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THEMATIC STUDY AND FAMILY RELATIONSHIPS IN ARTHUR MILLER'S *THE CRUCIBLE*

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ABSTRACT

*The Crucible* is a dramatic work by American playwright Arthur Miller. The present investigation endeavors to inspect the family relations and Thematic in Arthur Miller's play *The Crucible* (1953) by elucidating how their utilization of dialect in speaking with each different mirrors the nature and the improvement of their strained relationship. *The Crucible* concentrates on how man can manage a wild authority which demands that he perform corrupt acts with a specific end goal to keep up a hypocritical the norm. A topic is a focal subject that is tended to by a work of writing. Themes can be communicated in many distinctive ways. On account of a play like *The Crucible*, themes are uncovered mostly through the exchange of the characters. They're likewise uncovered however occasions in the plot. *The Crucible's* themes have loaned the play imaginative life span since they're pretty much general to the human experience crosswise over time. This exploration paper additionally investigates the gathering of wide themes in *The Crucible*, including incongruity, delirium, notoriety, and power. The investigation additionally relies upon considering the critical and social investigations of the play.

Introduction

*The Crucible* was written in 1953, by Arthur Miller, a well known American playwright. The play is about the Salem witch trials. On the off chance that you are not acquainted with the Salem witch trials, they happened in Salem, Massachusetts, amid the late seventeenth century and included the execution of many ladies blamed for witchcraft.

*The Crucible* The dictionary depicts the word crucible as a compartment in which metals or different substances might be liquefied or subjected to high temperatures, typically done keeping in mind the end goal to refine the metal. In the book 'the crucible' the people of Salem are filtered through the Salem witch trials. Cases of people are John Proctor, Elizabeth - his wife and Hale. The fundamental case of cleaning however is found in John Proctor, beginning as an unholy man, with obscenity in his past and wrapping up by increasing last pardoning from his wife. Delegate had an unsanctioned romance with Abigail yet having completing it, despite everything she pines after him, and she does in truth attempt to get him back. This can be found in the start of the play. "Abigail: Give me a delicate word John. A delicate word, Proctor: No, no. Abby that is finished with." This shows how Proctor perceives the slip-up he made in the past however that he is endeavoring to amend it, yet Elizabeth doesn't believe him again yet.

*The Crucible* was written amid Senator Joseph McCarthy's House Un-American Activities Committee hearings for which Miller was called to affirm in 1956. *The Crucible* displays all properties of a naturalist dramatization. The Puritan New England is paralleled to McCarthy's America of 1952. *The Crucible* is a play about a loathsome time of American history of Salem Witchcraft. From Ibsen's *An Enemy of the People*, Miller received *The Crucible*, which demonstrates his regard for Ibsen's system. "This play is not history in the sense in which the word is used by the academic historian... However, I believe that the readers will discover here the essential nature of one of the strangest and most awful chapters in human history" (*The Crucible* 224)<sup>1</sup>

### Thematic investigation

A crucible is a vessel in which metal is warmed to a high temperature and softened for the motivations behind throwing. It can likewise allude, figuratively, to a period in history when incredible political, social, and social changes are in compel, where society is apparently being softened down and recast into another shape. The word is additionally surprisingly like torturous killing, which Miller unquestionably planned in picking it as the title of his play. The photo of a man and a general public rising in a crucible and the torturous killing of Christ intertwine to frame the fundamental themes of the play: the issue of settling on the correct good decision and the need of yield as methods for recovery. Both these themes, obviously, occur with regards to the bigger battle of good versus insidious.

One of the themes of the American dream, the capacity to wind up noticeably prosperous, demonstrates the customary spirit of Americans in Miller's *Death of a Salesman* and prior in "All my Sons". Willy Loman in "Death of a Salesman" couldn't take after the difference in time and wound up plainly fixated on the old estimations of accomplishment dream in the past and Joe a pragmatist, in *All my sons*, got along rather well ,despite the fact that he too is affected by old esteems to some degree . At the season of his introduction to the world, Miller's father possessed a fruitful dress business and the family lived in a Harlem neighborhood. In 1929, the privately-owned company flopped because of the wretchedness and moved to Brooklyn. Miller was an extremely dynamic kid and barely invested any energy perusing or examining. He just appreciated scholastics in his last year of school, past the point where it is possible to make the evaluations to be acknowledged into school. Miller worked different employments after secondary school, including one as a salesperson that propelled his later play, *Death of a Salesman*. Arthur Miller's chief characters are inspired by a fixation to legitimize themselves. They settle their personalities through radical demonstrations of inner self attestation. The contention amongst father and son prefigures catastrophe's progressive inquiry when the tyke certifies his freedom in the wake of standing up to a bigoted parental authority. Later the develop hero, in life and in craftsmanship, coordinates his challenge against prohibitive powers more intense than the father's for "in truth the parent, powerful as he appears, is not the source of injustice but its deputy".<sup>2</sup> There is no denying that the father-son strife is an old and furthermore another topic in Literature. The relationship amongst father and son in writing goes up against a mental quality similarly as clarified in Freud's "Oedipus Complex".<sup>3</sup>

In *The man who had all the good fortune* (1944) the topic of father-son struggle is managed in a roundabout way. Then again, in *All my sons*, he straightforwardly managed the issue out of the blue and as in his greatest hit, *Death of a salesman*, he kept on adhering to it in some of his consequent themes. Looking at the encounter between father-son in *All my sons*, one notification two distinct ideas repudiating each other at a more profound level, the contention has an entangled structure. Father-son relationships unite over a significant time span and the expectations and achievements are tried. They are a locus of nerves about personality, of challenged esteems, of an irresolute love and blame. In *Death of a salesman* and *The Price*, the siblings have a persuasive relationship to each other. The reason for the emotional clash in *Death of a Salesman* lies in Arthur Miller's clashed relationship with his uncle, Manny Newman, additionally a salesman. Newman envisioned a constant rivalry between his son and Miller. Newman declined to acknowledge disappointment and demanded the presence of most extreme trust in his family. In his childhood, Miller had written a short tale around an unsuccessful salesman. His relationship with Manny restored his enthusiasm for the deserted manuscript. He changed the story into a standout amongst the best dramatizations in the historical backdrop of the American stage. In communicating the feelings that Manny Newman roused through the anecdotal character of Willy Loman, Miller managed to touch profound harmonies inside the national mind. Arthur Miller utilized Expressionism to make a subjective truth and his plays showed up so genuine as

though nobody kept in touch with them however they simply happened. Miller utilizes a Character's Schizophrenia to appear to that part profound inside our mind, that influences us to see the person in front of an audience as typical as ourselves and we see no split in his personality, similar to that of Willy Loman, his mind meanders between the Real and the Unreal. Arthur Miller utilized Expressionism to make a subjective truth and his plays showed up so genuine as though nobody kept in touch with them however they simply happened. This idea and manipulation of time is called Ibsen's Retrospective technique. Ibsen says that "it was constantly considerably more than a gadget of composition; it is a topical constraining of the past into display"<sup>4</sup>

The *Crucible's* minor topic is the shades of malice and occasions of the McCarthy period, which gave the underlying motivation to the play. Miller saw many parallels between the witch trials of Salem and McCarthy's chase for Communists, which a few critics at the time even alluded to as a "witch chase." Both were times of sensational social pressures and social change, set apart by dread, doubt, delirium, and neurosis. While there were without a doubt Communists in America in the 1950s, and maybe witches in Salem in the late 1600s, the chases for both annihilated many pure lives and undermined the informers.

Maybe the most striking parallel between the McCarthy period and occasions in the play happens in the scene where Parris blames the signatories for Francis Nurse's appeal to of assaulting the court and proposing that no pure person could be miserable with the court. This was a similar rationale that McCarthy and his adherents used to dishearten contradict.

In spite of the fact that *The Crucible* can be perused as a critique on the McCarthy time, its area in real authentic occasions of another period, its accentuation on personal battle and obligation, and its stylish accomplishment as a work of writing and show render it convenient and applicable in any time. In reality, as chronicled conditions change, new recorded parallels develop. Miller has noticed that when he composed the play, he never could have envisioned that people would find in it an editorial on the risks of tolerating kids' declaration in sexual manhandle cases, yet the parallel appears to be very evident at this point. It is *The Crucible's* immortal worry with the issues of learning truth and acquiring equity, as opposed to its discourse on any one memorable occasion, that has made it an enduring masterpiece.

#### **Family relationships**

With purpose of family relationships, the present examination considers Miller's significant play *The Crucible*. This Play portrays relationships and clashes among three ages of group individuals. Albeit particular subtle elements of character and experience identify with a group altogether different from our own, specific parts of between generational clash are like the present conditions. The main point of the play spins round Proctor's disposition and relationship with the two ladies and in addition their socio-moral position with regards to contemporary Puritan people group. The most essential part of the play is the relationship amongst John and Elizabeth. Enduring has prompted a more profound comprehension amongst a couple. Elizabeth "who has been a frosty and freezing woman, when looked with incomparable give up disposes of her puritan legacy and kisses him enthusiastically and uninhibitedly, discovering flexibility in unexpressed passionate totality" (Lewis 48)<sup>5</sup>.

Despite the fact that the occasions of the play depend on the occasions that occurred in Salem, Massachusetts, Miller was liberal in his fictionalization of those occasions. Abigail, all things considered, was eleven at the season of allegation and Proctor was more than sixty, which makes it most far-fetched that there was ever any such relationship. Elizabeth was Proctor's third wife and stepmother to their kids. Miller discarded this recorded truth. Miller likewise raises the time of Abigail from 11 to 17 and brings down the time of Mary Warren from 20 to 17. Tituba's significant other isn't said in the play. In the genuine trials, 19 ladies were hung and John Proctor. *The Crucible* closures with Proctor and Rebecca Nurse being directed to the hangman's tree. In this manner, we may call *The Crucible* an "independent play." Abigail simply subsequent to being rejected by John transforms her affection and desire into despise and exact retribution. John feels no commitment towards Abigail. The detestable present in Abigail must be comprehended as far as human wickedness. Miller depicts Abigail in the play as "Abigail Williams, seventeen... a strikingly excellent young lady, a vagrant with a perpetual limit of masking" (230). Abigail is appeared as absolutely insidious and nauseating. It is she who lures Proctor and blames his wife for witchcraft. She tells Proctor "Place learning in my heart" yet

John keeps on securing her adoration to Abigail. Her corruption drives her to wind up plainly a whore of Salem. Miller, keeping in mind the end goal to demonstrate the fundamental issue of the play, gives close regard for Proctor, thoroughly losing his sight on Abigail, as a member in a human relationship. What isn't right with Abigail is by all accounts the blend of her experience and an upheaval of the severe society that made her motivation the witch-chase. Miller influences us to trust that Abigail is crazy, as Proctor does, when she demonstrates her self-exacted wounds. "I'm openings all finished from the cursed needles and sticks" (230). While Miller may have expected the frantiness to be an allegory for the innate shrewdness, sociologists propose that "frenzy supplanted witchcraft as a pathology to be dealt with not by consuming or hanging but rather by doctors" (Conrad and Scheider 43)<sup>6</sup>.

It is clear all through the play that displays of friendship are not exceptionally regular in the Proctor family unit. It is basic that it isn't until the point when something uncommon happens that the individuals who cherish each other discover the amount they truly mean to each other. This is the thing that occurred in the Proctor's circumstance. John and Elizabeth did not understand what they intended to each other until the point that they were tossed into prison and John was very nearly losing his life. John and Elizabeth Proctor understand their affection for each other toward the finish of the play. Despite the fact that they both acknowledge they won't have the capacity to share it, they are excited with this new revelation. Elizabeth understands that John cherishes her and John understands that Elizabeth adores him and that he does in fact have her absolution. This gives him the push he needs to settle on the correct choice.

### Conclusion

*The Crucible* is regarding the matter of witchcraft and something to that effect is otherworldly and not deductively clarified. A crucible is an instrument utilized as a part of science therefore it would be on a totally isolate subject. Arthur Miller didn't trust in witches thusly it is felt that possibly the title of the play didn't have all said hugeness and was just to take away the paranormal side to the play, by having a logical title. It is in any case, far-fetched, that his decision of title was as detached as that. It is more probable however that he utilized this reason mostly to choose his title yet fundamentally to do with the decontamination that the utilization of a crucible performs. *The Crucible* in this manner isn't just a representation for the strain to accommodate for many people - as in a logical crucible the metal is dense - and made to fit in with the perfect good society - or on account of metals the perfect unadulterated type of the metal is wanted, it is an instance of many hypotheses all similarly conceivable, for the scope towards science to tone down the mysterious and uncanny nature of the Salem witch chase and of looked for immaculateness, normality and pardoning.

Elizabeth and Abigail are two extraordinary characters for which the Puritan culture has no place. Both the characters are opposite to each other. While Elizabeth speaks to the upright puritan woman, Abigail speaks to the malevolence and the defilement of the general public. These two females have uncommon parts in the play: great versus malicious. Unexpectedly, the witches appear to be the great people, while the informers are terrible. To certain degree, Abigail's activities were driven by adoration yet the puritans objected her as she crossed the limit that ladies shouldn't cross. Miller had John pick Elizabeth, rather than Abigail, to make John an excellent puritan good example since Elizabeth symbolizes goodness in the public arena very differentiated to Abigail who speaks to the debasement of ladies. In *The Crucible*, the two ladies play essential parts, for the main point of the play spins round Proctor's state of mind and relationship with the two ladies and additionally their socio-moral position with regards to contemporary Puritan community.

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