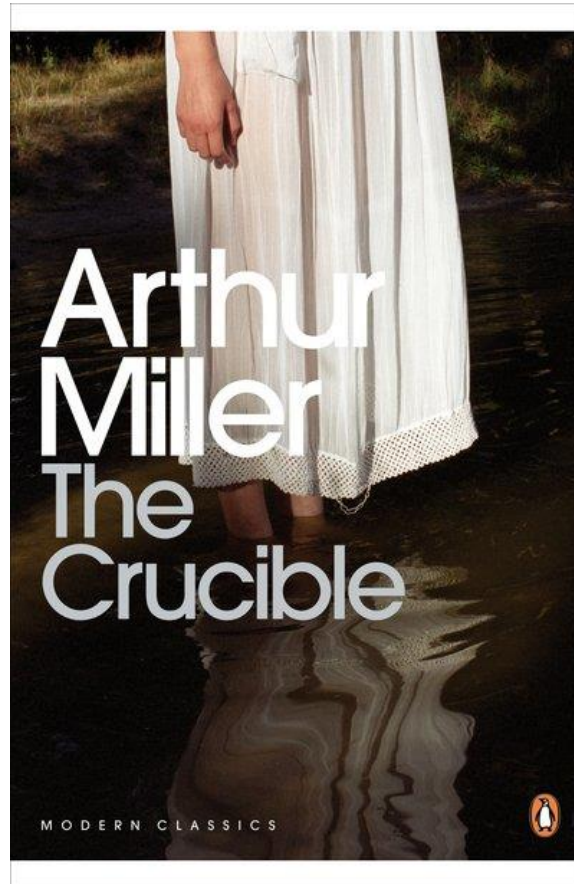


## Social Conformity in Arthur Miller's *The Crucible*

S. Ramesh and Dr. P. Premchandar

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### Abstract

The purpose of the present article is to describe the social problem in Arthur Miller's *The Crucible* through the protagonist Elizabeth Proctor. This play is a portrayal of the Salem Witch

Trials in 1692. In *The Crucible*, Arthur Miller investigates what happens when individuals enable others to be the judges of their still, small voices. The witch chase in seventeenth century Salem is to a great extent an after effect of society subduing the sexuality of

the natives. On account of this suppression, Abigail and alternate young ladies move in the timberland subtly, an occasion that triggers the other occasions in the play. Miller is reprimanding social similarity through the character of John Proctor, by proposing that the best way to an equitable life is tuning in to one's own particular still, small voice. Delegates decline to be a piece of this careless and sporadic incident which chase definitely in light of the fact that it is clashing with his own particular ethical quality.

**Keywords:** Arthur Miller, *The Crucible*, social, Salem Witch, suppression

### **Social Problem in Arthur Miller's *The Crucible***

The purpose of the present article is to describe the social problem in Arthur Miller's *The Crucible* through the protagonist Elizabeth Proctor. *The Crucible* focuses on the irregularities of the Salem witch trials and the strange consequences that follow, because of the darkness and shrouded plans. Miller's investigation of the human mind and behaviour makes the play a persisting perfect work of art, despite the fact that McCarthyism has blurred into history. On one hand Miller tends to attempt a neat study especially the dull period of American history-a period in which society trusted the Devil walked the place of Salem and could end up plainly show in anybody, even a nearby or, more regrettable yet, a relative. Then again, Miller moves past a talk of witchcraft and what truly occurred in Salem to investigate human inspiration and the resulting behaviour. The play keeps on influencing groups of on lookers by enabling them to perceive how the unwanted desires and shrouded plans can be played out.

### **Judge of Small Voice**

In *The Crucible* Arthur Miller investigates what happens when individuals enable others to be the judge of their still, small voice. Mill operator is discussing an anecdote to McCarthy-period of chase for communists in the U.S. of the 1950s. As in the seventeenth century Salem, the American communists were compelled to admit their wrongdoings with a specific end goal to spare themselves from brutal punishments. This paper discusses and investigates how social powers influence the characters in the play.

### **Salem Witch-Trials**

The Salem witch-trials speak about one of the black pages of American history, an appalling variation of that puritan of autonomy which has contributed much to the finest parts of the American national character. In a rush of mania that cleared the town of Salem in 1692, nineteen grown-ups and two canines were hanged for witchcraft, and one man was squeezed to death for declining to argue. The confirmation of otherworldly impact brought against the blamed comprised initially for the declaration of various young ladies of age from nine to twenty. This declaration was bolstered by various physical side effects such as swooning, or insane fits. Since those blamed for witchcraft could spare their lives by admitting and distinguishing different witches, it isn't amazing that doubt spread quickly. The witch-chase finished when a gathering of chapel pioneer in Boston pronounced that the unsupported proof of witnesses was deficient to legitimize capital punishment. Under the watchful eye of the court that had been disparaged, in any case, increasingly that 150 people had been blamed and limited to jail to anticipate trial.

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### **Mr. Mill Operator**

With the Salem witch chase trials of 1692 as an ethical edge and purpose of flight, Mr. Mill operator has gone ahead to look at the changeless states of the atmosphere of madness. The New England disaster was for him, drastically, a happy decision since it is available to us innovatively; as one of only a handful few extremely silly ejections American culture has seen, it holds still its crude energy to force the consideration. What's more, it shows, in addition, the few highlights of the traditionally crazy circumstance: the interesting good speculative chemistry by which the denounced end up plainly sacred; the offensiveness which overwhelms the declaration of straightforward knowledge; the emphasis on open retribution; the readiness to pardon if blame is admitted. It is creative dread that Mr. Mill operator is here conjuring: not the strong scaffold and the rope horrify him, however the shut and choking out universe of the enthusiast, against which the judgment and will are frail.

### **Abigail and Young Ladies**

The witch chase in seventeenth century Salem is to a great extent an after effect of society subduing the sexuality of the natives. On account of this suppression Abigail and alternate young ladies are moving in the timberland subtly, an occasion that triggers the occasions in the play. Salem was amid this timeframe, as Miller depicts, "a theocracy which had as its main goal to prevent disunity in the community" (228). The witch chase was an after effect of individuals looking for more prominent individual flexibility, similar to the young ladies do when they attempt to express their sexuality by moving.

### **Witchcraft as Opposed to Coming Clean**

Obviously, the general population of the town respond with repulsiveness to the corrupt conduct of the young ladies and point the finger at them for speaking with abhorrent spirits. Parris accuses witchcraft as opposed to coming clean about the young ladies conduct, since speaking with underhanded spirits is more worthy than communicating sexuality: Abigail: "Uncle, the rumour of witchcraft is all about; I think you'd best go down and deny it yourself..." Parris: "And what shall I say to them? That my daughter and my niece I discovered dancing like heathen in the forest?" (230). Parris is feeling the weight of his group and chooses to act as per what is socially satisfactory. The town people demonstrated like the pioneers and take the high good ground and censure the general population who transgress the ethical laws of the group despite the fact that this is, as a rule, in strife with their sound judgment.

### **Childishness Takes the High Ground**

The town people are torn between their own heart and their self-centeredness, and for the greater part childishness takes the high ground. Most town people are appeared to be corrupt since they name the general population they disdain as being professionals of witchcraft. The church is made mindful of this through the expressions of Hale: "Private vengeance is working through this testimony" (318).

### **Disabling Individuals**

All things being equal, the ministry overlooks the way that the witch-chase truly is a way to disable the individuals who can't help contradicting the estimations of their general public.

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The craziness imparted between the individuals from the group takes tremendous extents; the mass delirium forms into a standardized agitation, which the pastors are initiating. The pastorate is asserting that they are given the privilege to judge by God. The outcome is that both the occupants of Salem and the pioneers, both the ministry and God, are taking an interest in an overwhelming witch chase that appears to be relentless.

In this manner, the town people under the initiative of the church are denouncing and rebuffing pretend activities that they regard to be not unlawful, but rather activities that, in their eyes, are improper. They have shaped an ethical solidarity that looks to demolish everybody who needs to break free of this solidarity.

### **Reprimanding Social Similarity, Need to Break Free of Overwhelming Social Powers**

By and by, Miller is reprimanding social similarity, this time through the character of John Proctor by proposing that the best way to an equitable life is tuning in to your own particular still, small voice. Delegate declines to be a piece of this careless and sporadic witch chase definitely in light of the fact that it is clashing with his own particular ethical quality. He can't forsake his profound quality despite the fact that he will pay for it with his life, he feels that it is his duty to act.

Mill operator, as in *Death of a Salesman*, is recommending that breaking free of the overwhelming social powers is simply the best way to spare. In any case, in *The Crucible*, Proctor can't spare his life; just pick not to be a piece of the witch chase so as to spare his name:

Proctor: "Because it is my name! Because I cannot have another in my life!  
Because It is and sign myself to lies! Because I am not worth the dust on the  
feet of them that hang! How may I live without my name? I have given you my  
soul; leave me my name. (103)

By declining to admit to witchery Delegate is sparing himself from taking part in the witch chase. Delegate is in this way breaking free of the social powers in his group, however he pays for it with his life. Thus, he takes both individual and social obligation and is free of wrongdoing towards his kindred man.

Taking everything into account, the witch chase is a consequence of the group responding towards specific individuals' endeavors to express their independence. The pioneers of the group and the residents themselves were rebuffing to degenerate the individuals from society and were advocating this in the light of the way that these individuals were transgressing the ethical laws of their general public. The witch chase wound up noticeably overwhelming in light of the fact that the pioneers of the group were initiating it and guaranteeing that their entitlement to execute witches was given by God. Since the tenants of Salem put congruity in front of their own soul and ethical quality, the ghastly events were permitted to happen. Delegate, be that as it may, can't constrain himself to act against his ethical, individual and social still, small voice.

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### **Work Cited**

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