

## Arthur Miller's Tragedy as Reflected in *The Crucible*

Basaad Maher Mhayyal

College of Science for Women/ University of Baghdad

### Abstract

In the period immediately following the end of World War II, American theatre was transformed by the work of playwright Arthur Miller. Miller tapped into a sense of dissatisfaction and unrest within the greater American psyche because he was profoundly influenced by the depression and the war that immediately followed it. His dramas proved to be both the conscience and redemption of the times; allowing people an honest view of the direction the country had taken.<sup>1</sup>

Miller has his own concept of tragedy as a modern playwright. He believes that tragedy may depict ordinary people in domestic surroundings instead of talking about a character from a high rank, a king or a queen. Miller's main concern lies in dramatizing the whole man as he is part of a family and as he is part of a society. In this paper, *The Crucible* is going to be considered in detail as one of the major tragedies of Arthur Miller.

Miller's *The Crucible* is based on the events surrounding the 1692 witch trials of Salem, Massachusetts. Miller used that event as an allegory for McCarthyism and the Red Scare, which was a period of time in which Americans were in fear of communism and the government blacklisted accused communists. The play was first performed on Broadway on January 22, 1953. The reviews of the first production were hostile, but a year later a new production succeeded and the play became a classic. The play in the present time is often studied in high schools and universities because of its status as a revolutionary work of theatre and as a document to political events of the 1950s. This play is regarded as one of the best plays of the modern age, due to its deep and captivating plot.<sup>2</sup>

Miller's *The Crucible* is essentially a critique of McCarthyism and the communist scare of the 1950s. Miller saw the parallels between the witch hunts and the McCarthy trials, and found the witch trials to be a compelling vehicle for discussing modern events. The play is a great tragedy, but remains a tragedy for the modern times. The characters in this play suggest what Miller tries to show his readers the lessons from the witch hunts which still apply.<sup>3</sup>

After performing, the audience is convinced that this play remains relevant and powerful in the twenty-first century. This play can be related to the contemporary world events. It shows the willingness of human beings to blame anyone but themselves. It reinforces the belief that humans are not ready to take responsibility for their actions and would rather find a scapegoat.

Miller went back to American history and dug up the records of the Salem witchcraft trails and created his own characters based on the few facts of “known behavior” of the persons involved. The result is a powerful indictment of mass hysteria and savage fury born of terror and superstition. In John Proctor, the tragic hero of *The Crucible*, Miller has created one of the few heroes of modern drama. A blunt, honest man, but neither an exceptionally good nor a complicated one, Proctor grows with the pressure of circumstances. Like most of Miller’s heroes, Proctor asks to preserve the honour of his name, his right to face himself and his children without apology. However, when a society has gone mad, such a simple reasonable desire makes a man an enemy of the state.<sup>4</sup>

This paper deals with Arthur Miller as a great playwright of tragedy. It consists of an introduction and two sections. The first section tackles Miller’s concept of tragedy and his view about the common man. Then, section two deals with *The Crucible* as Miller’s special tragedy and the conclusion reflects what is found out in this paper.

## تراجيديا آرثر ميلر كما هي متجلية في مسرحيته المأساوية البوتقة

بسعاد ماهر محيل  
كلية العلوم للبنات/ جامعة بغداد

### الخلاصة

في الفترة التي تلت نهاية الحرب العالمية الثانية مباشرة ، تحول المسرح الأمريكي من خلال عمل الكاتب المسرحي آرثر ميلر. حيث داخل ميلر احساس من الاستياء وعدم الرضا كما هو الحال من عدم الاستقرار النفسي داخل الولايات المتحدة لأنه كان متأثراً تأثراً عميقاً بالكساد والحرب التي تلت ذلك. أثبتت مسرحياته بكونها العلاج لذلك الوقت؛ حيث أعطت للناس نظرة واقعية عن الاتجاه الذي سارت به البلاد. كان لدى ميلر مفهومه الخاص للمأساة ككاتب مسرحي حديث، فهو يعتقد ان المأساة قد تصور الناس العاديين في المحيط المحلي بدلا من الحديث عن شخصية من طبقة عالية، كالمملك أو الملكة. فكان اهتمامه الرئيسي يكمن في تصوير الإنسان كما هو جزء من عائلة وكما هو جزء من المجتمع. في هذا البحث تناقش مسرحية البوتقة بالتفصيل باعتبارها واحدة من المسرحيات المأساوية الرئيسية لأرثر ميلر. تعتمد مسرحية البوتقة على أحداث الفترة ١٦٩٢ لمارسات المسرح في سيلم بولاية ماساتشوستس. فاستخدم ميلر هذا الحدث بمثابة الرمز للمكارتية والخوف الأحمر، الذي جاء في فترة من الزمن كان فيها الأميركيون يخافون من الشيوعية وكان المتهمون بها في القائمة السوداء عند الحكومة. وقد عرضت المسرحية لأول مرة في برودواي في ٢٢ يناير ١٩٥٣. وقد كانت الانطباعات عن العرض الأول معادية، ولكن وبعد مرور عام نجح عرض آخر للمسرحية وأصبحت كلاسيكية. وغالبا ما يتم دراسة المسرحية في الوقت الحالي في المدارس الثانوية والجامعات باعتبارها عملاً ثورياً للمسرح وبوصفها وثيقة للأحداث السياسية لفترة الخمسينيات. وتعتبر هذه المسرحية واحدة من أفضل المسرحيات في العصر الحديث، وذلك بسبب عمقها وحكمتها الأسرة.

بوتقة ميلر في جوهرها نقد للمكارثية والخوف من الشيوعية في فترة الخمسينيات، فقد كان ميلر يرى أوجه التشابه بين مطاردة الساحرات والملاحقة المكارثية، وقد وجد في تأثير الساحرة وسيلة مقنعة لمناقشة الأحداث الحديثة. فالمسرحية مأساة كبيرة، ولكنها لا تزال مأساة للعصر الحديث. فالشخصيات في هذه المسرحية تشير إلى ما يحاول ميلر أن يظهره للقراء من العبر المستفادة من مطاردة الساحرات التي لا تزال

بعد قراءة نص هذه المسرحية، يبقى القارئ على قناعة بأنها لا تزال مؤثرة وذات صلة بالقرن الحادي والعشرين. فهي يمكن أن تكون ذات صلة بأحداث العالم المعاصر. وهذا يظهر مدى استعداد البشر للوم أي شخص إلا أنفسهم. فهي تعزز الاعتقاد بأن البشر ليسوا على استعداد لتحمل مسؤولية أفعالهم وسوف يجدون

وقد عاد ميلر إلى الوراثة في دراسة التاريخ الأميركي ونقب في ما سجل عن آثار السحر في سيلم وخلق شخصياته الخاصة استناداً إلى بعض الحقائق من " للأشخاص المعنيين. وكانت النتيجة إدانة قوية لهستيريا جماعية وغضب وحشي متولد عن الإرهاب والخرافة. في شخصية بروكتور جون، التراجيدي في البوتقة، أنشأ ميلر أحد الأبطال القليلين في الدراما الحديثة. رجل صادق وحاد، ولكنه ليس صالحاً بصورة استثنائية ولا هو شخصية معقدة، فهو شخصية تتطور مع ضغط الظروف. وكما هو الحال مع معظم أبطال ميلر، يطلب بروكتور الحفاظ على شرف اسمه وحقه في مواجهة نفسه وأولاده من دون خجل. جنونه، فإن هذه الرغبة البسيطة المعقولة قد تخلق أنساناً أو عدواً للدولة. يتناول هذا البحث آرثر ميلر ككاتب مسرحي ماساوي كبير. ويتكون من مقدمة وقسمين. يتناول مفهوم ميلر للمأساة ووجهة نظره حول الرجل العادي. ثم القسم الثاني يتناول البوتقة كمأساة خاصة والاستنتاج يعكس نتائج هذه الدراسة.

## Section One

### Miller's Theory of Tragedy

In a figurative sense a **tragedy** is any event with a sad and unfortunate outcome, but the term also applies specifically in western culture to a form of drama. Aristotle defined and characterized drama by seriousness and dignity and involving a great person who experiences a reversal of fortune. According to Aristotle, "the structure of the best tragedy should be one that represents incidents arousing fear and pity—for that is peculiar to this form of art." This reversal of fortune must be caused by the tragic hero's *hamartia*, mistake. Common usage of *tragedy* refers to any story with a sad ending. By this definition social dramas cannot be tragic because the hero in it is a victim of circumstance and incidents which depend upon the society in which he lives and not upon the ineludible inner compulsions, psychological or religious, which determine his progress toward self-knowledge and death.<sup>5</sup>

In modern literature, the definition of tragedy has become less precise. The most important change is the reflection of Aristotle's dictum that true tragedy can only depict those with power and high status. Arthur Miller's essay "Tragedy and the Common Man" exemplifies the modern belief that tragedy may also depict ordinary people in domestic surroundings. Although the most important American playwrights, Eugene O' Neill, Tennessee Williams and Arthur Miller, wrote tragedies, the rarity of tragedy in the American theatre may owe in part to a certain form of idealism, often associated with Americans, that man is captain of his fate.

Arthur Miller, however, was a successful writer of American tragic plays, among them *The Crucible*, *All My Sons*, and *Death of a Salesman*.<sup>6</sup>

Aristotle's concept of tragedy has been moved in contemporary postmodern theatre from *hamartia* of the individual tragic hero to the tragic hero's inability to have agency over his own future, without even the free will to make mistakes. The fate decreed from the gods of classical Greek tragedy is replaced by the will of institutions that shape the fate of the individual through policies and practices. Tragedy often shows the lack of escape of the protagonist, whereby s/he cannot remove themselves from the present environment.<sup>7</sup> This view is going to be shown, in this paper, when dealing with *The Crucible* as one of Miller's tragedies.

Miller believes that, "the lasting appeal of tragedy is due to our need to face the fact of death in order to strengthen ourselves for life, and that over and above this function of the tragic viewpoint there are and will be a great number of formal variations which no single definition will ever embrace."<sup>8</sup> Miller does not tie tragedy to a single narrative shape because he captures the essential nature of the tragic struggle, and because he recognizes that tragedy turns on the inevitability and the finality of death.<sup>9</sup>

Miller views the theatre as a place where people must be made to think and to be entertained. He has called his work, "..... the only normal trade for a sensible man."<sup>10</sup>

Miller's plays are marked by a concern for truth that is sometimes proclaimed too broadly. He has asked meaningful questions about the relationship of man to his society, his family, and his own fulfilment more than other modern American dramatists.<sup>11</sup>

Miller is concerned with truth and man's unrelenting yet doomed search for recognition as a human being. Miller's concern for dramatic theory, his effective combination of the realistic and the expressionistic in his plays, and his basic interest in the dignity of man link Miller with the best traditions of the past and combine to make him America's outstanding dramatist at mid-century.<sup>12</sup>

Miller believes, with Ibsen, that idea is important in a play; like Robert Frost, Miller believes that his purpose is to state a truth that is known but not really known. In discussing the possibility of tragedy, Miller contends that the common man is a fit hero and that more important than social status is the intensity of the passion dramatized and the discovery of a conflict or challenge that a man can neither resist nor deny. In these ways the playwright approaches tragedy.<sup>13</sup>

Miller believes in dramatizing the whole man as he is part of a family and as he is part of a society. His theories describe his own efforts to a considerable extent; his challenge is a drama that extends itself to "ultimate causes," engaging its "relevancy for the race" and emphasizing a balance which is "all" in great drama.<sup>14</sup>

Miller represents in his plays a "late revival of liberal tragedy", but only on the edge of its transformation into socialism. The retained consciousness of a false society, an alterable condition, is the thing that distinguishes Miller from the

majority of contemporary drama of guilt and breakdown. For example in *All My Sons* the readers feel that they are in many ways back in the world of Ibsen: a particular lie becomes the demonstration of a general lie.<sup>15</sup>

The sense of victim is very deep in Miller. *The Crucible*, for example, may remind the reader, dramatically, of Ibsen's *Enemy of the People*, but there is a wholly new sense of the terrible power of collective persecution. Individuals suffer for what they are and naturally desire, rather than for what they to do and the innocent are swept up with the guilty, with epidemic force. The social consciousness has changed, decisively. Society is not merely a false system, which the liberator can challenge, but it is actively destructive and evil. It claims its victims merely because they are alive. It is still seen as a false society. To live in it is enough to be its victim.<sup>16</sup>

John Proctor, the tragic figure in *The Crucible*, dies as act of self-preservation, i. e, and preservation of the truth of himself and of others, in opposition to the lies of the persecuting authority. He says before his being executed:

How may I live without my name? I have given you my soul; leave me my name!<sup>17</sup>

This sense of personal verification by death is the last stage of liberal tragedy.<sup>18</sup>

The message of all Miller's later plays, *The Crucible*, *After the Fall*, *Incident at Vichy* and *The Creation*, is that the knowledge of the shared evil should lead to a reconciliation with and understanding of other human beings like in the myth of Eden in which there is a search for a more contemporary and relevant meaning. Miller's own exploration of the myth, brings up conclusions which are comparatively more humanistic and defiant, is only evident of his impatience with a hypocritical world and his deep and almost religious love for his fellow men, particularly the suffering kind.<sup>19</sup>

### **Tragedy and the Common Man**

In modern drama the hero has completely disappeared. What is found in modern drama is the common man or woman suffering as kings or queens used to suffer in the old drama. In modern drama there are tragic figures instead of tragic heroes or heroines. In *The Crucible* as well as in *Death of a Salesman* the protagonist is definitely a tragic figure. According to Miller the tragic feeling is evoked in the readers when they are in the presence of a character that is prepared to lay down his life.<sup>20</sup>

Miller believes that the common man is a subject for tragedy in its highest sense as the kings were. He adds that the tale reveals what has been called his "tragic flaw". This flaw is not necessarily a weakness. It is really nothing and need be nothing, but this inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity, his image for his rightful status. Only the passive are "flawless". Most of the people, Miller suggests, in this time are in that category. Insistence upon the rank of the tragic hero, or the so-called nobility of his

character, is really but a clinging to the outward forms of tragedy. If rank or nobility of character was indispensable, then it would follow that the problems of those with rank were the particular problems of tragedy. In such plays, the quality that shakes the readers is derived from the underlying fear of being displaced, the disaster inherent in being torn away from their chosen image of what and who are they in this world. Among people today, this fear is strong, and perhaps stranger, than it ever was. In fact, it is the common man who knows this fear best.<sup>21</sup>

In 1949, Miller wrote an article in the *New York Times* entitled, "Tragedy and the Common Man". In this article Miller talks of the play not as a tragedy, but rather, he states, "Our lack of tragedy may be partially accounted for by the turn which modern literature has taken toward the purely psychiatric view of life, or the purely sociological. If all our miseries, our indignities, are born and bred within our minds, then all action, let alone the heroic action, is obviously impossible."<sup>22</sup> Modern tragedies and problem plays are similar in definition in that each strives for a goal that is socially based.<sup>23</sup>

It is Miller's concern for personal dignity of man which separates him from other modern dramatists. He dramatizes this person's concern for his name. Miller believes that without this name or dignity, man becomes an animal. The culminating crisis in his plays is the conflict between retaining one's name or being called an animal. Man always fights for his name although he does not always win or even know how to win. This point is clear in *The Crucible* when Proctor refuses to let his confession be used to influence others, in contrast to the 'dogs' he sees around him.<sup>24</sup>

The principal characters of Miller's plays are motivated by an obsession to justify themselves. They fix their identities through radical acts of 'ego-assertion'. Miller says in his "Tragedy and the Common Man", "The commonest of man may take on (tragic) stature to the extent of his willingness to throw all he has into the contest." The tragic antagonism rises because the "unchangeable (social) environment" often "suppresses man, prevents the flowing out of his love and creative instinct." According to Miller conflict between father and son prefigures the tragedy's "revolutionary question" when the child affirms his independence after confronting an intolerant parental authority. Later, the mature hero, in life and in art, directs his protest against restrictive forces more potent than the father's, for "in truth the parent, powerful as he appears, is not the source of injustice but its deputy."<sup>25</sup>

Dennis Welland remarks that, "The central theme of Miller has always been integrity... the integrity of the individual towards himself and towards his fellows... but the cost of that integrity for most of his characters has been life itself."<sup>26</sup>

Miller believes that the common man can achieve tragic stature. This belief is reassured in *The Crucible* where John Proctor is struggling to maintain his image of himself, and he chooses death rather than the publication of a false confession that would "rob him of his name".<sup>27</sup>

## Section two

### Critique of *The Crucible* as a Tragedy

Miller's *The Crucible* deals with extraordinary tragedy in ordinary lives. It expands Miller's voice and his concern for the physical and psychological well being of all working class.<sup>28</sup>

This play, like *Death of a Salesman* and all of Miller's plays, contains some self-conscious oratory; in neither works does this detract from the dynamics of character, theme, and tension. The puritan dialect may sound archaic and formal to a present-day audience, but it can be impressive in its monosyllabic directness as contemporary English. A few fanciful metaphors relieve the verbal plainness.<sup>29</sup>

Miller points out, in his notes on the historical accuracy of *The Crucible*, that his play "is not history in the sense in which the word is used by the academic historian." Thus *The Crucible* is not history. Even to say that in 1692 people were persecuted in Salem, it is to introduce art and to add something to the events that took place.<sup>30</sup>

Lynne suggests that

**The play may be said to be about such things as the nature of justice, tolerance, evil, order, forgiveness, society, individualism, adolescence; and to this extent, *The Crucible* is a play which, if it is not an allegory, is at least allegorical— a play about the meaning of words. *The Crucible* is intended to make the readers remember what they forget as Robert Frost said, 'poetry makes us remember.'**<sup>31</sup>

Miller claims, in his introduction to *The Crucible*, that what he calls "the Salem tragedy" emerged from "a paradox" which is at the root of all civilization: that society must be founded upon the idea of exclusion and prohibition, in order to be a society. Miller says, "There is no prospect yet that we will discover resolution". The two terms 'tragedy' and 'paradox' imply a duality of attitude toward what happened in Salem.<sup>32</sup>

The play is considered as the second success to Miller's prior *Death of a Salesman*. The important theme that Miller was writing about was clear to many observers in 1953 play's opening. Critics have felt that this play is about a terrible period in American history despite the obvious political criticism contained within the play.<sup>33</sup>

Miller was asked in an interview with him about his enjoying writing *The Crucible* more than he enjoyed writing of the other plays. He answered:

**It was fun because of the fact that I needn't make up the whole story. I didn't do it again I suppose because I never thought of another period that was so relevant to ours and may be there isn't any.**<sup>34</sup>

Miller once asserted that the writer has a duty to proclaim the truth, because without the truth people will die. He said that in address to the National Assembly

of the Author's League of America. Miller's basic concern as a writer was always the search for the truth. Besides, he frequently portrayed the effect of distorting actuality by false dreams, preconceived misconceptions, or personal hallucinations. In speaking of *The Crucible*, Miller maintained that he was drawn to write this play as an answer to McCarthyism. He asserted that this play is like *Death of a Salesman* in being a probing of the conflict between a man's actions and his visualization of himself. The basic thing in Miller's *The Crucible* is the conflict between a man's deeds and his personal impression of himself, i.e. when a man's conscience is handed to someone else, either to the state or to a person. Truth in this play is trampled in the general confusion and ferment occasioned by the witch accusations.<sup>35</sup>

This play is told from a third person objective point of view. The characters do not address the audience in the first person. Arthur Miller shows the audience the good and evil within people and brings out the mad hysterical qualities in a mob. He displays that even deeply religious people make mistakes in their lives. He does this through his characters, who through their own imperfections and beliefs bring the witch hunts to a complete chaos.<sup>36</sup>

*The Crucible*, structurally, is different from *The Death of a Salesman* as this is different from *All My Sons*. Miller returns to a chronological narrative but taking a bigger cast of characters and moving between different locales. The hero, instead of being a representative of his society, stands out against it and dies because he is not sufficiently separated from values that endure. Identity, for him, is more precious than survival. Miller wrote this play before he was himself a victim of McCarthyism, but he was already aware that what was driving the conformists to join in the witch hunt was a sense of their own guilt and a panicky desire to cover it up. The pattern in Salem was the same, as Miller indicates by the way his large cast of supporting characters. Rev. Parris suffers from a persecution complex. Giles Cory is suspicious of his wife because she reads books. Ann Putnam, who has lost seven babies within a day of giving birth to them, is eager to think that unnatural causes are at work, and the predatory Thomas Putnam is always litigating against his neighbours. Superstition and acrimony are rife and the sermons are mostly about hellfire.<sup>37</sup>

*The Crucible* is the most Shavian of Miller's plays. The lengthy comment on the background, the postscript tracing the history of the characters, and the interrupting of dialogue for elaborations on the theme which are stage directions—all these recall Shaw. Thematically *The Crucible* is a play for Puritans in Shaw's as well as in the more historically literal sense and it may to advantage be thought of in comparison with Shaw's *Saint Joan*. The play's moral is the very Shavian one that in the life of a society evil is associated less by deliberate villainy than by the abnegation of personal responsibility. That is why Elizabeth quietly rejects as "the Devil's argument" (Act Four, p.115). Hale's impassioned plea to her to help Proctor save his life:



**Life, woman, life is God's most precious gift: no principle,  
however glorious, may justify the taking of it. (*Ibid*)**

Elizabeth, like Shaw's Joan, has learnt through suffering that God's most precious gift is not life at any price, but the life of spiritual freedom and moral integrity. She replies to Hale in the play's idiom:

**I think that be the Devil's argument. (*Ibid*)**

She believes this, but she cannot prove it. This is clear through her words:

**I cannot dispute with you, sir; I lack learning for it. (*Ibid*)**

Again, as in *Saint Joan*, the learning of the scholars, the theologians, and the rulers is discredited, but not defeated, by the simple faith of a country woman.<sup>38</sup>

John Proctor dies on the scaffold, but in so doing he vindicates not only himself but also the spirit of man. It is not as if he is a unique person, a small-time Christ, on the contrary, he is an unhappy adulterer whose conscience is fully engaged only when he finds the whole fabric of his life imperiled by atavistic impulses masquerading as authority. It is this transformation of ordinary man clay into something like granite which gives *The Crucible* a majestic tragic sweep in the end.<sup>39</sup>

## **Conclusion**

Arthur Miller is a great American playwright and essayist during the modern age. His literary contribution to American drama is undeniable. It can be clearly seen reflected in his plays, *Death of a Salesman*, *The Crucible*, *All My Sons*, and other plays.

Miller has his concept of tragedy and the tragic hero or the common man, as Miller calls him, which is different from that of Aristotle. He believes that the common man is a subject for tragedy as the kings were in old drama. Miller portrays the common man as he is part of a family and as he is part of a society.

What distinguishes Miller from other modern dramatists is his concern for personal dignity of man. This is reflected clearly in his great and special tragedy *The Crucible* in which John Proctor fights for his name or the expense of his life. He dies as an act of self-preservation for himself and of others. Thus, the tragic hero is intent on claiming his whole due as a personality, and if this struggle must be without reservation, then it automatically demonstrates the will of man to achieve his humanity.

This play is a special tragedy in the sense that it reflects the events happened during the 1950s and it is written as a critique of McCarthyism and the Communist scare of that period. It shows how people can be swayed, with the barest of evidence, to believe something that is false. This play can be a model for what a play should really be like. It has complex characters that are portrayed clearly by Miller.

Miller himself stated that he wrote this play to comment on the parallels between the unjust Salem witch trials and the Red Scare from 1948 to 1956. Under McCarthyism, the United States was terrified of Communist's influence.

*The Crucible* is a great play in the sense that every audience will enjoy watching it. The strength of John and other martyrs really touches everyone and makes them hate the girls who cause the whole disastrous situation. They show no care or remorse. The play is touching at the end where John confesses, but Elizabeth upholds his righteousness, showing that she has forgiven him.

## Notes

<sup>1</sup> "American Masters, Arthur Miller/PBS" (URL: [http://www.pbs.org/wnet/american\\_masters/database/miller-a.html](http://www.pbs.org/wnet/american_masters/database/miller-a.html)), retrieved June 22nd, 2012.

<sup>2</sup> "The Crucible" (URL: <http://en.Wikipedia.org/wiki/The-Crucible>), retrieved May 19th, 2012.

<sup>3</sup> S. C. Mundra, *A Reader's Guide to American Literature* (Bareilly: Parkash Book Depot, (n.d.)), p. 447.

<sup>4</sup> *Ibid*, p. 450.

<sup>5</sup> "Tragedy" (URL: <http://en.Wikipedia.org/wiki/Tragedy>), retrieved, June 5<sup>th</sup>, 2012.

<sup>6</sup> *Ibid*.

<sup>7</sup> *Ibid*.

<sup>8</sup> Peter J. Leithart, "Arthur Miller on Tragedy" (URL: <http://www.leithart.com/archives/000303.php>), retrieved June 15<sup>th</sup>, 2012.

<sup>9</sup> *Ibid*.

<sup>10</sup> Lynne G. Bloom, *The Crucible* (New York: American R. D. M. Corporation, 1964), p. 10.

<sup>11</sup> Walter J. Meserve, *An Outline History of American Drama* (New Jersey: Littlefield, Adams & CO. (n. d.)), p. 334.

<sup>12</sup> *Ibid*, p. 332.

<sup>13</sup> *Ibid*, pp. 332, 333.

<sup>14</sup> *Ibid*, p. 333.

<sup>15</sup> Raymond Williams, *Modern tragedy* (London: Chatto & Windus, 1966), p. 103.

<sup>16</sup> *Ibid*, p. 104.

<sup>17</sup> Arthur Miller, *The Crucible* (London: Penguin Plays, (n. d.)), Act Four, p.124.

<sup>18</sup> Williams, p. 104.

<sup>19</sup> N. S. Pradham, *Modern American Drama* (New Delhi: Kay kay Printers, 1978), p. 95.

<sup>20</sup> Paghukul Tilak, *History of American Literature* (Bareilly: Prakash Book Depot, (n.d)), p. 270.

<sup>21</sup> Arthur Miller, "Tragedy and the Common Man" (URL: <http://partners-nytimes.com/books/00/11/12/specials/miller-common.html>.), retrieved June 15th, 2012.

<sup>22</sup> Arthur Miller, "Tragedy and the Common Man" (URL: <http://deathofasalesman.com/rev-49-nytimes3.htm>.), retrieved June 22<sup>nd</sup>, 2012.

<sup>23</sup> Emily Risbriger, "Tragedy's Problem" (URL: <http://goinside.com/01/9/Tragedy.html>.), retrieved June 2<sup>nd</sup>, 2012.

<sup>24</sup> Walter J. Meserve, *An Outline History of American Drama* (New Jersey: Littlefield, Adams & CO. (n. d.)), pp. 333, 334.

<sup>25</sup> Tilak, p. 265.

<sup>26</sup> S. C. Mundra, *A Reader's Guide to American Literature* (Bareilly: Parkash Book Depot, (n.d.)), p. 421.

<sup>27</sup> Allardyce Nicoll, *World Drama from Aeschylus to Anouilh* (London: Harrap, 1976). P.798.

<sup>28</sup> "American Masters: Arthur Miller" (URL:[http://www.pbs.org/wnet/american\\_masters/database](http://www.pbs.org/wnet/american_masters/database).), retrieved May 3rd, 2012.

<sup>29</sup> Tilak, p. 269.

<sup>30</sup> Lynne G. Bloom, *The Crucible* (New York: American R. D. M. Corporation, 1964), p. 11.

<sup>31</sup> *Ibid*, p. 13.

<sup>32</sup> *Ibid*, p. 14.

<sup>33</sup> "The Crucible by Arthur Miller" (URL: <http://www.law.umbc.edu/~faculty/projects/flrials/Salem/Al-CRU.HTM>), retrieved June 2<sup>nd</sup>, 2012.

<sup>34</sup> Roland Hayman, *Contemporary Playwrights: Arthur Miller* (London: Heinemann Educational Books Ltd, 1970), p. 5.

<sup>35</sup> Cahalan & Doyle, *Modern American Drama* (Boston: Student Outlines Company, 1960), p. 144.

<sup>36</sup> "The Crucible" (URL:[http://summary.Central-tripond.com/the\\_crucible\\_2.htm](http://summary.Central-tripond.com/the_crucible_2.htm).), retrieved, May 3<sup>rd</sup>, 2012.

<sup>37</sup> Hayman, p. 43.

<sup>38</sup> Mundra, p. 452.

<sup>39</sup> *Ibid*, p. 453.

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