

Why Did Arthur Miller Wrote The Crucible

Joseph A. Melusky

The Crucible Arthur Miller, 2012-03-19 The Crucible is a 1952 play by the American playwright Arthur Miller. It is a dramatization of the Salem witch trials that took place in the Province of Massachusetts Bay during 1692 and 1693. Miller wrote the play as an allegory of McCarthyism, when the US government blacklisted accused communists. Miller himself was questioned by the House of Representatives' Committee on Un-American Activities in 1956 and convicted of contempt of Congress for refusing to identify others present at meetings he had attended. It was first performed at the Martin Beck Theater on Broadway on January 22, 1953. Miller felt that this production was too stylized and cold and the reviews for it 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. It is a central work in the canon of American drama. Fuji Books' edition of The Crucible contains supplementary texts: * Tragedy And The Common Man, an essay by Arthur Miller. * Excerpts from Nathaniel Hawthorne's magnum opus The Scarlet Letter, a narrative of the Salem Witch trials. * A few selected quotes of Arthur Miller.

The Crucible Arthur Miller, 2020-04-14 This book was written during the height of the Army McCarthy Hearings, when writers were investigated by Senator Joe McCarthy and his side-kick Roy Cohen for their suspected left-wing leanings, and were often alleged to be Communists or Soviet spies. The infamous Hollywood Ten of writers were blacklisted and their movies could not be produced. Arthur Miller was one of them but he got off by agreeing to testify. Improbable as it may seem nowadays, these things really did happen at about the time that Arthur Miller wrote The Crucible. They happened to Arthur Miller, too. Arthur Miller preferred not to have to jump out a window to protect his works. So, he is now remembered primarily for having been the husband of screen actress Marilyn Monroe for two years and he wrote screenplays for some of her movies. Arthur Miller wrote The Crucible about the real Witch Hunts that took place in Salem Massachusetts in 1692, which can be compared to the Army McCarthy Witch Hunts of 1952. And Ishi Press is reprinting this book now in comparison with the actual Witch Hunts taking place in Washington DC in 2020, being led by the greatest and most ruthless Witch Hunter of them all, Donald J. Trump. Even though The Crucible is a novel, it is based on actual historic facts. All of the characters in The Crucible were real people. Their names and dates were real. Arthur Miller lived in Salem Massachusetts for several months to research this book while writing it. The principal characters are John Proctor. His wife is Elizabeth and

his former domestic servant is Abigail. John Proctor is a farmer in Salem Massachusetts. Mary Warren is a servant girl who works as a domestic for the Proctors. She is arrested and charged with being a witch. She saves herself by testifying against the Proctors. Abigail is carrying on a sexual affair with John Proctor even though she is only eleven years old!!! Both Elizabeth and Abigail are jealous of each other. Abigail wants Elizabeth executed as a witch so she can carry on her affair and sleep with John Proctor.

The Unity of Good and Evil Katja Kolossowa, 2013-07-09 Seminar paper from the year 2009 in the subject American Studies - Literature, grade: 1,3, Johannes Gutenberg University Mainz, language: English, abstract: One of the group members of an experimental theatre ensemble of the 1970s and 80s, called Wooster Group, commented on *The Crucible* that "the play was interesting to us because Arthur Miller wrote it as a moral play. He took responsibility, social responsibility. There was a hero." Since the hero is the most important character who has the task to convey this moral message, this paper will mainly concentrate on his role, his character development, his portrayal by Arthur Miller and how the author realized his moral concept in the character of John Proctor. When Arthur Miller wrote *The Crucible*, he envisioned the "concept of unity, in which positive and negative are attributes of the same force, in which good and evil are relative".

The Crucible Arthur Miller, 1990-01

Summary and Analysis of the Crucible by Arthur Miller Jon Towns, 2018-03-11 *The Crucible* is a 1953 play by American playwright Arthur Miller. It is a dramatized and partially fictionalized story of the Salem witch trials that took place in the Massachusetts Bay Colony during 1692/93. Miller wrote the play as an allegory for McCarthyism, when the United States government ostracized people for being communists. Miller himself was questioned by the House of Representatives' Committee on Un-American Activities in 1956 and convicted of contempt of Congress for refusing to identify others present at meetings he had attended.

Why Nazism Was Socialism and Why Socialism Is Totalitarian Dead Writers Club, Ian Tinny, Micky Barnetti, 2019-01-18 Nazism was socialism. Adolf Hitler self-identified as Socialist. He did not self-identify as Nazi, nor as Fascist. The latter two words are used to cover up the fact that Hitler's group called themselves socialists. Modern socialists use the terms Nazi and Fascist to lie about what Hitler actually said. There was no Nazi Party. Hitler and his party touted Socialism by the very word in voluminous speeches and writings. He did not tout his dogma as Nazism or Fascism in his speeches and writings. He used the swastika symbol to represent crossed S letter shapes for his socialism. Soviet socialism joined German socialism to launch WWII, invading Poland and going onward, leading to genocide. The Dead Writers Club provides jaw-dropping revelations from historical archives about Dr. Rex Curry's decades of research that are undisputed by the New York Times • The Washington Post • Los Angeles Times • San Francisco Chronicle • Tampa Bay Times • Weekly Standard • Vogue • Chicago Tribune • Newsday • The New York Times Book Review • Tampa Tribune • Library Journal •

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The Dual Historical Context of Arthur Miller's "The Crucible" Kristin Hammer, 2004-02-02 Seminar paper from the year 2000 in the subject American Studies - Literature, grade: 1,7 (A-), University of Münster (Anglistics/ American Studies), course: Advanced Seminar Modern American Drama, language: English, abstract: As Arthur Miller states in his autobiography,¹ The Crucible has become his most frequently produced play. This great success of a conventional drama can certainly not be explained without regard to its political message. When the play was first performed in 1953, its audiences were quick to recognize the connections between the witch craze in 17th century Massachusetts and the American anti-communist hysteria of their own time. Like any literary text, The Crucible reflects the conditions under which it was produced, and Miller himself says that he could not have written it at any other time.² Since in this case parallels between the events in both times are extremely striking, it seems necessary for the understanding and interpretation of the play to explain its dual historical context. At the same time, it would be wrong to interpret Miller's drama against this background only. Or, as Reitz puts it: "The Crucible ist kein Schlüsseldrama, das auf die vordergründige Aktualität von Wiedererkennungseffekten setzt und zu diesem Zweck Anhänger und Gegner McCarthys als Puritaner (...) kostümiert".³ Miklos Trocsanyi argues similarly, pointing out that Miller was glad, when in the contemporary criticism (...) less and less mention was made of and parallel drawn between the witchcraft hysteria and McCarthyism. It meant that the deeper message was more and more appreciated.⁴ Finding out about this "deeper message" is what the analysis of the dual historical context aims at. Therefore this research paper will, after explaining the historical circumstances of both the Salem witch hunt and the American anticommunism under McCarthy, focus on parallel phenomena underlying the events in both times. This comparison, which will be made from a psychological point of view, is intended to reveal why Miller's play "is presently being approached more and more frequently as a cultural and historical study rather than a political allegory".⁵

Arthur Miller's "The Crucible". A Story of Witch Hunting and the Red Scare Deborah Heinen, 2016-06-28 Seminar paper from the year 2016 in the subject English Language and Literature Studies - Literature, grade: 1.7, University of Bonn (Institut für Anglistik, Amerikanistik und Keltologie), course: American Drama, language: English, abstract: The Salem witch hunt and the McCarthy era – they are definitely two of the rather unpleasant chapters of American history to think of. Even though there are more than 250 years of distance between these two periods, there are still several parallels to be perceived. One might say: History repeats itself! One of the attempts to combine the events of 1692 and the 1950s, and point out their similarities, was made by America's famous playwright Arthur Miller. The Crucible was written in 1953 and is set in 1692 Salem. The play would become by far Arthur Miller's most frequently performed play. In the context of McCarthyism, the audiences soon interpreted the play as a veiled attack on the current chase after Communists in the country. However, Arthur Miller time and again denied such an intention, but it appears conceivable that the play was shaped, in a way, by

Miller's experiences during McCarthyism. The work in hands is supposed to find out, whether *The Crucible* can be referred to as a play with a dual historical context. In the first chapter of the work, the apparent historical background, the Salem witch trials of 1692, will be outlined briefly. Following this, the play's formation context, America's 1950s and McCarthyism, will be thematized. As Arthur Miller experienced the consequences of the 20th century witch hunt himself, chapter four deals with his experiences with McCarthyism and how it might have affected him writing the play. The next chapter, then, analyzes *The Crucible* in more detail and points out passages that can be related to the events of the 1950s and potentially contain hidden criticism. Finally, in chapter six there will be an attempt to give an answer to the question, whether *The Crucible* can be considered a play with a dual historical context or not. As many of the documents of the Salem witch trials still exist, the course of events can easily be reconstructed. With regard to the events of the 1950s, documents are mainly retained by the FBI, but, however, a few surveys of accused people could be reconstructed either by reports of the accused or by tapes and documents that were somehow not kept under wraps by the FBI. As Arthur Miller is one of America's most famous playwrights, his plays evoked the interest of many scholars over the last decades.

Capital Punishment Joseph A. Melusky, 2024-10-17 This authoritative, balanced, and accessible reference resource provides readers with a wide-ranging survey of capital punishment in America, including its history, its legal and cultural foundations, and racial and economic factors in its application. This carefully crafted primer on the history and present state of capital punishment in the United States examines cultural, political, and legal factors and developments, as well as key figures, groups, and movements, by consolidating a wide variety of material into a single, convenient source. Utilizing a rich and varied array of scholarship and primary sources, this work examines historical, political, cultural, and legal factors and developments that have shaped the contours of capital punishment throughout American history. It examines key figures and organizations who have played pivotal roles in debates over the death penalty; provides readers with illuminating coverage of laws, cases, and the people involved; discusses the experiences of death row inmates; and explores questions and controversies revolving around the socioeconomic factors that influence the use of capital punishment.

Who Am I, Lord? Finding Your Identity in Christ Joe Heschmeyer, 2020-03-06 The question Who am I? is on the minds and hearts of people of all ages. And for good reason: The answer is important! Who we are - or who we think we are - drives our actions and shapes our relationships. While we are asking the right questions about identity, the world is busy feeding us the wrong answers: We are our political party, job title, sexual orientation, race, ethnicity - and the list goes on. But until we know why we were created, by whom, and for what purpose, we can never be truly satisfied. In *Who Am I, Lord?*, author and speaker Joe Heschmeyer tackles the question of identity by asking two even more important questions: Who is Jesus? Who does he say you are? Only when we understand who Christ really is can he show us who we are. Our identity in Christ opens us to the promises he has made us and leads us to the freedom to be who we were created to be. Who

Am I, Lord? will answer the question of your identity in a way that will transform your life. Click [here](#) to register for the related webcast ABOUT THE AUTHOR Previously a litigator in Washington, D.C., and a seminarian for the Archdiocese of Kansas City, Joe Heschmeyer now works as an instructor for the Holy Family School of Faith Institute, helping people to grow in friendship with Jesus Christ and with one another through ongoing one-on-one discipleship, small gatherings, and large group formation. His writing has appeared in Catholic Answers Magazine, the Washington Times, Word on Fire, First Things, and Strange Notions. In 2014, he was named one of FOCUS' 30 Under 30. He cohosts The Catholic Podcast weekly and has run the blog Shameless Popery since 2009.

American Decades Primary Sources: 1950-1959 Cynthia Rose, 2004 Contains over two thousand primary sources on twentieth-century American history and culture, featuring seventy-five different types of sources, arranged chronologically in twelve categories, including the arts, education, government and politics, media, medicine and health, religion, and sports.

The Crucible Arthur Miller, 2015-03-13 Now a major film from 20th Century Fox This is the first-ever adaptation of Arthur Miller's twentieth century classic for the big screen. Set in the 17th century, it famously mirrors the communist witch-hunts of McCarthyism in 50s America. A fascinating and disturbing dramatisation of the collective psychology of persecution it shows all too painfully how even a close-knit rural community can be desolated once doubt and suspicion take hold.

Arthur Miller's The Crucible Harold Bloom, 2004 This powerful political drama set amidst the historical Salem Witch Trials is commonly understood as Miller's poignant response to McCarthyism.

Great Trials and the Law in the Historical Imagination Russell L. Dees, 2022-07-29 Great Trials and the Law in the Historical Imagination: A Law and Humanities Approach introduces readers to the history of law and issues in historical, legal, and artistic interpretation by examining six well-known historical trials through works of art that portray them. Great Trials provides readers with an accessible, non-dogmatic introduction to the interdisciplinary 'law and humanities' approach to law, legal history, and legal interpretation. By examining how six famous/notorious trials in Western history have been portrayed in six major works of art, the book shows how issues of legal, historical, and artistic interpretation can become intertwined: the different ways we embed law in narrative, how we bring conscious and subconscious conceptions of history to our interpretation of law, and how aesthetic predilections and moral commitments to the law may influence our views of history. The book studies well-known depictions of the trials of Socrates, Cicero, Jesus, Thomas More, the Salem 'witches', and John Scopes and provides innovative analyses of those works. The epilogue examines how historical methodology and historical imagination are crucial to both our understanding of the law and our aesthetic choices through various readings of Harper Lee's beloved character, Atticus Finch. The first book to employ a 'law and humanities' approach to delve into the institution of the trial, and what it means in different legal systems at different historical times, this book will appeal to academics, students and others with interests in legal history, law and popular culture and law and the humanities.

The Critical Response to Arthur Miller Steven R. Centola, Michelle Cirulli, 2006-05-30 Presenting roughly sixty year's worth of Miller scholarship, Centola and Cirulli offer a wide range of interpretations and critical responses to the playwright's work. Incorporating insights from several disciplines including, but not limited to, philosophy, psychology, and sociology, this work also contains discussions of his work in light of new understandings discovered through considerations of cultural contexts, performance issues, feminist concerns, as well as deconstructionist and postmodernist redefinitions of the textuality of Miller's writing. Presenting roughly sixty year's worth of Miller scholarship, Centola and Cirulli offer a wide range of interpretations and critical responses to the playwright's work. Incorporating insights from several disciplines including, but not limited to, philosophy, psychology, and sociology, this work also contains discussions of his work in light of new understandings discovered through considerations of cultural contexts, performance issues, feminist concerns, as well as deconstructionist and postmodernist redefinitions of the textuality of Miller's writing. Bearing witness to the enduring value of Miller's work and the relevance of his artistic vision, this body of critical essays reveals why the writer's influence has been so widespread. Adept at dramatic experimentation, Miller succeeded in inspiring the work not only of American playwrights but also that of dramatists around the world.

Quicklet on Arthur Miller's The Crucible David Hauslein, 2011-12-14 Quicklets: Learn More. Read Less. Arthur Miller was one of the twentieth century's most important playwrights. Strongly influenced by the bold naturalism of Henrik Ibsen, he changed the landscape of American theatrical drama with his social realist masterpiece *Death of a Salesman* in 1949. Miller was awarded a Tony and a Pulitzer Prize for the play. In 1953, Miller debuted *The Crucible*, a politically charged work with obvious parallels to the House Un-American Activities Committee, lead by Joseph McCarthy. Miller's play about a literal witch hunt commented on McCarthy's search for Communists in the United States. In 1996, Miller wrote a screenplay adaptation of *The Crucible*. The film starred Winona Ryder and Daniel-Day Lewis. Miller received an Academy Award nomination for the screenplay. *The Crucible* was first performed on Broadway at the Martin Beck Theater on January 22, 1953. Miller felt the staging was cold and over stylized, a sentiment echoed by many reviewers. However, *The New York Times* lauded the play as a powerful work. In 1953, *The Crucible* was awarded a Tony for Best Play. It is now considered a classic of modern American theater.

The Oxford Companion to Twentieth-Century Literature in English Jenny Stringer, 1996-09-26 This is a unique new reference book to English-language writers and writing throughout the present century, in all major genres and from all around the world - from Joseph Conrad to Will Self, Virginia Woolf to David Mamet, Ezra Pound to Peter Carey, James Joyce to Amy Tan. The survivors of the Victorian age who feature in *The Oxford Companion to Twentieth-Century Literature in English* - writers such as Thomas Hardy, Olive Schreiner, Rabindranath Tagore, Henry James - could hardly have imagined how richly diverse 'Literature in English' would become by the end of the century. Fiction, plays, poetry, and a whole range

of non-fictional writing are celebrated in this informative, readable, and catholic reference book, which includes entries on literary movements, periodicals, and over 400 individual works, as well as articles on some 2,400 authors. All the great literary figures are included, whether American or Australian, British, Irish, or Indian, African or Canadian or Caribbean - among them Samuel Beckett, Edith Wharton, Patrick White, T. S. Eliot, Derek Walcott, D. H. Lawrence, Tennessee Williams, Vladimir Nabokov, Wole Soyinka, Sylvia Plath - as well as a wealth of less obviously canonical writers, from Anaïs Nin to L. M. Montgomery, Bob Dylan to Terry Pratchett. The book comes right up to date with contemporary figures such as Toni Morrison, Ben Okri, Salman Rushdie, Carol Shields, Tim Winton, Nadine Gordimer, Vikram Seth, Don Delillo, and many others. Title entries range from Aaron's Rod to The Zoo Story; topics from Angry Young Men, Bestsellers, and Concrete Poetry to Soap Opera, Vietnam Writing, and Westerns. A lively introduction by John Sutherland highlights the various and sometimes contradictory canons that have emerged over the century, and the increasingly international sources of writing in English which the Companion records. Catering for all literary tastes, this is the most comprehensive single-volume guide to modern (and postmodern) literature.

How to Win the War on Truth Samuel C. Spitale, 2022-10-25 Made to Stick by Chip Heath meets Thing Explainer by Randall Munroe in this illustrated guide to navigating today's post-truth landscape, filled with real-world examples of disinformation campaigns. The average person receives 4,000 to 10,000 media messages a day. It's no wonder we struggle to separate the news from the noise and fact from fiction--but in these unprecedented times, it's essential to democracy that we do. For anyone struggling to figure out how to live--and vote--their values, How to Win the War on Truth is here to help. You'll learn: • The history of propaganda, from Edward Bernays to Fox News • Why simple messages are so powerful • How social messaging creates unconscious biases • Who profits from propaganda • How propaganda is manufactured and delivered directly to you Filled with real-world examples of disinformation campaigns that impact every citizen and clever illustration, How to Win the War on Truth will help you see the world with clear eyes for the first time.

Switching Sides Tony Fels, 2018-01-25 Starkey's devil in Massachusetts and the Post-World War II consensus -- Boyer and Nissenbaum's Salem possessed and the anti-capitalist critique -- An aside: investigations into the practice of actual witchcraft in seventeenth-century New England -- Demos's entertaining satan and the functionalist perspective -- Karlsen's devil in the shape of a woman and feminist interpretations -- Norton's in the devil's snare and racial approaches, I -- Norton's in the devil's snare and racial approaches, II

The Salem Witchcraft Trials Peter Charles Hoffer, 1997 Historian Peter Charles Hoffer reexamines a notorious episode in American history and presents many of its legal details in true perspective for the first time. Hoffer also shows how rights we take for granted today did not exist in colonial times, and he demonstrates how these cases relate to current instances of children accusing adults of abuse.

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