraft<sup>48</sup>” as if not of essentiality, in time, it raves all the city upsides down; here, Miller manipulates paralipsis technique to review his main concerns bit by bit. As the main concern of a verist is meant to concentrate on the sense of truth that lurks in a historical tale; each character, by some means or other, practices the means of demagogue in **The**





**Crucible**; each one accuses his opponents of witchery that heaves into being as a Peine forte et dure that means a punishment hard, severe and forceful, it was a method of torture formerly used in the common law legal system, in which a defendant who refused to plead; stood mute, would be subjected to having heavier and heavier stones placed upon his or her chest until a plea was entered, or as the weight of the stones on the chest became too great for the condemned to breathe, fatal suffocation would occur.

Many defendants charged with capital offences nonetheless refused to plead, since thereby they would escape forfeiture of property, and their heirs would still inherit their estate; but if the defendant pled guilty and was executed, their heirs would inherit nothing, their property escheating to the Crown. As a result, Peine forte et dure floats into being to make defendants plead by force. In 1772 refusing to plead was deemed to be equivalent to pleading guilty. This was changed in 1827 to being deemed a plea of not guilty. Today, in all common law jurisdictions, standing mute is treated by the courts as equivalent to a plea of not guilty. The one and only act of peine forte et dure in American history was Giles Corey, who was pressed to death on September 19, 1692 during the Salem witch trials, after he refused to enter a plea in the judicial proceeding. According to the legend, his last words as he was being crushed were "More weight", and he was thought to be dead as the weight was applied, all occurred in **The Crucible**, where Giles Corey is pressed to death after refusing to plead "aye or nay" to the charge of witchcraft. In the film version of this play, the screenplay also written by Arthur Miller, Corey is crushed to death for refusing to reveal the name of a source of information. In such a method, the rivalry is to be crushed. As was the case with Miller himself when being accused of





being a communist to browbeat him into yielding to certain demands. Though historical, the events in the play take hold of truth, not details; the sense of demagogue silhouettes against the events of witchery accusations.

In the aggregate, the dramatist, here, camouflages his great writhing pain in the shades of some events happened in a forest, in this regard, he adheres twice to Marlowe's **Dr. Faustus**; a man holds a pact accrue predominance, yet in **Jew of Malta**; a man equivocates, traduces and prevaricates to take grasp of his benefit under the lens of Machiavellianism<sup>49</sup>. As for the characters, Miller endeavours to impersonates some of his real scything criticism to his society through Proctor who raves upside down the actual state in the city and exposes the reality of both clergymen and politicians, since it is an allegorically revolutionary artwork. The crimes committed in the city and the process of the investigation are void of logics and legitimate evidences under which people are arrested and subject to the gallows. Proctor manipulates essential issues that shed light on the essence of worship; it is not to be engrossed in attending the church in time, one is to usurp people's rights and freedom; "Neither shall they say, Lo here! or, lo there! for, behold, the "the kingdom of God" is within you."<sup>50</sup> Such a character pinpoints most of the pivotal issues that rankle throughout Miller's life.

As a man of principles and doctrines, Proctor declares, many times, that worship is to have God in daily dealings and it is no a matter of attending the church to determine man`s faith. Of most importance, he criticizes all official affaires in the city; people are arrested without an evidence, bit by bit, his effective speeches lead the jury into a chasm; Hale no more is in consensus with his fellows, into logics Proctor reverts in





disposing them and tries to drag them into reality of being scientific but he fails that's why the chasm diverges more and more to the extent, Hale decides to leave everything even his ceremonies:" Let you not mistake your duty as I mistook my own<sup>51</sup>" In the last resort, he submits to his destiny,since there is a modicum of justice.

What's to the point is that the shift in time and events emerges as the most important in determining the sense of Verism that pervades in the play rotates round the main idea of a man who desires to have his targets applied resorts into accusations, fabrications and callused methods. Historically accounting; Abigail exploits the rumours of witchery that pervades in the city and then steers them to sweep her opponents to achieve the desire to have Proctor as a husband. In welter of these two extremes; being scandalized or yielding to the meant desires of the powers that be, accusations come to the fore as a means of defacing and blotting man's escutcheon, no more no less. The second drive that instigates Danforth is to truncate some acres from the humble; Giles, Miller, here, takes the advantage of having such truth to reflect his reality, as was the case with him when being accused of being a communist and in reality there is not evidence at all but just directed rumours and the powers that be exploit them vehemently to coerce him into yielding.

After all, the places that the play relish with come in parallel with some of the places, Miller experiences in his life. The court is a repertoire of justice and rules as he describes them,through Proctor, as "pulling Heaven down and raising up a whore<sup>52</sup>" Proctor's house that is distant comes in parallel with his own. The pessimistic draught hails in his life, frustration and isolation bring into line with the tone of the whole play;





the lack of justice and continual tribulation that dominates all the humble characters in the play as was the case with Miller himself when being under the threat of demagogue; such a tone persists in all the events and sometimes it is quite convenient that Miller impersonates himself through the character of Proctor who behaves as a persona. Most of the events in **The Crucible** silhouettes against his real ones. That is why he, sometimes, camouflages his intentional fallacy in the shade of historical incidents.

The sense of Verism that Miller adheres creeps into the court itself, as if he himself depicts what happened to him in 1956. In the court, some methods of demagogue applied to browbeat the people in confessing; apple and orange method, here, is used when dovetailing different and incomparable facts all together to allude any shroud of truth:

**I judge nothing. I tell you straight, Mister-I have seen marvels in this court. I have seen people choked before my eyes by spirits; I have seen them stuck by pins and slashed by daggers. I have until this moment not the slightest reason to suspect that the children may be deceiving me. Do you understand my meaning<sup>53</sup>?**

Here, Danforth raves upside down everything as Proctor is omniscient in time, he is humble peasant in a distant cottage. Then he manipulates the sense of half true method that stipulates making true facts in a meaningless context; as in Danforth`s statement:

**Indeed not, but it strike hard upon me that she will dare come here with such a tale. Now, Mr. Proctor, before I decide whether I shall hear you or not, it is my duty to tell you this. We burn a hot fire here, it melts down all concealment<sup>54</sup>.**





Danforth, here, means the fire, in reality, there is fire but for the witches, he dexterously employs such an image to browbeat Proctor into confessing. Moreover, Danforth depends upon false authority method to coerce people into being reticent: “Reproach me not with the fear in the country, there is fear in the country because there is a moving plot to topple Christ in the country!”<sup>55</sup>

To the last resort, Danforth browbeats people into being in a dilemma and there is no sense of neutrality; it either aye or nay, in demagogue such a state is called false dilemma; “You have seen the devil, you have made compact with Lucifer, have you not?”<sup>56</sup> Abigail as a pivotal character in identifying others as mortal threat as a result the meant person is to be sentenced under the demagogue term of demonization:

**Elizabeth: It is her dearest hope, I know it. There be a thousand names; why does she call mine? There be a certain danger in calling such a name-I am no Goody Good that sleeps in ditches, nor Osburn, drunk and half-witted. She'd dare not call out such a farmer's wife but there be monstrous profit in it. She drinks to take my place, John**<sup>57</sup>.

Hale who fluctuates between humanity and ferocity, sometimes, implements the straw man method to mischaracterize Tituba:

**Tituba. You must have no fear to tell us who they are, do you understand? We will protect you. The devil can never overcome a minister. You know that, do you not**<sup>58</sup>?

Danforth throughout the court scenes, tries to stir some loaded questions of demagogue; “While you worked for Mr. Proctor, did you see poppet in that house”<sup>59</sup>? In reality, Abigail





has no answer, since Poppets are not of importance, also he uses unrelated facts method to serve his machination, in this regard, he reviews some events that are irrelevant to the moot point the context fights to convey:

**These will be sufficient. Sit you down, children. Your friend, Mary Warren, has given us a deposition. In which she swears that she never saw familiar spirits, apparitions, nor any manifest of the Devil. She claims as well that none of you have seen these things either. Now children, this is a court of law. The law, based upon the Bible, and the Bible, writ by Almighty God, forbid the practice of witchcraft, and describe death as the penalty thereof. But likewise, children, the law and Bible damn all bearers of false witness. Now then. It does not escape me that this deposition may be devised to blind us; it may well be that Mary Warren has been conquered by Satan, who sends her here to distract our sacred purpose. If so, here neck will break for it. But if she speak true, I bid you now drop your guile and confess your pretense, for a quick confession will go easier with you. Abigail Williams, rise. Is there any truth in this?<sup>60</sup>**

The more Danforth humbugs Proctor into surmounting, the more Proctor musters his volition to shield his wife and pay no heed to jeopardy; it's quite convenient that Proctor never bows to injustice and persists in saving his honour and personal dignity<sup>61</sup>.

On the Contrary, Parris resorts into implementing the sense of emotional appeal and personal attack method to propitiate the people as if he too naive and too innocent to dally with Proctor; "Excellency, since I come to Salem this man is blackening my name<sup>62</sup>". Here Parris attributes all his tricks







and everything abominable to Proctor. The sense of chasm glimpses through the powers that be when Hale stops short of swimming with the tide and then it is quite convenient when Parris himself endeavours to create an atmosphere of chasm through the dialogue with Proctor in which he highlights the idea of “faction and a party”<sup>63</sup>. In reality, that chasm is, by some means or other, a symptom of social rapture that Miller himself experiences in his society and also here, he reflects the great desire of his people through the figure of Proctor to take vengeance on each other; one suing another:

**If she is innocent! Why do you never wonder if Parris be innocent, or Abigail? Is the accuser always holy now? Were they born this morning, as clean as God’s fingers ?I’ll tell you what’s walking Salem-vengeance is walking Salem. we are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant’s vengeance ! I’ll not give my wife to vengeance**<sup>64</sup>.

Miller, as a dramatist, gives much shrifts to the past in his artworks, since he believes in the idea that man still under the spell of his poignant past; the past so heavily impinges upon the present. **The Crucible** reviews a vista of his past years in the shade of history; there is an amalgam of past events that are incarnated in the court hearings and modern techniques that are implemented in the names of the characters; “Goody” and the flashbacks to the past. Miller, as an imitator and innovator, depicts his reality as he deems requisite for the sense of fidelity with life; man panting after his desires; Abigail, as a modern figure, say, but in seventeenth century vesture, endeavours to usurp Elizabeth’s place; she is panting after being a wife to Proctor and dances on Elizabeth’s grave. In time,





the sense of usurpation hails throughout Putnam's desire that hankering after Corey's land; no way to have the acres but in crushing him in aforethought malice, the powers that be enforce their morality and purpose on the meek and mild. In this regard, Miller alludes into modern economics to stir the nub of the conflict between the rich and poor countries on wealth distribution in the light of Proctor and Putnam's. The more, Abigail, as a propaganda machine, sprays the rumours that witchcraft invades the town, the deeper people are engrossed in a state of hallucination and hysteria. Consequently, Abigail is fishing in the troubled waters to have her dreams applied. But the free human volition impinges itself on her plans; all did not go as planned. More vehemently Proctor declares that no matter what happened to him, he still loves his wife. The point deserves mention, the more Proctor demands adamant stones, the more he desires that his wife be strong and intrepid:

**Give them no tears !**

**Tears Pleasure them !**

**Show them honour now<sup>65</sup>**

More vehemently, the husband and wife summon their stamina,bravery and patience to the last gasp, it's the best shield to stymie the infamies of such atrocities. **The Crucible** is America today and the sense of Verism lurks in the fact that no need for much supernatural sources of malice and wickedness since man is dexterously capable of propagating their means<sup>66</sup>.





## Conclusion

Miller takes hold of historical events to reflect the state of a man degrading at the expense of principles; the superiors desire to accrue wealth at all costs, so the demagogue technique implemented to obliterate the opponents. As a verist, Arthur Miller erects a rapport between the past and present with fidelity; a man is subject to certain acts of peine forte et dure to release a plead.





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