

Prepare to Read

The Crucible, Act IV

Literary Analysis

Theme

A **theme** is the central idea or insight into life that a writer strives to convey in a work of literature. Like most longer works, *The Crucible* has several themes. One theme is that fear and suspicion are infectious and can turn into mass hysteria. Miller also touches upon the destructive power of guilt, revenge, and the failure of a judicial system fueled by ideology instead of justice. As you read Act IV, use a chart like the one shown to consider these and other themes that Miller conveys.

Connecting Literary Elements

An **extended metaphor** is a comparison that is developed throughout the course of a literary work. Miller's imagery of the seventeenth-century witch hunt in Salem builds a comparison to the events of the late 1940s and early 1950s in America, a time characterized by these intensified emotions:

- Fear of communism and a widespread hysteria that Communists had infiltrated the State Department.
- Panic based on witch hunt tactics—those who opposed McCarthy's hearings were charged with Communism themselves.

Notice Miller's ability to explore the events of his own era within the parallel context of the Salem witchcraft trials.

Reading Strategy

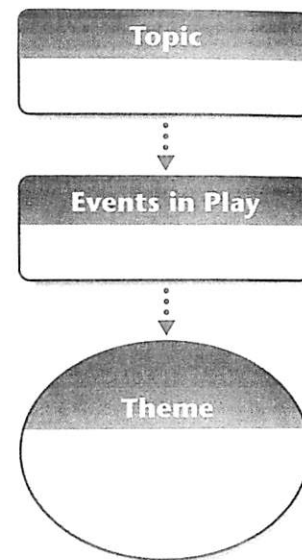
Applying Themes to Contemporary Events

The parallel between the events in Salem, as Miller depicts them, and ongoing events in Congress at the time Miller wrote the play are clear. As you read Act IV, think about what themes or messages Miller was conveying that specifically related to contemporary events.

Vocabulary Development

agape (ə gāp) *adj.* wide open (p. 1322)
conciliatory (kən sil' ē ə tōr' ē) *adj.*
tending to soothe anger (p. 1324)
beguile (bē gil') *v.* trick (p. 1324)
floundering (floun' də riŋ) *n.* awkward
struggling (p. 1324)
retaliation (ri tā' lē ā' shən) *n.* act of
returning an injury or wrong (p. 1324)

adamant (ad' ə mənt) *adj.* firm;
unyielding (p. 1324)
cleave (klēv) *v.* adhere; cling (p. 1326)
sibilance (sib' əl əns) *n.* hissing sound
(p. 1326)
tantalized (tan' tə līzd) *adj.* tormented;
frustrated (p. 1329)
purged (pɜrjd) *v.* cleansed (p. 1331)



Review and Anticipate

"Is every defense an attack upon the court?" Hale asks in Act III. Danforth observes, "A person is either with this court or he must be counted against it." Such remarks stress the powerlessness of people like John Proctor and Giles Corey against the mounting injustices in Salem. In pursuing justice, their efforts backfire, and their own names join the list of those accused. What do you think the final outcome will be? Who will survive, and who will perish? Read the final act to see if your predictions are correct.

ACT IV

A cell in Salem jail, that fall.

At the back is a high barred window; near it, a great, heavy door. Along the walls are two benches.

The place is in darkness but for the moonlight seeping through the bars. It appears empty. Presently footsteps are heard coming down a corridor beyond the wall, keys rattle, and the door swings open. MARSHAL HERRICK enters with a lantern.

He is nearly drunk, and heavy-footed. He goes to a bench and nudges a bundle of rags lying on it.

HERRICK: Sarah, wake up! Sarah Good! He then crosses to the other benches.

SARAH GOOD, rising in her rags: Oh, Majesty! Comin',comin'! Tituba, he's here, His Majesty's come!

HERRICK: Go to the north cell; this place is wanted now. He hangs his lantern on the wall. TITUBA sits up.

TITUBA: That don't look to me like His Majesty; look to me like the marshal.

HERRICK, taking out a flask: Get along with you now, clear this place. He drinks, and SARAH GOOD comes and peers up into his face.

SARAH GOOD: Oh, is it you, Marshal! I thought sure you be the devil comin' for us. Could I have a sip of cider for me goin'-away?

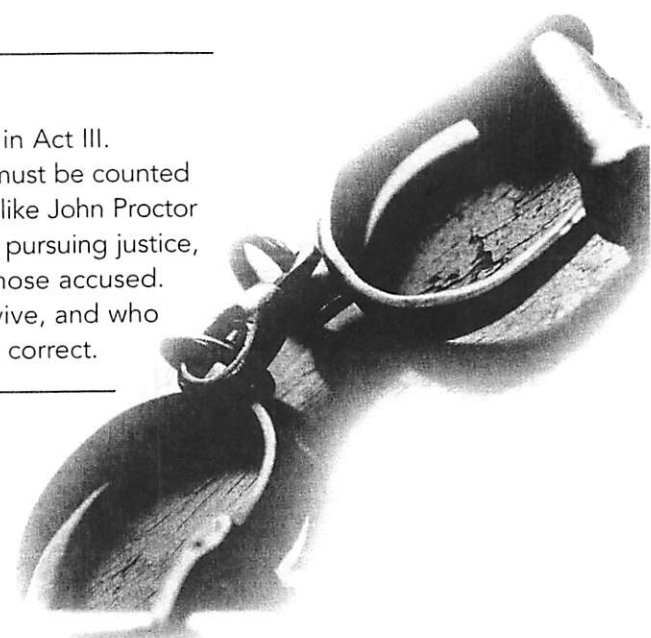
HERRICK, handing her the flask: And where are you off to, Sarah?

TITUBA, as SARAH drinks: We goin' to Barbados, soon the Devil gits here with the feathers and the wings.

HERRICK: Oh? A happy voyage to you.

SARAH GOOD: A pair of bluebirds wingin' southerly, the two of us! Oh, it be a grand transformation, Marshal! She raises the flask to drink again.

HERRICK, taking the flask from her lips: You'd best give me that or you'll never rise off the ground. Come along now.



Literary Analysis

Theme In what ways do these stage directions describing an empty cell help to convey a theme?

Reading Check

Who is Sarah Good talking about in this scene?

TITUBA: I'll speak to him for you, if you desires to come along, Marshal.

HERRICK: I'd not refuse it, Tituba; it's the proper morning to fly into Hell.

TITUBA: Oh, it be no Hell in Barbados. Devil, him be pleasure man in Barbados, him be singin' and dancin' in Barbados. It's you folks—you riles him up 'round here; it be too cold 'round here for that Old Boy. He freeze his soul in Massachusetts, but in Barbados he just as sweet and—*A bellowing cow is heard, and TITUBA leaps up and calls to the window:* Aye, sir! That's him, Sarah!

SARAH GOOD: I'm here, Majesty! *They hurriedly pick up their rags as HOPKINS, a guard, enters.*

HOPKINS: The Deputy Governor's arrived.

HERRICK, grabbing TITUBA: Come along, come along.

TITUBA, resisting him: No, he comin' for me. I goin' home!

HERRICK, pulling her to the door: That's not Satan, just a poor old cow with a hatful of milk. Come along now, out with you!

TITUBA, calling to the window: Take me home, Devil! Take me home!

SARAH GOOD, following the shouting TITUBA out: Tell him I'm goin', Tituba! Now you tell him Sarah Good is goin' too!

In the corridor outside TITUBA calls on—"Take me home, Devil: Devil take me home!" and HOPKINS' voice orders her to move on. HERRICK returns and begins to push old rags and straw into a corner. Hearing footsteps, he turns, and enter DANFORTH and JUDGE HATHORNE. They are in greatcoats and wear hats against the bitter cold. They are followed in by CHEEVER, who carries a dispatch case and a flat wooden box containing his writing materials.

HERRICK: Good morning, Excellency.

DANFORTH: Where is Mr. Parris?

HERRICK: I'll fetch him. *He starts for the door.*

DANFORTH: Marshal. **HERRICK stops.** When did Reverend Hale arrive?

HERRICK: It were toward midnight, I think.

DANFORTH, suspiciously: What is he about here?

HERRICK: He goes among them that will hang, sir. And he prays with them. He sits with Goody Nurse now. And Mr. Parris with him.

DANFORTH: Indeed. That man have no authority to enter here, Marshal. Why have you let him in?

HERRICK: Why, Mr. Parris command me, sir. I cannot deny him.

DANFORTH: Are you drunk, Marshal?

HERRICK: No, sir; it is a bitter night, and I have no fire here.

DANFORTH, containing his anger: Fetch Mr. Parris.

HERRICK: Aye, sir.

DANFORTH: There is a prodigious stench in this place.

HERRICK: I have only now cleared the people out for you.

DANFORTH: Beware hard drink, Marshal.

Literary Analysis

Theme What theme do you think Herrick's drunkenness on execution day implies?

HERRICK: Aye, sir. *He waits an instant for further orders. But DANFORTH, in dissatisfaction, turns his back on him, and HERRICK goes out. There is a pause. DANFORTH stands in thought.*

HATHORNE: Let you question Hale, Excellency; I should not be surprised he have been preaching in Andover¹ lately.

DANFORTH: We'll come to that; speak nothing of Andover. Parris prays with him. That's strange. *He blows on his hands, moves toward the window, and looks out.*

HATHORNE: Excellency, I wonder if it be wise to let Mr. Parris so continuously with the prisoners. **DANFORTH** *turns to him, interested.* I think, sometimes, the man has a mad look these days.

DANFORTH: Mad?

HATHORNE: I met him yesterday coming out of his house, and I bid him good morning—and he wept and went his way. I think it is not well the village sees him so unsteady.

DANFORTH: Perhaps he have some sorrow.

CHEEVER, *stamping his feet against the cold:* I think it be the cows, sir.

DANFORTH: Cows?

CHEEVER: There be so many cows wanderin' the highroads, now their masters are in the jails, and much disagreement who they will belong to now. I know Mr. Parris be arguin' with farmers all yesterday—there is great contention, sir, about the cows. Contention make him weep, sir; it were always a man that weep for contention. *He turns, as do HATHORNE and DANFORTH hearing someone coming up the corridor. DANFORTH raises his head as PARRIS enters. He is gaunt, frightened, and sweating in his greatcoat.*

PARRIS, *to DANFORTH, instantly:* Oh, good morning, sir, thank you for coming. I beg your pardon wakin' you so early. Good morning, Judge Hathorne.

DANFORTH: Reverend Hale have no right to enter this—

PARRIS: Excellency, a moment. *He hurries back and shuts the door.*

HATHORNE: Do you leave him alone with the prisoners?

DANFORTH: What's his business here?

PARRIS, *prayerfully holding up his hands:* Excellency, hear me. It is a providence. Reverend Hale has returned to bring Rebecca Nurse to God.

DANFORTH, *surprised:* He bids her confess?

PARRIS, *sitting:* Hear me. Rebecca have not given me a word this three month since she came. Now she sits with him, and her sister and Martha Corey and two or three others, and he pleads with them, confess their crimes and save their lives.

1. **Andover** During the height of the terror in Salem Village, a similar hysteria broke out in the nearby town of Andover. There, many respected people were accused of practicing witchcraft and confessed to escape death. However, in Andover people soon began questioning the reality of the situation and the hysteria quickly subsided.

Literary Analysis

Theme What theme does Miller convey through Hathorne's description of Parris?

Reading Strategy Applying Themes to Contemporary Events

What warning might the details about changes in Salem convey about the growing anti-Communist fear and suspicion in Miller's own time?

Reading Check

Why are so many cows wandering the roads?

DANFORTH: Why—this is indeed a providence. And they soften, they soften?

PARRIS: Not yet, not yet. But I thought to summon you, sir, that we might think on whether it be not wise, to—*He dares not say it.* I had thought to put a question, sir, and I hope you will not—

DANFORTH: Mr. Parris, be plain, what troubles you?

PARRIS: There is news, sir, that the court—the court must reckon with. My niece, sir, my niece—I believe she has vanished.

DANFORTH: Vanished!

PARRIS: I had thought to advise you of it earlier in the week, but—

DANFORTH: Why? How long is she gone?

PARRIS: This be the third night. You see, sir, she told me she would stay a night with Mercy Lewis. And next day, when she does not return, I send to Mr. Lewis to inquire. Mercy told him she would sleep in *my* house for a night.

DANFORTH: They are both gone?!

PARRIS, *in fear of him:* They are, sir.

DANFORTH, *alarmed:* I will send a party for them. Where may they be?

PARRIS: Excellency, I think they be aboard a ship. **DANFORTH** *stands agape.* My daughter tells me how she heard them speaking of ships last week, and tonight I discover my—my strongbox is broke into. *He presses his fingers against his eyes to keep back tears.*

HATHORNE, *astonished:* She have robbed you?

PARRIS: Thirty-one pound is gone. I am penniless. *He covers his face and sobs.*

DANFORTH: Mr. Parris, you are a brainless man! *He walks in thought, deeply worried.*

PARRIS: Excellency, it profit nothing you should blame me. I cannot think they would run off except they fear to keep in Salem any more. *He is pleading.* Mark it, sir, Abigail had close knowledge of the town, and since the news of Andover has broken here—

DANFORTH: Andover is remedied. The court returns there on Friday, and will resume examinations.

PARRIS: I am sure of it, sir. But the rumor here speaks rebellion in Andover, and it—

DANFORTH: There is no rebellion in Andover!

PARRIS: I tell you what is said here, sir. Andover have thrown out the court, they say, and will have no part of witchcraft. There be a faction here, feeding on that news, and I tell you true, sir, I fear there will be riot here.

HATHORNE: Riot! Why at every execution I have seen naught but high satisfaction in the town.

PARRIS: Judge Hathorne—it were another sort that hanged till now. Rebecca Nurse is no Bridget that lived three year with Bishop before she married him. John Proctor is not Isaac Ward that drank his

agape (ə gāp') *adj.* wide open

► **Critical Viewing**

In this court scene from execution day what might Parris be saying to Judge Danforth? [Speculate]

family to ruin. *To DANFORTH:* I would to God it were not so, Excellency, but these people have great weight yet in the town. Let Rebecca stand upon the gibbet² and send up some righteous prayer, and I fear she'll wake a vengeance on you.

HATHORNE: Excellency, she is condemned a witch. The court have—

DANFORTH, *in deep concern, raising a hand to HATHORNE:* Pray you.

To PARRIS: How do you propose, then?

PARRIS: Excellency, I would postpone these hangin's for a time.

DANFORTH: There will be no postponement.

PARRIS: Now Mr. Hale's returned, there is hope, I think—for if he bring even one of these to God, that confession surely damns the others in the public eye, and none may doubt more that they are all linked to Hell. This way, unconfessed and claiming innocence, doubts are multiplied, many honest people will weep for them, and our good purpose is lost in their tears.

DANFORTH, *after thinking a moment, then going to CHEEVER:* Give me the list.

CHEEVER opens the dispatch case, searches.

PARRIS: It cannot be forgot, sir, that when I summoned the congregation for John Proctor's excommunication there were hardly thirty people come to hear it. That speak a discontent, I think, and—

DANFORTH, *studying the list:* There will be no postponement.

PARRIS: Excellency—

DANFORTH: Now, sir—which of these in your opinion may be brought to God? I will myself strive with him till dawn. *He hands the list to PARRIS, who merely glances at it.*

2. gibbet (jib' it) *n.* gallows.

Reading Strategy
Applying Themes to Contemporary Events
What might have happened if the McCarthy hearings had been postponed?

 **Reading Check**

What has happened to Abigail?



PARRIS: There is not sufficient time till dawn.

DANFORTH: I shall do my utmost. Which of them do you have hope for?

PARRIS, *not even glancing at the list now, and in a quavering voice, quietly:* Excellency—a dagger—*He chokes up.*

DANFORTH: What do you say?

PARRIS: Tonight, when I open my door to leave my house—a dagger clattered to the ground. *Silence.* DANFORTH *absorbs this.* Now PARRIS *cries out:* You cannot hang this sort. There is danger for me. I dare not step outside at night!

REVEREND HALE *enters. They look at him for an instant in silence. He is steeped in sorrow, exhausted, and more direct than he ever was.*

DANFORTH: Accept my congratulations, Reverend Hale; we are gladdened to see you returned to your good work.

HALE, *coming to DANFORTH now:* You must pardon them. They will not budge.

HERRICK *enters, waits.*

DANFORTH, *conciliatory:* You misunderstand, sir; I cannot pardon these when twelve are already hanged for the same crime. It is not just.

PARRIS, *with failing heart:* Rebecca will not confess?

HALE: The sun will rise in a few minutes. Excellency, I must have more time.

DANFORTH: Now hear me, and beguile yourselves no more. I will not receive a single plea for pardon or postponement. Them that will not confess will hang. Twelve are already executed; the names of these seven are given out, and the village expects to see them die this morning. Postponement now speaks a floundering on my part; reprieve or pardon must cast doubt upon the guilt of them that died till now. While I speak God's law, I will not crack its voice with whimpering. If retaliation is your fear, know this—I should hang ten thousand that dared to rise against the law, and an ocean of salt tears could not melt the resolution of the statutes. Now draw yourselves up like men and help me, as you are bound by Heaven to do. Have you spoken with them all, Mr. Hale?

HALE: All but Proctor. He is in the dungeon.

DANFORTH, *to HERRICK:* What's Proctor's way now?

HERRICK: He sits like some great bird; you'd not know he lived except he will take food from time to time.

DANFORTH, *after thinking a moment:* His wife—his wife must be well on with child now.

HERRICK: She is, sir.

DANFORTH: What think you, Mr. Parris? You have closer knowledge of this man; might her presence soften him?

PARRIS: It is possible, sir. He have not laid eyes on her these three months. I should summon her.

DANFORTH, *to HERRICK:* Is he yet adamant? Has he struck at you again?

conciliatory (kən sil' ē ə tōr' ē) *adj.* tending to soothe anger

beguile (bē gīl') *v.* trick

floundering (floun' dər in) *n.* awkward struggling

retaliation (ri tal' ē ā' shən) *n.* act of returning an injury or wrong

adamant (ad' ə mənt) *adj.* firm; unyielding

HERRICK: He cannot, sir, he is chained to the wall now.

DANFORTH, *after thinking on it:* Fetch Goody Proctor to me. Then let you bring him up.

HERRICK: Aye, sir. *HERRICK goes. There is silence.*

HALE: Excellency, if you postpone a week and publish to the town that you are striving for their confessions, that speak mercy on your part, not faltering.

DANFORTH: Mr. Hale, as God have not empowered me like Joshua to stop this sun from rising,³ so I cannot withhold from them the perfection of their punishment.

HALE, *harder now:* If you think God wills you to raise rebellion, Mr. Danforth, you are mistaken!

DANFORTH, *instantly:* You have heard rebellion spoken in the town?

HALE: Excellency, there are orphans wandering from house to house; abandoned cattle bellow on the highroads, the stink of rotting crops hangs everywhere, and no man knows when the harlots' cry will end his life—and you wonder yet if rebellion's spoke? Better you should marvel how they do not burn your province!

DANFORTH: Mr. Hale, have you preached in Andover this month?

HALE: Thank God they have no need of me in Andover.

DANFORTH: You baffle me, sir. Why have you returned here?

HALE: Why, it is all simple. I come to do the Devil's work. I come to counsel Christians they should belie themselves. *His sarcasm collapses.* There is blood on my head! Can you not see the blood on my head!!

PARRIS: Hush! *For he has heard footsteps. They all face the door.*
HERRICK enters with ELIZABETH. Her wrists are linked by heavy chain, which HERRICK now removes. Her clothes are dirty; her face is pale and gaunt. HERRICK goes out.

DANFORTH, *very politely:* Goody Proctor. *She is silent.* I hope you are hearty?

ELIZABETH, *as a warning reminder:* I am yet six months before my time.

DANFORTH: Pray be at your ease, we come not for your life. We—*uncertain how to plead, for he is not accustomed to it.* Mr. Hale, will you speak with the woman?

HALE: Goody Proctor, your husband is marked to hang this morning
Pause.

ELIZABETH, *quietly:* I have heard it.

HALE: You know, do you not, that I have no connection with the court? *She seems to doubt it.* I come of my own, Goody Proctor. I would save your husband's life, for if he is taken I count myself his murderer. Do you understand me?

3. **Joshua . . . rising** In the Bible, Joshua, leader of the Jews after the death of Moses, asks God to make the sun and the moon stand still during a battle, and his request is granted.

Literary Analysis

Theme What themes do these descriptions of abandonment convey?

Reading Check

Why does Hale say he has returned to Salem?

ELIZABETH: What do you want of me?

HALE: Goody Proctor, I have gone this three month like our Lord into the wilderness. I have sought a Christian way, for damnation's doubled on a minister who counsels men to lie.

HATHORNE: It is no lie, you cannot speak of lies.

HALE: It is a lie! They are innocent!

DANFORTH: I'll hear no more of that!

HALE, continuing to ELIZABETH: Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor—cleave to no faith when faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgment in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.

ELIZABETH, quietly: I think that be the Devil's argument.

HALE, with a climactic desperation: Woman, before the laws of God we are as swine! We cannot read His will!

ELIZABETH: I cannot dispute with you, sir; I lack learning for it.

DANFORTH, going to her: Goody Proctor, you are not summoned here for disputation. Be there no wifely tenderness within you? He will die with the sunrise. Your husband. Do you understand it? *She only looks at him.* What say you? Will you contend with him? *She is silent.* Are you stone? I tell you true, woman, had I no other proof of your unnatural life, your dry eyes now would be sufficient evidence that you delivered up your soul to Hell! A very ape would weep at such calamity! Have the devil dried up any tear of pity in you? *She is silent.* Take her out. It profit nothing she should speak to him!

ELIZABETH, quietly: Let me speak with him, Excellency.

PARRIS, with hope: You'll strive with him? *She hesitates.*

DANFORTH: Will you plead for his confession or will you not?

ELIZABETH: I promise nothing. Let me speak with him.

A sound—the sibilance of dragging feet on stone. They turn. A pause.

HERRICK enters with JOHN PROCTOR.

His wrists are chained. He is another man, bearded, filthy, his

Literary Analysis

Theme What theme or themes does Reverend Hale state in this speech?

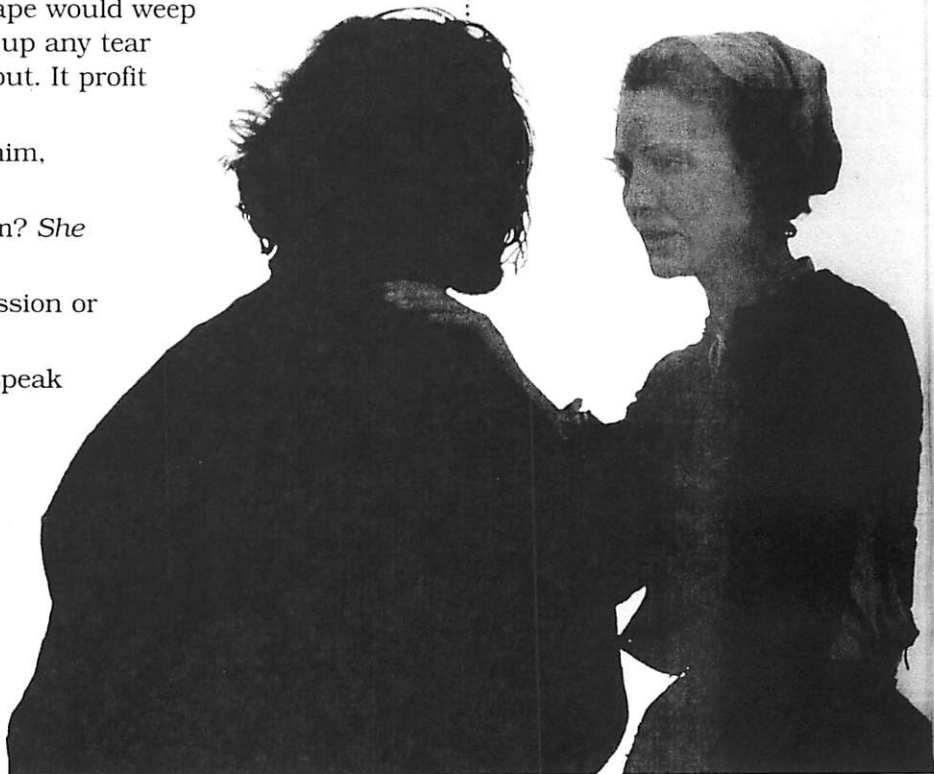
cleave (klēv) v. adhere; cling

sibilance (sib' əl əns) n. hissing sound

▼ Critical Viewing

From this movie still, what emotions do you imagine that John and Elizabeth Proctor are experiencing at this point?

[Infer]



eyes misty as though webs had overgrown them. He halts inside the doorway, his eyes caught by the sight of ELIZABETH. The emotion flowing between them prevents anyone from speaking for an instant. Now HALE, visibly affected, goes to DANFORTH and speaks quietly.

HALE: Pray, leave them Excellency.

DANFORTH, pressing HALE impatiently aside: Mr. Proctor, you have been notified, have you not? PROCTOR is silent, staring at ELIZABETH. I see light in the sky, Mister; let you counsel with your wife, and may God help you turn your back on Hell. PROCTOR is silent, staring at ELIZABETH.

HALE, quietly: Excellency, let—

DANFORTH brushes past HALE and walks out. HALE follows. CHEEVER stands and follows, HATHORNE behind. HERRICK goes. PARRIS, from a safe distance, offers:

PARRIS: If you desire a cup of cider, Mr. Proctor, I am sure I—PROCTOR turns an icy stare at him, and he breaks off. PARRIS raises his palms toward PROCTOR. God lead you now. PARRIS goes out.

Alone, PROCTOR walks to her, halts. It is as though they stood in a spinning world. It is beyond sorrow, above it. He reaches out his hand as though toward an embodiment not quite real, and as he touches her, a strange soft sound, half laughter, half amazement, comes from his throat. He pats her hand. She covers his hand with hers. And then, weak, he sits. Then she sits, facing him.

PROCTOR: The child?

ELIZABETH: It grows.

PROCTOR: There is no word of the boys?

ELIZABETH: They're well. Rebecca's Samuel keeps them.

PROCTOR: You have not seen them?

ELIZABETH: I have not. She catches a weakening in herself and downs it.

PROCTOR: You are a—marvel, Elizabeth.

ELIZABETH: You—have been tortured?

PROCTOR: Aye. Pause. She will not let herself be drowned in the sea that threatens her. They come for my life now.

ELIZABETH: I know it.

Pause.

PROCTOR: None—have yet confessed?

ELIZABETH: There be many confessed.

PROCTOR: Who are they?

ELIZABETH: There be a hundred or more, they say. Goody Ballard is one; Isaiah Goodkind is one. There be many.

PROCTOR: Rebecca?

ELIZABETH: Not Rebecca. She is one foot in Heaven now; naught may hurt her more.

PROCTOR: And Giles?

ELIZABETH: You have not heard of it?

Literary Analysis

Theme How does Miller's depiction of Elizabeth's attitude and behavior support his theme?

Reading Check

What does Hale urge Elizabeth Proctor to do?

PROCTOR: I hear nothin', where I am kept.

ELIZABETH: Giles is dead.

He looks at her incredulously.

PROCTOR: When were he hanged?

ELIZABETH, quietly, factually: He were not hanged. He would not answer aye or nay to his indictment; for if he denied the charge they'd hang him surely, and auction out his property. So he stand mute, and died Christian under the law. And so his sons will have his farm. It is the law, for he could not be condemned a wizard without he answer the indictment, aye or nay.

PROCTOR: Then how does he die?

ELIZABETH, gently: They press him, John.

PROCTOR: Press?

ELIZABETH: Great stones they lay upon his chest until he plead aye or nay. *With a tender smile for the old man:* They say he give them but two words. "More weight," he says. And died.

PROCTOR, numbed—a thread to weave into his agony: "More weight."

ELIZABETH: Aye. It were a fearsome man, Giles Corey.

Pause.

PROCTOR, with great force of will, but not quite looking at her: I have been thinking I would confess to them, Elizabeth. *She shows nothing.* What say you? If I give them that?

ELIZABETH: I cannot judge you, John.

Pause.

PROCTOR, simply—a pure question: What would you have me do?

ELIZABETH: As you will, I would have it. *Slight pause:* I want you living, John. That's sure.

PROCTOR, pauses, then with a flailing of hope: Giles' wife? Have she confessed?

ELIZABETH: She will not.

Pause.

PROCTOR: It is a pretense, Elizabeth.

ELIZABETH: What is?

PROCTOR: I cannot mount the gibbet like a saint. It is a fraud. I am not that man. *She is silent.* My honesty is broke, Elizabeth; I am no good man. Nothing's spoiled by giving them this lie that were not rotten long before.

ELIZABETH: And yet you've not confessed till now. That speak goodness in you.

PROCTOR: Spite only keeps me silent. It is hard to give a lie to dogs. *Pause, for the first time he turns directly to her.* I would have your forgiveness, Elizabeth.

Literature in context Media Connection

Being Abigail Williams

For more than four decades, no American film director chose to tackle Arthur Miller's challenging stage drama *The Crucible*. Finally, in 1996, Nicholas Hytner enlisted actors including Winona Ryder, Daniel Day-Lewis, and Joan Allen to star in a film based on a screenplay by Miller himself.

Ryder found playing Abigail Williams engrossing and disturbing. "I've heard Abigail called the villain of the piece, but I'm not so sure," she says. "She's never been given any power. . . . Abigail understands that she could get attention and power, so she goes with it. There's always a part of her that knows she is fooling, but I think she was convinced that spirits were attacking her. I see her as insane in a way, but so is the whole town. It's like a disease."



ELIZABETH: It is not for me to give, John, I am—

PROCTOR: I'd have you see some honesty in it. Let them that never lied die now to keep their souls. It is pretense for me, a vanity that will not blind God nor keep my children out of the wind. *Pause.* What say you?

ELIZABETH, *upon a heaving sob that always threatens:* John, it come to naught that I should forgive you, if you'll not forgive yourself. *Now he turns away a little, in great agony.* It is not my soul, John, it is yours. *He stands, as though in physical pain, slowly rising to his feet with a great immortal longing to find his answer. It is difficult to say, and she is on the verge of tears.* Only be sure of this, for I know it now: Whatever you will do, it is a good man does it. *He turns his doubting, searching gaze upon her.* I have read my heart this three month, John. *Pause.* I have sins of my own to count. It needs a cold wife to prompt lechery.

PROCTOR, *in great pain:* Enough, enough—

ELIZABETH, *now pouring out her heart:* Better you should know me!

PROCTOR: I will not hear it! I know you!

ELIZABETH: You take my sins upon you, John—

PROCTOR, *in agony:* No, I take my own, my own!

ELIZABETH: John, I counted myself so plain, so poorly made, no honest love could come to me! Suspicion kissed you when I did; I never knew how I should say my love. It were a cold house I kept! *In fright, she swerves, as HATHORNE enters.*

HATHORNE: What say you Proctor? The sun is soon up.

PROCTOR, *his chest heaving, stares, turns to ELIZABETH. She comes to him as though to plead, her voice quaking.*

ELIZABETH: Do what you will. But let none be your judge. There be no higher judge under Heaven than Proctor is! Forgive me, forgive me, John—I never knew such goodness in the world! *She covers her face, weeping.*

PROCTOR *turns from her to HATHORNE; he is off the earth, his voice hollow.*

PROCTOR: I want my life.

HATHORNE *electrified, surprised:* You'll confess yourself?

PROCTOR: I will have my life.

HATHORNE, *with a mystical tone:* God be praised! It is a providence! *He rushes out the door, and his voice is heard calling down the corridor:* He will confess! Proctor will confess!

PROCTOR, *with a cry, as he strides to the door:* Why do you cry it? *In great pain he turns back to her.* It is evil, is it not? It is evil.

ELIZABETH, *in terror, weeping:* I cannot judge you, John, I cannot!

PROCTOR: Then who will judge me? *Suddenly clasping his hands:* God in Heaven, what is John Proctor, what is John Proctor? *He moves as an animal, and a fury is riding in him, a tantalized search.* I think it is honest, I think so; I am no saint. *As though she had denied this he calls angrily at her:* Let Rebecca go like a saint; for me it is fraud!

Literary Analysis

Theme What theme does Miller convey through John Proctor's statement about honesty?

tantalized (tan' tə līzd) *adj.*
tormented; frustrated

✓ Reading Check

What sins does Elizabeth think she has committed?

Voices are heard in the hall, speaking together in suppressed excitement.

ELIZABETH: I am not your judge, I cannot be. *As though giving him release:* Do as you will, do as you will!

PROCTOR: Would you give them such a lie? Say it. Would you ever give them this? *She cannot answer.* You would not; if tongs of fire were singeing you you would not! It is evil. Good, then—it is evil, and I do it!

HATHORNE *enters with DANFORTH, and, with them, CHEEVER, PARRIS, and HALE. It is a businesslike, rapid entrance, as though the ice had been broken.*

DANFORTH, *with great relief and gratitude:* Praise to God, man, praise to God; you shall be blessed in Heaven for this. *CHEEVER has hurried to the bench with pen, ink, and paper. PROCTOR watches him.* Now then, let us have it. Are you ready, Mr. Cheever?

PROCTOR, *with a cold, cold horror at their efficiency:* Why must it be written?

DANFORTH: Why, for the good instruction of the village, Mister; this we shall post upon the church door! *To PARRIS, urgently:* Where is the marshal?

PARRIS, *runs to the door and calls down the corridor:* Marshal! Hurry!

DANFORTH: Now, then, Mister, will you speak slowly, and directly to the point, for Mr. Cheever's sake. *He is on record now, and is really dictating to CHEEVER, who writes.* Mr. Proctor, have you seen the Devil in your life? *PROCTOR'S jaws lock.* Come, man, there is light in the sky; the town waits at the scaffold; I would give out this news. Did you see the Devil?

PROCTOR: I did.

PARRIS: Praise God!

DANFORTH: And when he come to you, what were his demand?

PROCTOR *is silent.* *DANFORTH helps.* Did he bid you to do his work upon the earth?

PROCTOR: He did.

DANFORTH: And you bound yourself to his service? *DANFORTH turns, as REBECCA Nurse enters, with HERRICK helping to support her. She is barely able to walk.* Come in, come in, woman!

REBECCA, *brightening as she sees PROCTOR:* Ah, John! You are well, then, eh?

PROCTOR turns his face to the wall.

DANFORTH: Courage, man, courage—let her witness your good example that she may come to God herself. Now hear it, Goody Nurse! Say on, Mr. Proctor. Did you bind yourself to the Devil's service?

REBECCA, *astonished:* Why, John!

PROCTOR, *through his teeth, his face turned from REBECCA:* I did.

DANFORTH: Now, woman, you surely see it profit nothin' to keep this conspiracy any further. Will you confess yourself with him?

REBECCA: Oh, John—God send his mercy on you!

DANFORTH: I say, will you confess yourself, Goody Nurse?

Literary Analysis

Theme Which details of Rebecca Nurse's character reinforce the theme of courage and personal integrity?

REBECCA: Why, it is a lie, it is a lie; how may I damn myself? I cannot, I cannot.

DANFORTH: Mr. Proctor. When the Devil came to you did you see Rebecca Nurse in his company? *PROCTOR is silent.* Come, man, take courage—did you ever see her with the Devil?

PROCTOR, *almost inaudibly:* No.

DANFORTH, *now sensing trouble, glances at JOHN and goes to the table, and picks up a sheet—the list of condemned.*

DANFORTH: Did you ever see her sister, Mary Easty, with the Devil?

PROCTOR: No, I did not.

DANFORTH, *his eyes narrow on PROCTOR:* Did you ever see Martha Corey with the Devil?

PROCTOR: I did not.

DANFORTH, *realizing, slowly putting the sheet down:* Did you ever see anyone with the Devil?

PROCTOR: I did not.

DANFORTH: Proctor, you mistake me. I am not empowered to trade your life for a lie. You have most certainly seen some person with the Devil. *PROCTOR is silent.* Mr. Proctor, a score of people have already testified they saw this woman with the Devil.

PROCTOR: Then it is proved. Why must I say it?

DANFORTH: Why “must” you say it! Why, you should rejoice to say it if your soul is truly purged of any love for Hell!

PROCTOR: They think to go like saints. I like not to spoil their names.

DANFORTH, *inquiring, incredulous:* Mr. Proctor, do you think they go like saints?

PROCTOR, *evading:* This woman never thought she done the Devil’s work.

DANFORTH: Look you, sir. I think you mistake your duty here. It matter nothing what she thought—she is convicted of the unnatural murder of children, and you for sending your spirit out upon Mary Warren. Your soul alone is the issue here, Mister, and you will prove its whiteness or you cannot live in a Christian country. Will you tell me now what persons conspired with you in the Devil’s company? *PROCTOR is silent.* To your knowledge was Rebecca Nurse ever—

PROCTOR: I speak my own sins; I cannot judge another. *Crying out, with hatred:* I have no tongue for it.

HALE, *quickly to DANFORTH:* Excellency, it is enough he confess himself. Let him sign it, let him sign it.

PARRIS, *feverishly:* It is a great service, sir. It is a weighty name; it will strike the village that Proctor confess. I beg you, let him sign it. The sun is up, Excellency!

DANFORTH, *considers; then with dissatisfaction:* Come, then, sign your testimony. *To CHEEVER:* Give it to him. *CHEEVER goes to PROCTOR, the confession and a pen in hand.* *PROCTOR does not look at it.* Come, man, sign it.

purged (purjɪd) v. cleansed

Literary Analysis

Theme and Extended Metaphor

How might Proctor’s refusal to incriminate others relate to the McCarthy hearings of the 1950s?

Reading Check

What does Danforth want Proctor to do?

PROCTOR, *after glancing at the confession*: You have all witnessed it—it is enough.

DANFORTH: You will not sign it?

PROCTOR: You have all witnessed it; what more is needed?

DANFORTH: Do you sport with me? You will sign your name or it is no confession, Mister! *His breast heaving with agonized breathing, PROCTOR now lays the paper down and signs his name.*

PARRIS: Praise be to the Lord!

PROCTOR has just finished signing when DANFORTH reaches for the paper. But PROCTOR snatches it up, and now a wild terror is rising in him, and a boundless anger.

DANFORTH, *perplexed, but politely extending his hand*: If you please, sir.

PROCTOR: No.

DANFORTH, *as though PROCTOR did not understand*: Mr. Proctor, I must have—

PROCTOR: No, no. I have signed it. You have seen me. It is done! You have no need for this.

PARRIS: Proctor, the village must have proof that—

PROCTOR: Damn the village! I confess to God, and God has seen my name on this! It is enough!

DANFORTH: No, sir, it is—

PROCTOR: You came to save my soul, did you not? Here! I have confessed myself; it is enough!

DANFORTH: You have not con—

PROCTOR: I have confessed myself! Is there no good penitence but it be public? God does not need my name nailed upon the church! God sees my name; God knows how black my sins are! It is enough!

DANFORTH: Mr. Proctor—

PROCTOR: You will not use me! I am no Sarah Good or Tituba, I am John Proctor! You will not use me! It is no part of salvation that you should use me!

DANFORTH: I do not wish to—

PROCTOR: I have three children—how may I teach them to walk like men in the world, and I sold my friends?

DANFORTH: You have not sold your friends—

PROCTOR: Beguile me not! I blacken all of them when this is nailed to the church the very day they hang for silence!

DANFORTH: Mr. Proctor, I must have good and legal proof that you—

PROCTOR: You are the high court, your word is good enough! Tell them I confessed myself; say Proctor broke his knees and wept like a woman; say what you will, but my name cannot—

DANFORTH, *with suspicion*: It is the same, is it not? If I report it or you sign to it?

Reading Strategy

Applying Themes to Contemporary Events

Which notorious aspect of the McCarthy hearings might Miller be suggesting here?

PROCTOR—*he knows it is insane*: No, it is not the same! What others say and what I sign to is not the same!

DANFORTH: Why? Do you mean to deny this confession when you are free?

PROCTOR: I mean to deny nothing!

DANFORTH: Then explain to me, Mr. Proctor, why you will not let—

PROCTOR, *with a cry of his whole soul*: Because it is my name! Because I cannot have another in my life! Because I lie 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!

DANFORTH, *pointing at the confession in PROCTOR's hand*: Is that document a lie? If it is a lie I will not accept it! What say you? I will not deal in lies, Mister! **PROCTOR** is motionless. You will give me your honest confession in my hand, or I cannot keep you from the rope. **PROCTOR** does not reply. What way do you go, Mister?

His breast heaving, his eyes staring, PROCTOR tears the paper and crumples it, and he is weeping in fury, but erect.

DANFORTH: Marshal!

PARRIS, *hysterically, as though the tearing paper were his life*: Proctor, Proctor!

HALE: Man, you will hang! You cannot!

PROCTOR, *his eyes full of tears*: I can. And there's your first marvel, that I can. You have made your magic now, for now I do think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from such dogs. **ELIZABETH**, *in a burst of terror, rushes to him and weeps against his hand*. Give them no tear! Tears pleasure them! Show honor now, show a stony heart and sink them with it! *He has lifted her, and kisses her now with great passion.*

REBECCA: Let you fear nothing! Another judgment waits us all!

DANFORTH: Hang them high over the town! Who weeps for these, weeps for corruption! *He sweeps out past them. HERRICK starts to lead REBECCA, who almost collapses, but PROCTOR catches her, and she glances up at him apologetically.*

REBECCA: I've had no breakfast.



▲ Critical Viewing

Judge Danforth says, "He who weeps for these weeps for corruption." What do you think the people surrounding the condemned are thinking?

[Analyze]

Literary Analysis

Theme In what way does Proctor's change of heart reflect the themes of integrity and courage?

✓ Reading Check

What decision does John Proctor finally make?

HERRICK: Come, man.

HERRICK escorts them out, HATHORNE and CHEEVER behind them. ELIZABETH stands staring at the empty doorway.

PARRIS, in deadly fear, to ELIZABETH: Go to him, Goody Proctor! There is yet time!

From outside a drumroll strikes the air. PARRIS is startled. ELIZABETH jerks about toward the window.

PARRIS: Go to him! He rushes out the door, as though to hold back his fate. Proctor! Proctor!

Again, a short burst of drums.

HALE: Woman, plead with him! He starts to rush out the door, and then goes back to her. Woman! It is pride, it is vanity. She avoids his eyes, and moves to the window. He drops to his knees. Be his helper!—What profit him to bleed? Shall the dust praise him? Shall the worms declare his truth? Go to him, take his shame away!

ELIZABETH, supporting herself against collapse, grips the bars of the window, and with a cry: He have his goodness now. God forbid I take it from him!

The final drumroll crashes, then heightens violently. HALE weeps in frantic prayer, and the new sun is pouring in upon her face, and the drums rattle like bones in the morning air.

Review and Assess

Thinking About Act IV

1. (a) **Respond:** How did you react to the ending of the play?
(b) **Extend:** Would you recommend the play to a friend?
Why or why not?
2. (a) **Recall:** Who seeks confessions from Rebecca Nurse and other condemned prisoners? (b) **Infer:** What motivates this person—or people—to seek these confessions?
3. (a) **Recall:** What unexpected action does Abigail take in this act? (b) **Draw Conclusions:** Why do you think she does this?
4. (a) **Recall:** What decision torments John Proctor?
(b) **Interpret:** What conflict does Elizabeth experience as her husband seeks her guidance?
5. (a) **Recall:** What does John Proctor have “no tongue for”?
(b) **Analyze:** Why does Proctor confess and then retract his confession?
6. **Interpret:** Why does Elizabeth say her husband has “his goodness” as he is about to be hanged?
7. **Evaluate:** Do you think John Proctor made the right decision?
Why or why not?

Review and Assess

Literary Analysis

Theme

1. Use evidence from the play to show how Arthur Miller conveys the **theme** that fear and suspicion are infectious and can produce a mass hysteria that destroys public order and rationality.
2. Cite evidence from the play that supports the theme that it is more noble to die with integrity than to live with compromised principles that harm others.
3. (a) In what ways do Hale's reactions to events compare to those of the other ministers and court officers? (b) What do these differences suggest about the ideas of integrity, pride, and vanity?
4. State and support another theme that you believe is central to the meaning of the play.

Connecting Literary Elements

5. Using a chart like the one shown, cite examples from the text that show how ideas such as witchcraft and "the work of the Devil" function in *The Crucible* as **extended metaphors** for Communism.

Passage From the Text	How It Relates to Communism

6. (a) What does the ending of the play suggest about the value of integrity and of holding fast to principles? (b) How might this idea relate to the McCarthy era?

Reading Strategy

Applying Themes to Contemporary Events

7. Based on the play's details, what criticisms might Miller be making about the way McCarthy's Senate committee dealt with those it questioned and those who criticized it?
8. What does the play suggest about the motives behind Senator Joseph McCarthy's political "witch hunts"? Explain.

Extend Understanding

9. **Social Studies Connection:** Given the nation's experience with McCarthyism, do you think a tragedy like the Salem witchcraft trials could occur today? Explain.

Quick Review

A **theme** is a central idea or insight about life revealed by a literary work.

An **extended metaphor** is a comparison that is developed through the course of a literary work.

To **apply a theme to a contemporary event**, draw a parallel between the central idea of a story and a current event.



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Integrate Language Skills

Vocabulary Development Lesson

Concept Development:

Words From Myths

The word *tantalize* comes from the Greek myth about Tantalus a man tormented by the gods. Review the list of mythological figures below. Write a sentence for each, using the word in parentheses.

1. Ceres: The goddess of the harvest (*cereal*)
2. Titan: A race of giants with brute strength (*titanic*)
3. Narcissus: A boy punished by the gods for vanity (*narcissistic*)

Spelling Strategy

When you add a suffix beginning with a vowel to a word that ends in a silent *e*, drop the *e* before adding the suffix. For example, *tantalize* + *-ing* = *tantalizing*. For each word below, add the suffix indicated.

1. baste (*-ing*)
2. pure (*-ify*)
3. serene (*-ity*)

Grammar and Style Lesson

Commonly Confused Words:

raise and *rise*

Some words in English sound similar but function differently. For example, to *raise* means "to lift up"; it takes a direct object (a noun or pronoun that receives the action of the verb). To *rise* means "to go up or get up," and it does not take a direct object.

Verb	Present	Present Participle	Past	Past Participle
raise	raise, raises	raising	raised	(have) raised
rise	rise, rises	rising	rose	(have) risen

Concept Development: Synonyms

Select the letter of the word that is the closest in meaning to the first word.

1. agape: (a) dark, (b) open, (c) shocking
2. conciliatory: (a) soothing, (b) rude, (c) vengeful
3. beguile: (a) plead, (b) fool, (c) straighten
4. floundering: (a) groping, (b) jogging, (c) smelling
5. retaliation: (a) narration, (b) restatement, (c) revenge
6. adamant: (a) calm, (b) first, (c) stubborn
7. cleave: (a) depart, (b) grow, (c) adhere
8. sibilance: (a) hissing, (b) humming, (c) screaming
9. tantalized: (a) freed, (b) tempted, (c) danced
10. purged: (a) soothed, (b) washed, (c) filled

Practice Complete each sentence with the correct form of *rise* or *raise* in the tense indicated.

1. All (*past*) when the judge entered.
2. They were (*present participle*) the flag outside the courthouse.
3. Cries of witchcraft (*past*) a ruckus.
4. Spirits were reported to have (*past participle*) to the courtroom ceiling.
5. Citizens had (*past participle*) a rebellion.

Writing Application Write a paragraph in which you use the verbs *raise* and *rise* correctly.

Writing Lesson

Defense of a Character's Actions

Write an essay in which you defend the actions of an accused character in *The Crucible*. Like a good trial lawyer, you need not agree with your client's actions, but you must present the best defense possible to prove why he or she should not be found guilty.

Prewriting Skim the play to decide which character's actions you will defend. Record possible "pros" and "cons" in a two-column chart. You might discuss the character with others to come up with as complete a list of pros and cons as possible.

Model: Analyzing the Evidence

"Pros"	"Cons"
He is honest.	He angers quickly.
He is trustworthy.	He made a mistake.
He is loyal.	He is stubborn.

Drafting Begin by presenting the negative aspects of your character's actions. Then, move on to the positive aspects. In each case, cite specific evidence from the play. Use forceful, persuasive language to explain why the pros outweigh the cons.

Revising Make sure you have effectively refuted the negatives and included enough positive ideas to support the defense. Also, be sure that your word choice is clear, precise, and persuasive.

 *Prentice Hall Writing and Grammar Connection: Chapter 7, Section 2*

Extension Activities

Listening and Speaking Stage a mock trial to determine whether Danforth and Hathorne are guilty of murder for their roles in the Salem witch trials. Appoint a prosecutor, a defense attorney, defendants, witnesses, a jury, and a fair judge. Consider the following:

- Select prosecution and defense witnesses.
- Have both the defense attorney and the prosecutor give summations.

Present the trial to the class. [Group Activity]

Research and Technology Research the facts of the Salem witchcraft trials. Then, present a **comparison-and-contrast chart**, listing differences between the trials and the events in this play. For each difference, provide reasons Miller might have had for making those changes.



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