

AMERICAN DREAM IN ARTHUR MILLER'S 'THE CRUCIBLE'

MS. R. POORNIMA M.A.(English Literature) , B.Ed.
PRIST DEEMED UNIVERSITY, THANJAVUR,INDIA.
Guide: Mr.Thirupathi M.A.,M.Phil.
(Professor ,Department of English)

Abstract:

American Dream is an American social ideal that stresses egalitarianism and especially material prosperity, but it can also mean the prosperity or life that is the realization of this ideal ("American Dream"). It is believed that the concept of the American Dream was created when the first settlers came to America. Arthur miller's plays usually deals with American dream, one of such play is "The Crucible". The play tells us that freedom of expression and conscience, and right to life should be treated as the birthright of every individual and ethnic group. When the social, economic, and political welfare of both individual and society is in peril, one should be prepared to defend the same with all one's might.

Key words: American dream, The Crucible

Introduction:

The meaning of the "American Dream" has changed over the course of history, and includes both personal components (such as home ownership and upward mobility) and a global vision. Historically the Dream originated in the mystique regarding **frontier life**. As the Governor of Virginia noted in 1774, the Americans "for ever imagine the Lands further off are still better than those upon which they are already settled". He added that, "if they attained Paradise, they would move on if they heard of a better place farther west". The old American Dream ... was the dream of the Puritans, of Benjamin Franklin's "Poor Richard"... of men and women content to accumulate their modest fortunes a little at a time, year by year . The new dream was the dream of instant wealth, won in a twinkling by audacity and good luck. [This] golden dream ... became a prominent part of the American psyche only after Sutter's Mill."

Freelance writer **James Truslow Adams** popularized the phrase "American Dream" in his 1931 book *Epic of America*: But there has been also the *American dream*, that dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position... The American dream, that has lured tens of millions of all nations to our shores in the past century has not been a dream of merely material plenty, though that has doubtlessly counted heavily. It has been much more than that. It has been a dream of being able to grow to fullest development as man and woman, unhampered by the barriers which had slowly been erected in the older civilizations, unrepressed by social orders which had developed for the benefit of classes rather than for the simple human being of any and every class.

Martin Luther King, Jr., in his "Letter from a Birmingham Jail" (1963) rooted the **civil rights movement** in the African-American quest for the American Dream: We will win our freedom because the sacred heritage of our nation and the eternal

will of God are embodied in our echoing demands ... when these disinherited children of God sat down at lunch counters they were in reality standing up for what is best in the American dream and for the most sacred values in our Judeo-Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the **founding fathers** in their formulation of the **Constitution** and the **Declaration of Independence**. The concept of the American Dream has been used in popular discourse, and scholars have traced its use in American literature ranging from the *Autobiography* of **Benjamin Franklin**, to Mark Twain's *The Adventures of Huckleberry Finn* (1884), Willa Cather's *My Ántonia*, F. Scott Fitzgerald's *The Great Gatsby* (1925), Theodore Dreiser's *An American Tragedy* (1925) and **Toni Morrison's** *Song of Solomon* (1977). Other writers who used the American Dream theme include **Hunter S. Thompson**, **Edward Albee**, **John Steinbeck**, **Langston Hughes**,¹ and **Giannina Braschi**. The American Dream is also discussed in **Arthur Miller's** *Death of a Salesman* as the play's protagonist, Willy, is on a quest for the American Dream.

As Huang shows, the American Dream is a recurring theme in the fiction of Asian Americans. In 1949, **Arthur Miller** wrote *Death of a Salesman*, in which the American Dream is a fruitless pursuit. Similarly, in 1971 **Hunter S. Thompson** depicted in *Fear and Loathing in Las Vegas: A Savage Journey Into the Heart of the American Dream* a dark psychedelic reflection of the concept—successfully illustrated only in wasted pop-culture excess. The novel *Requiem for a Dream* by **Hubert Selby, Jr.** is an exploration of the pursuit of American success as it turns delirious and lethal, told through the ensuing tailspin of its main characters. **George Carlin** famously wrote the joke "it's called the American dream because you have to be asleep to believe it". Carlin pointed to "the big wealthy business interests that control things and make all the important decisions" as having a greater influence than an individual's choice. Pulitzer Prize-winning journalist **Chris Hedges** echos this sentiment in his 2012 book *Days of Destruction*,

The vaunted American dream, the idea that life will get better, that progress is inevitable if we obey the rules and work hard, that material prosperity is assured, has been replaced by a hard and bitter truth. The American dream, we now know, is a lie. We will all be sacrificed. The virus of corporate abuse - the perverted belief that only corporate profit matters - has spread to outsource our jobs, cut the budgets of our schools, close our libraries, and plague our communities with foreclosures and unemployment. The American Dream, and the sometimes dark response to it, has been a long-standing theme in American film. Many **counterculture** films of the 1960s and 1970s ridiculed the traditional quest for the American Dream. For example, *Easy Rider* (1969), directed by **Dennis Hopper**, shows the characters making a pilgrimage in search of "the true America" in terms of the **hippie** movement, drug use, and **communal** lifestyles.

American Dream :

The opening narration explains the context of **Salem** and the **Puritan** colonists of **Massachusetts**, which the narrator depicts as an isolated **theocratic society** in constant conflict with **Native Americans**. The narrator speculates that the lack of civil liberties, isolation from civilization, and lack of stability in the colony caused latent internal tensions which would contribute to the events depicted in the play. The remainder of Act One is set in the attic of local preacher **Reverend Samuel Parris**. His ten-year-old daughter, **Betty Parris**, lies motionless. The previous evening, Reverend Parris discovered Betty, some other girls, and his **Barbadian slave, Tituba**, engaged in some sort of pagan ritual in the forest. The village is rife with rumors of **witchcraft** and a crowd gathers outside Rev. Parris' house. Parris becomes concerned that the event will cause him to be removed from his position as the town's reverend. He questions the girls' apparent ringleader, his niece **Abigail Williams**, whom Parris has been forced to adopt after her parents were brutally killed in the **Pequot War**. Abigail denies they were engaged in witchcraft, claiming that they had been dancing. Afterwards, the wealthy and influential **Thomas Putnam** and his wife, **Ann** arrive. At the Putnam's urgency, Parris

reluctantly reveals that he has invited [Reverend John Hale](#), an expert in witchcraft and demonology, to investigate and leaves to address the crowd.

The other girls involved in the incident join Abigail and a briefly roused Betty, who attempts to jump out of the window. Abigail coerces and threatens the others to "stick to their story" of merely dancing in the woods. The other girls are frightened of the truth being revealed (in actuality, they tried to conjure a curse against Elizabeth Proctor) and being labelled witches, so they go along with Abigail. Betty then faints back into unconsciousness. [John Proctor](#), a local farmer and husband of Elizabeth, enters. He sends the other girls out (including [Mary Warren](#), his family's maid) and confronts Abigail, who tells him that she and the girls were not performing witchcraft. It is revealed that Abigail once worked as a servant for the Proctors, and that she and John had an affair, for which she was fired. Abigail still harbors feelings for John and believes he does as well, but John says he does not. Abigail angrily mocks John for denying his true feelings for her. As they argue, Betty bolts upright and begins screaming.

Rev. Parris runs back into the bedroom and various villagers arrive: the wealthy and influential [Thomas](#) and his wife, [Ann Putnam](#), respected local woman [Rebecca Nurse](#), and the Putnam's neighbor, farmer [Giles Corey](#). The villagers, who had not heard the argument, assume that the singing of a psalm by the villagers in a room below had caused Betty's screaming. Tensions between them soon emerge. Mrs. Putnam is a bereaved parent seven times over; she blames witchcraft for her losses and Betty's ailment. Rebecca is rational and suggests a doctor be called instead. Mr. Putnam and Corey have been feuding over land ownership. Parris is unhappy with his salary and living conditions as minister, and accuses Proctor of heading a conspiracy to oust him from the church. Abigail, standing quietly in a corner, witnesses all of this. Reverend Hale arrives and begins his investigation. Before leaving, Giles fatefully remarks that he has noticed his wife reading unknown books and asks Hale to look into it. Hale questions Rev. Parris, Abigail and Tituba closely over the girls' activities in the woods. As the facts emerge, Abigail claims Tituba forced her to drink blood. Tituba counters that Abigail begged her to conjure a deadly curse. Parris threatens to whip Tituba to death if she does not confess to witchcraft. Tituba breaks down and falsely claims that [the Devil](#) is bewitching her and others in town. With prompting from Hale and Putnam, Tituba accuses [Sarah Osborne](#) and [Sarah Good](#) of witchcraft. Mrs. Putnam identifies Osborne as her former midwife and asserts that she must have killed her children. Abigail decides to play along with Tituba in order to prevent others from discovering her affair with Proctor, whose wife she had tried to curse out of jealousy. She leaps up, begins contorting wildly, and names Osborne and Good, as well as [Bridget Bishop](#) as having been "dancing with the devil". Betty suddenly rises and begins mimicking Abigail's movements and words, and accuses [George Jacobs](#). As the curtain closes, the three continue with their accusations as Hale orders the arrest of the named people and sends for judges to try them.

In a second narration, the narrator compares the Colony to [post-World War II society](#). The narrator compares the Puritan fundamentalism to cultural norms in both the [United States](#) and the [Soviet Union](#). Additionally, fears of [Satanism](#) taking place after incidents in Europe and the colonies are compared to fears of [Communism](#) following its implementation in [Eastern Europe](#) and [China](#) during the [Cold War](#). (Again, narration not present in all versions). The remainder of Act Two is set in the Proctor's home. John and Elizabeth are incredulous that nearly forty people have been arrested for witchcraft based on the pronouncements of Abigail and the other girls. John knows their apparent possession and accusations of witchcraft are untrue, as Abigail told him as much when they were alone together in the first act, but is unsure of how to confess without revealing the affair. Elizabeth is disconcerted to learn her husband was alone with Abigail. She believes John still lusts after Abigail and tells him that as long as he does, he will never redeem himself. Mary Warren enters and gives Elizabeth a '[poppet](#)' (doll-like puppet) that she made in court that day while sitting as a witness. Angered that Mary is neglecting her duties, John threatens to beat her. Mary retorts that she saved Elizabeth's life that day, as Elizabeth was accused of witchcraft and was to be arrested until Mary spoke in her defense. Mary refuses to identify Elizabeth's accuser, but Elizabeth surmises accurately that it must have been Abigail. She implores John to go to court and tell the judges that Abigail and the rest of the girls are pretending. John is reluctant, fearing that doing so will require him to publicly reveal his past adultery.

Reverend Hale arrives, stating that he is interviewing all the people named in the proceedings, including Elizabeth. He mentions that Rebecca Nurse was also named, but admits that he doubts her a witch due to her extreme piousness, though he emphasizes that anything is possible. Hale is skeptical about the Proctors' devotion to Christianity, noting that they do not attend church regularly and that their second child has not yet been [baptized](#); John replies that this is because he has no respect for Parris. Challenged to recite the [Ten Commandments](#), John fatefully forgets "thou shalt not commit adultery". When Hale questions her, Elizabeth is angered that he does not question Abigail first. Unsure of how to proceed, Hale prepares to take his leave. At Elizabeth's urging, John tells Hale he knows that the girl's afflictions are fake. When Hale responds that many of the accused have confessed, John points out that they were bound to be hanged if they did not; Hale reluctantly acknowledges this point.

Suddenly, Giles Corey and Francis Nurse enter the house and inform John and Hale that both of their wives have been arrested on charges of witchcraft; [Martha Corey](#) for reading suspicious books and Rebecca Nurse on charges of sacrificing children. A posse led by clerk Ezekiel Cheever and town marshal George Herrick arrive soon afterwards and present a warrant for Elizabeth's arrest, much to Hale's surprise. Cheever picks up the poppet on Elizabeth's table and finds a needle inside. He informs John that Abigail had a pain-induced fit earlier that evening and a needle was found stuck into her stomach; Abigail claimed that Elizabeth stabbed her with the needle through witchcraft, [using a poppet as a conduit](#). John brings Mary into the room to tell the truth; Mary asserts that she made the doll and stuck the needle into it, and that Abigail saw her do so. Cheever is unconvinced and prepares to arrest Elizabeth. John becomes greatly angered, tearing the arrest warrant to shreds and threatening Herrick and Cheever with a musket until Elizabeth calms him down and surrenders herself. He calls Hale a coward and asks him why the accusers' every utterance goes unchallenged. Hale is conflicted, but suggests that perhaps this misfortune has befallen Salem because of a great, secret crime that must be brought to light. Taking this to heart, John orders Mary to go to court with him and expose the other girls' lies, and she protests vehemently. Aware of John's affair, she warns him that Abigail is willing to expose it if necessary. John is shocked but determines the truth must prevail, whatever the personal cost.

The third act takes place thirty-seven days later in the General Court of Salem, during the trial of [Martha Corey](#). Francis and Giles desperately interrupt the proceedings, demanding to be heard. The court is recessed and the men thrown out of the main room, reconvening in an adjacent room. John Proctor arrives with Mary Warren and they inform [Deputy Governor Danforth](#) and [Judge Hathorne](#) about the girls' lies. Danforth then informs an unaware John that Elizabeth is pregnant, and promises to spare her from execution until the child is born, hoping to persuade John to withdraw his case. John refuses to back down and submits a deposition signed by ninety-one locals attesting to the good character of Elizabeth, Rebecca Nurse and Martha Corey. Herrick also attests to John's truthfulness as well. The deposition is dismissed by Parris and Hathorne as illegal. Rev. Hale criticizes the decision and demands to know why the accused are forbidden to defend themselves. Danforth replies that given the "invisible nature" of witchcraft, the word of the accused and their advocates cannot be trusted. He then orders that all ninety-one persons named in the deposition be arrested for questioning. Giles Corey submits his own deposition, accusing Thomas Putnam of forcing his daughter to accuse George Jacobs in order to buy up his land (as convicted witches have to forfeit all of their property.) When asked to reveal the source of his information, Giles refuses, fearing that he or she will also be arrested. When Danforth threatens him with arrest for [contempt](#), Giles argues that he cannot be arrested for "contempt of a hearing." Danforth then declares the court in session and Giles is arrested. John submits Mary's deposition, which declares that she was coerced to accuse people by Abigail. Abigail denies Mary's assertions that they are pretending, and stands by her story about the poppet. When challenged by Parris and Hathorne to 'pretend to be possessed', Mary is too afraid to comply. John attacks Abigail's character, revealing that she and the other girls were caught dancing naked in the woods by Rev. Parris on the night of Betty Parris' alleged 'bewitchment'. When Danforth begins to question Abigail, she claims that Mary has begun to bewitch her with a cold wind and John loses his temper, calling

Abigail a whore. He confesses their affair, says Abigail was fired from his household over it and that Abigail is trying to murder Elizabeth so that she may "dance with me on my wife's grave."

Danforth brings Elizabeth in to confirm this story, beforehand forbidding anyone to tell her about John's testimony. Unaware of John's public confession, Elizabeth fears that Abigail has revealed the affair in order to discredit John and lies, saying that there was no affair, and that she fired Abigail out of wild suspicion. Hale begs Danforth to reconsider his judgement, now agreeing Abigail is "false", but to no avail; Danforth throws out this testimony based solely upon John's earlier assertion that Elizabeth would never tell a lie.

Confusion and hysteria begin to overtake the room. Abigail and the girls run about screaming, claiming Mary's spirit is attacking them in the form of a yellow bird, which nobody else is able to see. When Danforth tells the increasingly distraught Mary that he will sentence her to hang, she joins with the other girls and recants all her allegations against them, claiming John Proctor forced her to turn her against the others and that he harbors the devil. John, in despair and having given up all hope, declares that "[God is dead](#)", and is arrested. Furious, Reverend Hale denounces the proceedings and quits the court.

In the town jail, early in the morning. Tituba, sharing a cell with Sarah Good, appears to have gone insane from all of the hysteria, hearing voices and now actually claiming to talk to Satan. Marshal Herrick, depressed at having arrested so many of his neighbors, has turned to [alcoholism](#). Many villagers have been charged with witchcraft; most have confessed and been given lengthy prison terms and their property seized by the government; twelve have been hanged; seven more are to be hanged at sunrise for refusing to confess, including John Proctor, Rebecca Nurse and Martha Corey. Giles Corey was tortured to death by [pressing](#) as the court tried in vain to extract a plea; by holding out, Giles ensured that his sons would receive his land and possessions. The village has become dysfunctional with so many people in prison or dead, and with the arrival of news of rebellion against the courts in nearby [Andover](#), whispers abound of an uprising in Salem. Abigail, fearful of the consequences, steals Parris's life savings and disappears on a ship to [England](#) with Mercy Lewis.

Danforth and Hathorne have returned to Salem to meet with Parris, and are surprised to learn that Hale has returned and is meeting with the condemned. Parris, who has lost everything to Abigail, reports that he has received death threats. He begs Danforth to postpone the executions in order to secure confessions, hoping to avoid executing some of Salem's most well-regarded citizens. Hale, deeply remorseful and blaming himself for the hysteria, has returned to counsel the condemned to falsely confess and avoid execution. He presses Danforth to pardon the remaining seven and put the entire affair behind them. Danforth refuses, stating that pardons or postponement would cast doubt on the veracity of previous confessions and hangings. Danforth and Hale summon Elizabeth and ask her to persuade John to confess. She is bitter towards Hale, both for doubting her earlier and for wanting John to give in and ruin his good name, but agrees to speak with her husband, if only to say goodbye. She and John have a lengthy discussion, during which she commends him for holding out and not confessing. John says he is refusing to confess not out of religious conviction but through contempt for his accusers and the court. The two finally reconcile, with Elizabeth forgiving John and saddened by the thought that he cannot forgive himself and see his own goodness. Knowing in his heart that it is the wrong thing for him to do, John agrees to falsely confess to engaging in witchcraft, deciding that he has no desire or right to be a [martyr](#).

Danforth, Hathorne, and a relieved Parris ask John to testify to the guilt of the other hold-outs and the executed. John refuses, saying he can only report on his own sins. Danforth is disappointed by this reluctance, but at the urging of Hale and Parris, allows John to sign a written confession, to be displayed on the church door as an example. John is wary, thinking his verbal confession is sufficient. As they press him further John eventually signs, but refuses to hand the paper over, stating he does not want his family and especially his three sons to be stigmatized by the public confession. The men argue until Proctor renounces his confession entirely, ripping up the signed document. Danforth calls for the sheriff and John is led away, to be hanged.

Facing an imminent rebellion, Putnam and Parris frantically run out to beg Proctor to confess. Hale, guilty over John's death, pleads with Elizabeth to talk John around but she refuses, stating John has "found his goodness".

Narrative technique:

Each stage production of *The Crucible* differs from every other in two areas. First, directors stage the play according to their own styles, using various props and costumes while suggesting numerous interpretations of characters. Secondly, individual actors read the lines differently, using diverse voice inflections, gestures, and body language to give each interpretation its own style. Miller also provides yet another opportunity for variety, not just for the director and actors, but also for the audience and reader. Lengthy exposition pieces that are not glossed as stage directions periodically appear in the written play. For example, at the beginning of Act I, Miller provides stage directions for the set, props, and position of Parris and Betty on stage. However, Miller also includes an extensive psychological profile of Parris prior to beginning the action of the play. Before Parris speaks, a narrator says that "in history he cut a villainous path, and there is very little good to be said for him." Later, the narrator interrupts the action in Scene 1 to include background information on Putnam, and the narrator does the same for Proctor in Scene 3, Rebecca in Scene 4, and Hale and Giles in Scene 5. In addition to historical background on significant characters, the interruptions also include social commentary within the exposition.

The question arises whether or not a director should include these narrative sections, some of which are four pages long, within the play itself. At first glance, it appears that they are to be included within the actual production. If so, then a narrator character must read the narrative sections to the audience. If this is done, however, the continual interruptions in the play's action make engaging the audience in the play difficult. Therefore, the narrative sections should clearly serve only as a tool to provide directors and actors with background information. The explicative passages allow directors and actors to focus on character motivation, providing them a better understanding of the characters and the historical period. Characters are more engaging because a genuine basis for tension between them exists. For example, obvious tension exists between Thomas Putnam and several other characters in the play, especially Francis Nurse. An actor playing Thomas Putnam must create a persona driven by greed. If the actor knows the passage that states that Putnam was "a deeply embittered man" who attempted to challenge his father's will because his father left the largest portion of money to his stepbrother, then the actor can internalize this quality of Putnam. These background passages result in a more effective portrayal of greed and a more believable character.

Conclusion:

Individuals reading the play will have a different experience than the traditional audience because they will read the background information, which will inevitably affect their interpretation of the characters and the play's events. Within the exposition sections Miller addresses the reader directly, in the comfortable, reliable voice of a trusted narrator. As a result, the reader internalizes the information and responds to the characters and their actions based upon it. For example, a reader will discover the same information as a potential actor in regard to Putnam — that Putnam's father left the largest amount of money to Putnam's stepbrother. The reader will also benefit from the narrator's commentary. The narrator tells the reader that the real Putnam accused a large number of people during the trials, often as a method of retaliation or personal gain. After revealing Putnam's historical background, the narrator begins to suggest that Putnam's character will falsely accuse someone within the play. Although the narrator does not finish the suggestion — he only says, "especially when" — the reader automatically expects Putnam to falsely accuse someone in the play. As a result, the reader projects the narrator's commentary onto Putnam's character and anticipates Putnam's false accusations against rival landowners. Miller's play *The Crucible* (1953) is deeply rooted in the history of (colonial) America. The play refers to the actual incidents, and the trial which took place in the second half of the sixteenth century in Salem.

But the play reminds us of the dictum – history repeats itself, in the sense, that it has clear parallels with the contemporary America – post Second World War America. It was in February 1950 that senator Joe McCarthy addressed the Ohio County Women’s Republican Club and claimed that he had a list of “two hundred and five” (Nannes 182) communists in the State Department. McCarthy’s revelation switched on the panic button. Conservatives rallied behind McCarthy. Investigation started. By 1953 the hurricane of the witch-hunt of communists engulfed the entire nation. Political elements of far Right started baying for the blood of communists. Their propaganda against communists paralysed the mind of the people. Mass hysteria was created against communists who were charged with subversive activities – they were publicised as agent provocateurs, wreckers of constitution, grave threat to American democracy and American interests. It was, indeed, to crush the voice of the communists. About McCarthy terror, Miller writes:

It was the fact that a political objective, knowledgeable campaign from the far Right was capable of creating not only a terror, but a new subjective reality, a veritable mystique which was gradually assuming even a holy resonance. The wonder of it all struck me that . . . such manifestly ridiculous man, should be capable of paralysing thought itself, and worse, causing to billow up such persuasive clouds of “mysterious” feelings within people . . . Astounded, I watched men pass me without a nod whom I had known rather well for years! And again . . . that the terror in these people was being knowingly planned and consciously engineered . . . that so interior and subjective an emotion could have been so manifestly created from without was a marvel to me. It underlies every word in *The Crucible*. (Collected Plays 39-40) Hitler and his Nazis represented the loss of liberal human values such as spirit of tolerance, broad-mindedness, love of humanity, and brotherhood. There is no place for racial discrimination and hatred in liberal humanism. Nazis were a slur on the part of liberal tradition of Western culture: Unfortunately, there is nothing else into which we can fit our experience – traditions are broken and culture is unavailable. Our culture is an empty form, standing for a continuity of experience which is now discontinued, for the reality and inviolability of human values that are everywhere violated and denied . . . Today the cultured man is isolated . . . the cultural form that conveyed humanity and assured the transaction from one man to the next has been destroyed. (Rosenfeld 33) In brief, Proctor in *The Crucible* preserves his conscience in the face of brutal assault on the part of state machinery; Von Berg in *Incident at Vichy* is the epitome of challenge to barbaric state power of the Nazis; in *The Archbishop’s Ceiling*, Sigmund represents dissidence against the communist state power, Quentin in *After the Fall* exhibits signs of weakness when he tells that he won’t defend Lou if he (Quentin) is labelled as “Red lawyer” (Miller, *After the Fall* 58). It may be said that John Proctor, Von Berg, and Sigmund act in a morally appreciable way towards others in society, but Quentin shies away from his moral and social obligation towards others; more so, being a lawyer, it does not behoove Quentin to be afraid of being labelled as “Red lawyer” if he defends Lou against the charges levelled against him (Lou) and other people of communist leanings. John Proctor in *The Crucible* to listen to the voice of their conscience and not beterrorised by theological and political authorities. To maintain one’s dignity and society’s welfare, one should refrain from amassing wealth for the family at the cost of society. Market forces should stop the exploitation of individual and society, and political authorities should adhere to the democratic principles of freedom of expression and conscience, and right to life and equality before law. There should not be discrimination and victimisation on the basis of race, religion, colour, and gender.

Bibliography

- Arthur Miller’s *The Crucible*, Modern Classic., Penguin Classic.
- Bigsby, Christopher, ed. *Arthur Miller and Company*. London: Methuen, 1990. A series of impressions on Miller’s works from noted writers and theater personalities. Presents a variety of insights into Miller and his work.

- Bigsby, Christopher, ed. *The Cambridge Companion to Arthur Miller*. New York: Cambridge University Press, 1997. A comprehensive examination of Miller's work that includes not only his major works but also his fiction and cinema. Contains an exhaustive bibliographic essay and a chronology of Miller's life.
- Carson, Neil. *Arthur Miller*. New York: Macmillan, 1982. A good introductory work to Miller's major plays with chapters on his early work and nontheatrical writings.
- Schlueter, June, and James K. Flanagan. *Arthur Miller*. New York: Ungar, 1987. Contains a detailed analysis of Miller's major and minor plays, a concise biography that includes his political activity, a detailed chronology of his life and works, and a bibliography of his primary works, including radio plays and unpublished manuscripts.
- Welland, Dennis. *Arthur Miller: The Playwright*. 3d ed. London: Methuen, 1985. A thorough analysis of Miller's major work, including a detailed list of American and British premieres of Miller's plays and films and a short bibliography.
- Miller, Arthur. *The Crucible*. New York: Penguin Books, 1995. 9.
- "How does Arthur Miller's *The Crucible* reflect the values, beliefs, and historical influences of its time period?" eNotes, 23 Apr. 2015, <https://www.enotes.com/homework-help/how-does-crucible-reflects-values-beliefs-477851>. Accessed 16 March 2017.
- Hogan R (1964). *Arthur Miller*. Minneapolis: University of Minnesota press, p. 9.

