

I. Introduction to Criminal Confession in *The Crucible*

Crime is the breach of a rule or law for which a punishment may ultimately be prescribed by governing authority or force. Originally, it means 'charge guilt accusation'- from the Latin *crimen* (genitive *criminis*). Informal relationships and sanctions have been deemed insufficient to create and maintain a desired social order resulting in formalized system of social control by the government, or the state. With the institutional and legacy machinery at their disposal agents of the state are able to compel individuals to conform to behavioral codes and punish those that do not. Laws that define crimes which violate the social norms are set by the legislatures and are known as *maleprohibitia*. These laws vary from time to time and place to place, such as gambling laws. Other crimes, called *male in se*, are nearly universally outlawed, such as murder, theft and rape. Antisocial behavior is criminalized and treated as offenses against the society which justifies punishment by the government. Crime is generally classified into categories, including violent crime, property crime and public crime.

Confession, in criminal is a voluntary statement by a person charged with a crime in which he acknowledges that he is of committing that crime. The statement may be made in court in the course of legal proceedings or it may be made out of court to any person, either an official or a non-official. A confession admits the entire criminal charge whereas an admission covers only particular facts in the charge although a confession is competent evidence of guilt. It must usually be circumstances under which the confession was given may negate its value by making it inadmissible as evidence.

Confession in literature is an autobiography either real or fictitious, in which intimate and hidden details of the subject's life are revealed.

The Crucible exhibits all these pros and cons of confession which have been happened after an acquisition in human consciousness. The play has also explored the way for confession of crime, deception, remorse, fraud, expression of suppressed sentiments, long-held grudge. Here in the play criminal confession refers the release of the truthfulness and the acceptance in reality of crime, sin, fault, and guilt. John Proctor is the main character and very well developed during the course in the play. His function in the play is to be as an example of a sinner who is able to accept and confess of his sin to conduct well. He, along with many others, refuses to confess to witchcraft when doing so would have saved his life. Because he does not confess, he is executed. Proctor is kind, strong and sharp. He says, "let them that never laid die down to keep their souls" (109). This shows his strength under pressure or crucible state, and in the face of the death.

This research will enhance its theoretical framework depended on psychological exploration and social perspective for criminality and confession patterns. Arthur Miller's play *The Crucible* will be used as the primary source of study for the research work. The text will be repeatedly and necessarily studied with the keen and special focus on development of plot, characters and theme and the crime of the motives caused by the psychological and social aspects with that of confessional release. In addition visiting to different libraries learning centres and reliable websites (secondary research review and procedure) is anticipated to be familiar sight for the completion of this research work. In the same way, critical studies done, conveyed and explored by the critics on Miller and *The Crucible* concerned with research work, supervisor's guidelines, professor's advice, suggestion etc are inevitably and worthwhile to complete this research work

Miller's works cover a wide range of material is much growing out of his childhood memories of a tightly knit and somewhat eccentric family that provides him with a large gallery of characters. In any case Miller's dramatic antecedents are cosmopolitan that he has more in common with Ibsen, Shaw and Brecht than with O'Neill, Odets or Thornton Wilder. Miller becomes an international traveler and spokesman for human rights and artistic freedom. Actually Robert W. Corrigan addresses Miller's accomplishment came from all quarters. He states:

Miller's passionate concern that attention be paid to the aspirations, worries, and failures of all men-and, more especially, of the little man who is Representative of the best and worst of an industrialized democratic society has resulted in plays of great range emotional impart Miller's own sense Involvement with modern man's struggle to be himself is revealed in his own growth as an artist and his made him one of the modern theater's most compelling and important spokesmen. (93)

All the plays of Miller are the dramas of social questions. This is social realism emerging from the particular relationship of individual to society. All the plays advocate man's freedom of will. His heroes try to transcend their apparent powers and find their selfhood. He has exposed the ills of society in all his plays, suicide, crime, treachery agitation, anxiety, hysteria are ultimate way out of their problems in most of his plays in many plays, written by Miller focus on freedom and right about life and society. Thus he is a spokesperson for right and freedom.

1.1 Miller and Social Realism

Arthur Miller uses the language of the working class people replete with directness and humor. Natural dialogue is found in most of his plays. Personal background is concerned to him. He makes his characters speak in real life and style.

His works are concerned with the responsibility of each individual to other members of society. Miller's plays written in simple and colloquial language spring from his social conscience and from his compassion for those who are vulnerable to the false values imposed on them by society. Sometimes, Miller uses the poetic language also. Thus, his plays blend ordinary and poetic speech with equal emphasis.

In basic sense, realism is the depiction of life with reliability. The blend of realism with fantasy is also mingled in his plays, where realism had remained at the dominant style of American theater. But what Arthur Miller did was that he labeled and blended realism with imagination. This is so because it was the time of the pressure of a decade long economic depression and of half a decade long total war in the lives of the ordinary people. In this way, this became necessary discovery for fusing realism with imagination, was the new achievement of American drama. Miller and Williams explored the possibilities of the narrative techniques fully and extensively.

The drama of the early twentieth century nurtured the seeds of nineteenth century realism into bloom, but sometimes this drama experimented with audience expectations. Eugene O'Neill's *Desire under the Elms* is a tragedy that features the ordinary citizen rather than the noble. This play focuses on New England farmers as tragic characters. Arthur Miller's *Death of a Salesman* invokes a sense of dreadful inevitability within the world of the commercial salesman, the ordinary man. As in many other 20th century tragedies, the point is that the life of the ordinary man can be as tragic as Oedipus's life. Ivory Brown says, "Roughly, the story was that New Yorkers were so overwhelmed by Arthur Miller's tragedy of the defeated salesman that they sat sniffing and even sobbing and staggered into the street with tear-streaked faces" (244).

The challenges of poverty, social justice and economic equality and national identity have great impact in the themes of modern writing. Alienation becomes the dominant theme of modern writing. The First World War threatened the continuity of western civilization and enforced to question the adequacy of capitalism. Its trusted industrial techniques become powerless to remove the problems of this era. In this context Carl Rolleston observes modernism as:

.... usually ascribed to 20th century works that are experimental and innovative modernists favor ambiguity and multiple interpretation of events highly symbolic works question the meaning of literary genres at the stability of history. They experiment with such technique as stream of consciousness, flash back and other manipulation of time. Radical skepticism and quest to write in different styles are characteristic of the modernist mentality. (163)

Realism continued to be a primary of dramatic expression in the 20th century, even as experimentation in both the content and the production of plays became increasingly important.

Such renowned American playwrights as Eugene O'Neill, Tennessee Williams, along with Arthur Miller reached profound new levels of psychological realism, commenting through individual characters and their situations on the state of American society in general. As the century progressed, the most powerful drama spoke to broad social issues, such as civil rights and the AIDS crisis, and the individuals' position in relation to those issues. Individual perspectives in mainstream theatre became far more diverse and more closely reflected the increasingly complex demographics of American society. In this period there prevailed the return of exciting domestic drama by playwrights assumed by many to have finished their

careers. Arthur Miller's *Broken Glass* (1994) and Edward Albee's *Three Tall Women* (1994) received popular and critical acclaim. Miller combined realistic characters and a social agenda. He also wrote modern tragedy, most notably in *Death of a Salesman* (1994) a tale of the death of the ordinary working man Willy Lowman. In this connection, M.M Rutnin notes:

The great success of *Death of a Salesman* in the United State is largely due to the self-identification of the Americans with Willy Lowman and his problems. Though his sets of values are ridiculous in the eyes of sensible American, they cannot deny unwilling as they are, that these are the very values they buy and suffer from. (170)

Drama after the Civil War was marked by greater realism. Playwrights created plays in three dimensional settings with characters' speaking and authentic-sounding dialogue. Beginning in the late 1870s, European theater reached profound levels of psychological realism, prompted by the work of Norwegian playwrights Henrik Ibsen. The changes of the late nineteenth and early twentieth century had made American an urban, and industrial society was brought. But it seemed too many on the brink of collapse. In this concern, Richard Ruland express:

.... But we should remember that the move toward "proletarian literature" and its methods of realism, naturalism reportage and documentary was not the only direction of 1930s writing. If Hemingway and Fitzgerald opened their fiction to new social concerns; they did not abandon their formal inventiveness of the 1920s. John Das Passo's three volumes *USA*. (1930-36), uses complex formal experiment to reach from subjective consciousness to public event and

create a powerful version of twentieth century American history from 1900 to Sacco and Vanzett. (333-34)

Miller got success in *All in My Sons* (1947) which deals with families and moeal issues. Like *Death of a Salesman*, the themes of money and morality occur in this play. The realistic technique of Ibsen is used. It is the first complete work of Miller.

Miller traveled to Salem, Massachusetts to research the witch traits of 1662. *The Crucible* (1953), an allegorical play in which Miller is the situation with the House Un-American activities Committee (HUAC) to the with-hunt in Salem. It is a story of a tragic life of John Proctor. John proctor is the protagonist of the play, who dies at the end of the play. His death in indeed triumph. The theme of the play is indeed clearer by the protagonist's discovery of his past folly. By his account, Arthur Miller's admiration for the classical Greek dramatists began with his earliest efforts at playwriting when he was a students at the University of Michigan. He has written in his autobiography *Timebends* that, once he began to write plays and 'confront dramatic problems' himself, he read differently than [he] had before, in every period of western drama" (232).

Regarding these plays, no longer as 'marble master works, but improvisations that their authors had simply given up trying to perfect' gave Miller anew perspective on the classics. He adds:

Regarding them a provisional, I could not find as common an identity among various Greek plays as Aristotle described, Ajax, for example, being of an entirely different nature than Oedipus and Colonus, and so it all developed into the practical and familiar business of story telling and the sustaining of tension by hewing to inner theme or paradox. My

mid was taken over by the basic Greek structural concept of past stretching so far that its origins were lost in myth, surfacing in the present and dominating a dilemma to the persons the stage, who were astounded and awestruck by the wonderful train of seeming accidents that unveiled their connections to the past. (*Timebends* 232-33).

A major focus of his thought has been the social and ritual function that Greek drama exerted within the culture of the Greek polis. After his own work on *The Crucible*, Miller has said that he “a changed view of the Greek tragedies; they must have had their therapeutic effect to conscious awareness the clan’s capacity for brutal and unredeemed violence so that it could be sublimated and contained by new institutions, like the law Athena brings to tame the primordial, chain like vendetta” (*Timebends* 342). In a 1985 interview, he noted that the great Greek plays taught the law to the western mind. They taught the western mind how to settle conflicts without murdering each other.

In 1955, Miller was writing in the context of a theater that was preoccupied, in the United States particularly, with the individual, and with psychological analysis divorced from the social context beyond the domestic confines of the family. In a theater where the works of Tennessee Williams and William Inge held sway, Miller was trying to define a tradition that would encompass both the psychological and the social. He found this in classical Greek drama. As he explained:

The Greek dramatist had more than a passing interest in psychology and character on the stage. But for him, these were means to a larger end, and the end was what we isolate today a social. That is, the relation of man as social animal, rather than his definition as a separate entity was the dramatic goal. (*A view from Bridge I*)

The great achievement of the classical Greeks, as Miller saw it, was the integration on psychological and the social. Drama, he thought, “gains its weight as it deals with more and more of the whole man, not either his subjective or his social life alone and the Greek was unable to conceive of man or anything else except as a whole.” (*A View from Bridge* 4)

The wholeness or integration could be achieved by the individual only when the individual considered himself as a citizen of an entity larger than the nuclear family:

In Greece the tragic victory consisted in demonstrating that the polis—the whole people had discovered some aspect of the Grand Design which also was the right way to live together. If the American playwrights of serious intent are in any way the sub-conscience of the country claims are to have found that was less than proved. For when the Greek thought of the right way to live it was a whole concept; it meant a way to live that would create citizens who were brave in a war, had a sense of responsibility to the polis in peace and were developed as individual personalities. (*A View from Bridge* 5)

As the play written with the classical Greek drama most deliberately in mind, *A View from Bridge* offers the clearest sense of the dramatic agenda. Miller derived it from this tradition. Most essential is the story itself, a story that came to Miller as a particular experience. But that quickly provoked to have mythic resonance within the Italian community of Brooklyn.

Therefore, the concept of the drama of the ‘whole’ man—psyche and citizen, individual subject and social actor—has driven Miller’s own playwriting from very early on. This is a social realism depicting life and death from reality of individual

and social perspectives. The dialectic of personal self-actualization in conflict with social responsibility informs his work from beginning to end.

II. Religion, Crime and Confession

The human world is surrounded by religion, delusion, dreams and visions, ceremonies and cruelties, faith and fanaticism, beggars and bigots, persecution and prayers, theology and torture, piety and poverty, saints and salves, miracles and mummeries, disease and death. But science has manifested these all values. science is a good civilizer. Due it has freed the slave, clothed the naked, and feed the hungry and lengthened life. It has given us homes and hearths, pictures and books, ships and railway, telegraphs and cables, mobiles and computers as well. The innovation of engines that tirelessly turn the countless wheels, and it has destroyed the monsters, challenged the century old tradition in the history of human life, the phantoms, the winged horror that filled the savage brain.

In some mysterious and religious and religious way the virtue in the bone, or rag, or price of wood, crept or flowed from the box, took possession of the sick that had the necessary faith, and in the name of god drove out the devils that were the real disease. This belief in the efficacy of bones or rags and holy hair was born of another belief. The belief was that all diseases were produced by the imps of Satan

In short, it was believed that every human affection was the work of the malicious emissaries of the god of hell. This belief was almost universal, and even in our time the sacred bones are believed in by millions of people. On the other hand crime is considered as an antisocial behavior. It is criminalized and treated as offence against society which justifies punishment by the government.

In criminal law, confessions are a voluntary statement made by a person charged and the self- utterances by oneself with a crime. In confession the person acknowledges that he is guilty of committing that crime. The statement may be made

out of court to any person, an official or a non-official. It differs a bit from admission.

A confession admits the entire criminal charge, whereas an admission covers only particular facts in the charge. Although a confession is competent evidence most important is created by circumstances, under which the confession may negate its value by making it inadmissible as evidence.

The Crucible is a play about the intersection of private sin with paranoia, hysteria, and religious intolerance. The citizens of Arthur Miller's Salem of 1692 would consider the very concept of private life heretical. The government of Salem, and of Massachusetts as a whole, is a theocracy, with the legal system based on the Christian Bible. Moral laws and state laws are one and the same; sin and the status of an individual's soul are public concerns. An individual's private life must conform to the moral laws or the individual represents a threat to the public good. Regulating the morality of citizens requires surveillance. For the inhabitant of Salem, there is a potential witness to the individual's private crimes. The state officials patrol the township requiring citizens to give an account of their activities.

The Crucible introduces a community full of underlying personal grudges. Religion pervades every aspect of life, but it is a religion that lacks a ritual outlet to manage emotions such as anger, jealousy, or resentment. Interpersonal feuds and grudges over property, religious offices, and sexual behavior have begun to simmer beneath the theocratic surface. These tensions, combined with the paranoia about supernatural forces, pervade the town's religious sensibility and provide the raw materials for the hysteria of the witch trials which are about the total aspects of society and psychology. Here in connection with this aspect, Sir Ernest Barker Reminds:

If law is a study of what we may call objective mind, of mind as concrete and embodied in external rules and sanctions, psychology seeks to study those inner process of mind which lie behind law and all social conduct. Such processes, under the name of 'imitation' and social logic; have been investigated more especially by French thinker like Tarde; and something of their method and ideas has descended upon those English sociologist like McDougell and Graham Wallas who seek to find in psychology the key to social phenomena .(9)

Actually, the tension or conflict in the society emerged from the materialistic desire like the greed and the right clothes, and the pleasures of the best hotels and off-beat entertainment.

In this perspective, Americans living through new post war society seemed to be less embarrassed than they once were at the snobbery of large parts of their social system. The major concern of the people was to earn money, spend it and buy happiness, dignity, love and beauty as the youth of their age. But they could not realize that the comforts and enjoyment were victimizing them creating guilt, sin, superstition, crimes etc. In social life along with degenerating moral values. This sort of dilemma and illusion, in the cult of social scenario. As materialistic desires are of psychological lures in people that not only brought the conflict in moral and human values in the society but also in familial structure and individual mentality. So for this Tamara K. Harven says, "Since the foundation of American nation every generation has expressed anxiety over the possible disruption of the traditional family more than any other development, however, industrialization and urbanization have been viewed as major threats to traditional family like and as cause of family breakdown." (241)

From the psychological of and social aspects, Jungian concept collective unconsciousness claims that individual desires in the present are inherently but unconsciously build on the archetypal dream. Individual psychological attitudes, conduct and behaviors are, thus views to be linked with social phenomena. In this highlights, Carl Gustav Jung links it with food primitive by emphasizing power in civilized societies as:

I could not deny the importance of sexual instincts but later on I saw that it was really one-sided, because you see man is not governed only by the sex-instinct there are other instincts as well. For instance, in biology you see that nutritional instinct is just as important as the sex instinct, so in primitive societies sexuality plays a role much smaller than food. Food is all-important interest and desire. Sex is something they can have everywhere, they are not shy. But food is difficult to obtain so it is the main interest. Then in other societies- I mean in civilized societies-the power drives plays a much greater role than sex. (267)

Hence psychological realism or psycho-social aspect is like a psychological face-book of individual in relation to the society.

Freudian theory is a part of a general moment of thought that places a great emphasis upon the individual's hidden areas related with sexuality. It is sexual natural that considers the libido and life force which direct activities. It is expressed in human beings' desire to satisfy physical drives and in wishful thinking. Freud further claims that such desires and wishes as primary needs of man. As Jeremy Hawthorn views on Freudian unconscious as:

Much could be written about the Freudian unconscious but for our present purposes it is probably the most important to indicate the connection between the concept and the idea of repression. This has proved very convenient again to literary critics interested in explaining why a given literary work. They have a tendency seemingly much at odd with the author's expressed or consciously held beliefs and opinions. (370)

So, here we can see in *The Crucible*, the basic interlinks of individual psycho-social life influenced by superstitions due to lacking clear cut perception; its reflection is prevailed in crime motive for selfishness, and at last confessed with the help of right way of releasing repression.

2.1 Superstition in Christianity

There were centuries of darkness when religion had controlled Christendom. Superstition was almost universal. During these centuries the people lived with their backs to the sunrise, and pursued their way toward the dens of ignorance and faith. There was no progress, no invention, and no discovery. On every hand there were cruelty and worship, persecution and prayer. The priests were the enemies of new thought and investigation. They were the shepherds, and the people were their sheep and it was their business to guard the flock from the wolves of various thoughts and doubts. This world was of no importance compared with the next. This life was to be spent in preparing for the life to come. The gold and labor of men were wasted in building cathedrals and in supporting the pious and the useless. During these dark Ages of Christianity, nothing was invented; nothing was discovered and calculated to increase the well-being of men. The energies of Christendom were wastes in the vain

effort to obtain assistance from the supernatural. In this concern, Nathaniel Micklen Writes:

Leaving on one side, then the primitive forms of religion as embryonic and the various forms of mysticism as too esoteric and private to be considered by philosophy, we may say, in very general term, that we find religions of reason or providence which apprehend the world of nature and history as a moral order not independent of a higher and inscrutable and yet beneficent power and religions of Revelation of all Myth which in some form death through a divine redemptive action.

(205)

In this connection Christianity of all empirical religions is of the chief significance, first because upon the basis of classical Humanism it had developed 'Natural Theology' the *Philosophia perennis*, the religion of reason, more systematically and critically than any other religion, and second because the 'Myths of Jesus Christ', the son of God, rooted in history, is not to be taken seriously, certainly all other Myths may be regarded.

However, Bruce Hood, a psychology professor at Bristol University, claimed that humans evolved to be susceptible to supernatural beliefs. He juxtaposed "creationism and paranormal phenomena; claiming that they are both held by 'faith alone'". (4) He equated religious belief with superstition. The rise of rationalism and empiricism in the seventeenth and eighteenth centuries was a result and abhorrence of "superstition"-the magical, the mysterious and the miraculous were all categorized as superstition, and the scientific method was born. According to this method the observable should be only believed as trustworthy. Only an experiment which was repeatable was considered valid in the determination of truth. In contrast with this

respect, Bertrand Russell states, "Successive scientific discoveries have caused Christians to abandon one after another of the belief which the middle Ages regarded as integral part of the faith, and these successive retreats have enable men of science to remain Christian, unless their work is on that disputed frontier which the warfare has reacted in our day." (172)

Medieval superstition may strain our credulity, but Christianity as it is presented in the scriptures is not of the same class. The miracles described within the Bible are no fantastic stories. Rather, they fit within the context of history to such an extent that it would strain our credulity not to believe them.

According to mainstream psychology, related disciplines have traditionally treated belief as if it were the simplest form of mental representation. Therefore it is one of the building blocks of conscious thought. Philosophers have tended to be more rigorous in their analysis. Much of the work examining the viability of the belief concept is stemmed from philosophical analysis. The concept of belief presumes a subject (the believer) and an object of belief (the proposition). So like other propositional attitude, belief implies the existence of mental states and intentionality. Both of which are hotly debated topic in the philosophy of mind and whose foundations and relation to brain states are still controversial.

In this fact, hope for a world different or better than the present world allows many people to hold information contradictory to their direct experience as valid. This phenomenon is known as dualism. People often believe merely what they wish to be true, in their mind, no matter how much it stands in direct opposition to experiential life. Belief, as a component of the human mind, is true speculation when assumptions cannot be verified logically reconciled to the external world. In this context, Albert Einstein's quotation is mentionable as:

The social impulse are another source of all crystallization of religion. Father and mother leaders of larger human communities are mortal and fallible. The desire for guidance, love and support prompts men to form the social or moral conception of God. This is the God the God of providence, who protects, disposes, reward, and punish ; the God who according to the limits of the believer's outlook, loves and cherishes the life of the tribe or of human race, or even life itself; the comforter in sorrow and unsatisfied longing he who preserves the souls' of the dead. This is the social or moral conception of God. (38)

In shaping mental state, superstition and belief carry out influential and essential will, desire, belief and certainty. Ultimately this will be as intuitional belief on mind. So, here the Indian philosopher's quotation is suitable regarding to 'intuition' as:

Intuition is one the ways in which beliefs arise. We belief inspires often we rely on the testimony of others ultimately traceable to individuals belief. We belief when a particular view is show to be consistent with what we know in others realism or when the results occurring from the assumption of the belief justify our confidence. If any man will do his will he shall know of the doctrine, whether it be of God, or whether I speak of my self. If the belief works in the realm of mind or knowledge, of life or conduct, it is true; otherwise it is spurious. We reach absolute logical certainty, if what we find to be true supported by others, if it is coherent with knowledge and works in life. The religious intuition requires being reconciled with the scientific account of the universe. (Radhakrishna 176)

Here, the Christian world and belief system lead to deepen the root of human mind as people as a whole which can found in the novel by Dan Brown: *The DA Vinci Code*- in which the root of Christianity is encompassed with the help of the protagonist

Langdon as:

London glanced at fache's crucifies, uncertain how to phrase his next point. "The church, sir symbols are very resilient, but the pentacle was altered by the early roman catholic church. As part of the vatican's campaign to eradicate pagan religions and convert the messes to Christianity, the church launched a smear campaign against the pagan gods and goddesses, recasting their divine symbols as evil. This is very common in times of turmoil, "Langdon continued". A newly emerging power will take over the existing symbols and degrade them over time in an attempt to erase their meaning. In the battle between the pagan symbols and Christian symbols, the pagans lost; Poseidon's trident became the devils pitchfork, the wise crane's pointed hat became the symbols of a witch, and venus's pentacle became a sing of the Devil. Langdon paused. " Unfortunately the united states militancy has also perverted the pentacle; it's now our fore most symbol of war. We paint it on all our fighter jets and hang it on the shoulders of all our general. "So much for the goddess of love and beauty" (41)

Thematically Miller's drama deals with the tension between the protagonist's private inner world and external reality. Miller has mainly explores the hero or individual in one pole and the society or external reality in another pole. As in magnet there is an attraction between two opposite poles and repulsion between like poles. In the same way the hero is opposite to the external world and attracts towards it. This is the cause

that emerges the force crating the tension between the two. Its principle structure characteristic consists of the integrations of dramatic realism and expressionism.

The Crucible introduces a community having full of underlying personal grudges. This religion pervades every aspect of life, but it is a religion that lacks a ritual Outlet to manage emotions such as anger, jealousy, or resentment. By 1692, Salem has become a fairly established community removed from its days as an outpost on a hostile frontier. Many of the former dangers that united the community in its early years have begun to simmer beneath the theocratic surface. These tension, combined with the paranoia about supernatural forces pervade the towns religious sensibility and provide the raw materials for the hysteria of the witch trials. As the Christianity is religious belief that mostly dominates the actuality of minority. This emerges the superstitious availability in the mentality in both individual and group. In the historical development of Christianity, whenever it tries to organize social order and justice through religious practices without scientific and social norms and values, it always creates the environment to flourish superstition.

2.2 Projecting of Crime Upon Others for Self- defense

The acts which are totally anti- social are considered as crime. Conceptions of crime vary so widely from culture. It is changed with time to such an extent that it is extremely difficult to name any specific act universally regarded as criminal. In short, Crime is the international commission of an act usually deemed socially harmful or dangerous and specifically defined, prohibited, and punishable under the law.

The terms self and ego, both are used in two distinct senses by different specialists. First, there is the self-as-object, which refers to the person's attitudes and feelings about himself. In this sense, a self is what a person thinks of himself. Second, there is the self as- executor, the self as engaged in thinking, remembering, and

perceiving. Here the self is the doer. A person's resistance for establishing safety, security, power etc. upon others can be considered as self- defense. He/ She may also impose crime for his/ her self- defense. It is suitable to note from Bertrand Russell' view:

.... all men are naturally equal. In state of nature, before there is any government, every man desires to preserve his own liberty, but to acquire dominion over others; both these desires are dictated by the impulse to self-preservation. From their conflict arises a war of all against all, which makes life 'nasty, brutish, and short; In a state of nature, there is no property, no justice or injustice; there is only war, and 'force and fraud are, in war the two cardinal virtues.' (534-35)

But human beings are massively affected by external world and inner selves which determine their personality. According to Jung's theory, developed in *The Archetypes* and the *Collective Unconscious*, each individual possesses certain archetypes; images of the repressed aspect of one's personality. During the process of individuation, an individual moves from the superficial to the deepest which the mask is shown to society. Most inner archetype [mention quotation from Jung] in order to individuate successfully, a person must confront and accept these archetypal images. Frieda Fordham points out: "The unconscious contains innumerable archetypes; therefore we can become somewhat familiar only with those which seem to have the greatest significance and most powerful influence on us" (50). While the contents are infinite, the most powerful archetypes confronted during individuation are the shadow as the anima/ animus, the wise old man/ earth mother and self. The first of these four, powerful archetypes, the shadow represents the animal urges, uncivilized desires, uncontrolled emotions, and feelings that we repress because the society does not accept

them (Fordham 49-50). The second archetype, the anima/ animus figure, differs for men and women. For a man, the anima portrays the complementary elements of the masculine personality. Third, the wise old man/ earth mother figure represent wisdom from within. After confronting and accepting these three images, the archetypal self unifies these dissimilar elements of the personality traits, the individualized person can act not simply as a surface persona, but as a complete individual reconciled to all aspects of life.

It is perhaps for this reason that Freudian Critics have been drawn primarily to Hamlet, and to ‘solving’ his problems, where as Jungian ones have tended to focus on “Othello” and “King Lear”. H.R. Coursen, for instace, argues that King Lear exemplifies Jung’s view on old age, which Coursen quotes as follows:

Our life is the course of the sun. In the morning it gains continually in strength until it reaches the zenith- height of high noon. Then come the enantiodromia [the move to reversal] : the steady forward movement no longer denotes an increase, but a decrease, in strength... the afternoon of life is just as full of meaning as the morning; only its meaning and purpose are different. Man has two aims : the first is the natural aim, begetting of children and business of protecting the brood; to this aim has beeb reached, a new phase begins: the culture aim. For attainment of the former we have the help of nature and, on top of that, education; for the attainment of the latter, little or nothing helps. (“Age Is Unnecessary” 75)

For Coursen *King Lear* is essentially a demonstration of the working of this second phase life. Moreover, king Lear has a particularly difficult time of it because his problem is exacerbated by his being what Jung called the “extraverted thinking type”.

Thus Shakespeare, in Coursen's Account, Seems hardly to have created the character of King Lear at all. He has merely transcribed from life the 'extraverted thinking type' as he presumably saw it manifested in people he met. It seems suggestive that the Jungian Coursen should also use a similar tactic when he writes of Cordelia that 'her scorn is a well-directed sneering at the calculus of self-interest Lear has encouraged' ("Age Is Unnecessary", SI-2)

Here too, it seems that psychoanalysis either is, or is analogous to mathematics and so this provides paradigms and truth value which supersede detail. Lacan's analysis of *Hamlet*, therefore, must be sub-coordinated to exemplifying the truth told by psychoanalysis, So that what he is interested in primarily is:

.... the extent to which the play is dominated by mother as [Austre] : the primordial subject of the demand [la demande]. The omnipotence of the subject is subject of the first demand, and this omnipotence must be related back to the mother. Lacan, , 'Desire', 28)

Extrapolating from this to Hamlet, Lacan might well be seen as finding only what he expected to find, which that is, "This desire, of the Mother, is essentially manifested in the fact that, confronted on one hand with an eminent, idealized, exalted object Claudius, the criminal and adulterous brother, Hamlet does not choose." (12)

Here William Kerrigan exchanges from the traditional attention to parent and children relationship with the psycho-analytic resonances of siblings interactions.

Thus Kerrigan argues that:

Fraternal rivalry, the primal eldest curse' of Hamlet, is one of those outlets. Shakespeare writes the success story of 'band of brother' in *Henry V*, then he relates the failure of a conspiracy of brothers in *Julius Caesar*, and then

assuming the correctness of the Evans chronology- he writes *As You Like It* which opens in world torn by fraternal strife.

As well as *King Lear*, *Othello* also has been found to be particularly sympathetic to Jungian analysis. Thus Terrell L. Tebbetts declares of it that:

The play is self- consciously theatrical. At the same time, the play is all the more psychological. In other words, it compels readers and viewers not because it is a textbook of theatrical conventions and postmodern theory them in its structure and its action alike, nor because it is a convincing case book on sexual repressions. It compels them precisely because it gives psychological depth to the theatre, the fiction that sometimes seems to dominate human lives, suggesting the psychological source, the power and some of the ends of the pageants human being creates for themselves and others. (106)

In this way, there is nonetheless some hope since metropolitan academy does acknowledge the presence of oppositional voices from marginal locations, and indeed this acknowledgement of the presence of the other is a pre-condition for 'reciprocal recognition;. This odjns a Hegelian process through which the sub-ordinate self find a scope to define its identity and its marginal location. Here, Fanon elucidates self finds a scope to define its identity its identity and its marginal location. Here, Fanon elucidates this thus, "Man is human only to the extent to which he tries to improve his existence on another man in order to be recognized by him It is on that another being, on recognition of that other being that his human worth and reality depend." (Fanon 216-17)

The sub- ordinate self desires are to have an ideal dialectical interlocking with other and projections of crime upon others for self- defense. To escape from the

wrong and punishable deeds, which is as a criminal act, is projected and supplanted upon others. Human being mostly try to defend themselves for prestige, dignity and identity which is internally prevailed in mind protecting from any unwanted happening, is known as self-defense. Thus this refers to the way of keeping the criminal blame to the next people for self- defense. This is taken as projecting of crime upon other for the next people for self-defense. This is taken as projecting from any unwanted happening, is known as self- defines. But this desire is fraught with the danger that the state of mutual/ social recognition is likely to be supplanted by unidirectional recognition, where the dominant other gets the upper hand, and the sub-ordinate self loses its voice and the right to define itself. But then the sub-ordinate self does challenge, interrogate and write back to the other through a radical gesture of self- awareness and inner-acknowledgement, notwithstanding the futility of this exercise. Even if it resigns to a state of silence or dies, it still gestures and imposes towards the ideal condition of reciprocal recognition, in which at least the possibility of its recovery obtains.

2.3 Confession: Inner- awareness through Distress

Confession is a self-realization and self- recognition enhanced by self image, as well as, in some collective identity by means of relating to individual and social involvement. As to the psychological and social factor, human beings are seeking a solution and an outlet to expose and express various mental complexities thoughts, feelings, hindrances and the life as a whole. There lays a variation in expression about an appropriate circumstance depending upon the reality of institutions: their useful efficacy and role in nation building and identity formation with societal interaction and coherence. It gets the resultant from inner- awareness through distressed and oppressed intention operating consciously and unconsciously. As Radhakrishana

writes, “Mental phenomena are different from vital activities, though the living organism maintains only the organic wholeness and persistence” (204). The thoughtful innovation of acceptance carries out the factual notion of human mind provoked through language. This can be more clarified with Lacan’s linguistic perspective on the working of the unconscious: to quote Nigel Wood in his introduction to Nigel Wheale’s essay, “Lacanian literary criticism derives from the realization that, the unconscious might be structured like language, it may be an effect of language’ - and that “It is the very condition of language that it is never able to speak of what it desires to say” (105).

Tom O’Bedlam is the opposite of Erasmian Fool, for his religion is fabricated of grotesque superstitions, cemented by paranoid of diabolical persecution, which has been turned to profit by imposing upon genuinely simple. The religious maniac’s solecisms are erected into an anti-rational system, the ultimate expression of man’s mad pride.

The Christian skeptic might doubt the adequacy of reason in scrutinizing the ways of God but he did not jettison it for a morass of compounded self delusion. Tom O’Bedlam confesses his sinful past life to leave and the Fool, calling himself ‘hog in sloth, fox in stealthiness, and wolf in greediness, dog in madness, lion in prey, but bear does not heed his inverted boast, believing what he seen rather than what he hears. ‘Is man no more than this? ... Thou Ow’st the worm no silk, the beast no hind, sheep no wool, the cat no perfume... thou art thing itself; unaccommodated man is no more but such a poor, bare, forked animal as thou art’ (105- 11)

Relationing with the above mentioned quotation, Germaine Greer states:

“Lear is beginning to see man as a species among species and to realize that if human life has value it cannot reside in states or in the

marks of sovereignty, knowledge, and reason but in the lowest common denominator of humanity, even such as he in whom 'nature ... stand on the very verge of her confine' the weak, the poor, the imbecile. Earlier in the play, he had upbraided Regan for denying him retinue as unnecessary," (45)

Like Coursen, Tebbetts, too, is indifferent to historically specific categories. He says of Iago's 'let me know what she shall be that 'Iago is encouraging Jungian projection, and of his 'I am, not what I am': he gives the words distinctly Jungian implications, for the repetition of the "I am"; the one canceling the other, suggests the battle between the repressive ego and full self in the unbalanced, impersonal psyche' (109).

Jung thus provides not only a complete model for understanding the play but also a Trans-historical guide to life, of which Othello, like Lear proves to be essentially a transcription.

Although *Othello and king Lear* have attracted more attention, *Hamlet* has not been entirely ignored by Jungian critics. In particular, H.R. Coursen has written on the play that Hamlet is uniquely framed to elicit from its auditors to a subjective response. No matter how objective response. No matter how 'objective' a critic may be, he must, in dealing with Hamlet, answer the question with which the play opens: "who' there?" (I . I 1). Any claim to critical objectivity. The critic invariably stands and unfolds himself even as he believes that he is illuminating that universe of shadows that Hamlet character and Hamlet play. (*The Compensatory Psyche* 63)

Hamlet thus is not a man in love with his mother but, Othello in Tebbett's analysis, a man who has failed to take account of all the constituent part of his own psyche. The implication further seems to be that reading criticism of his nature is, at

least potentially therapeutic, since we are having borne in upon us what Hamlet needs to know.

Hear the most satisfying tragedies generally are essentially both at once: Arthur Miller's 1949 play *Death of a salesman*, for instance, announces itself as being about a whole society at a specific historical moment. Hamlet seems to be working in a similar way: as Hamlet himself says, the time is out of joint. Therefore a psychoanalytic perspective which blind to wider historical and political considerations will always have serious limitations. Not only the mind of the individual but the role individual within society which is forefront.

III. The Crucible: Criminal Confession on the Departure of Repression

The witch trials are central to the action of *The Crucible*, and dramatic accusations fill the play even beyond the confines of the courtroom. In the first act, even before the hysteria begins, we see Parris accuse Abigail of dishonoring him, and he then makes a series of accusations against parishioners. Giles Corey and Proctor respond in kind, and Putnam soon joins in, creating a chorus of an indictment even before Hales arrives. The entire witch trial system thrives on accusations, the only way that witches can be identified, and confessions, the only way that witches can be identified, and confessions, which provide proof of the justice of court proceedings. Proctor attempts to break this cycle with a confession of his own, when he admits to the affair with Abigail, but this confession is trumped by the accusation of witchcraft against him which in turn demands confession. Proctor's courageous decision at the close of the play to die rather than confession of his own, when he admits to the affair with her in turn demands a confession is trumped by the accusation of witchcraft against him which in turn demands a confession. Proctor's courageous decision at the close of the play to die rather than confess, to sin that he did not commit, finally breaks the cycle. The court collapses shortly afterward, undone by the refusal of its victims to propagate lies.

In this case, the phenomenon of crime and confession leads to psychology of individual. Due to the confused mind and indecisive mental stress or the repression of innermost desires, the individual commits crime. After committing guilty deeds the individual realizes the true side of crime and then he society and personal consciousness, s/he accepts the reality internally and externally which is considered as a criminal confession. Actually the fresh and sound clarity and the openness of psychology help in having the disclosure crime aspect with confessional prospect. As

a result of this, the relation between crime, confession and psychology is inherent and cohesive. In connection of the above mentioned aspect, an individuation plays crucial roles. Here individuation refers to the loss if the loss of the personal dignity, identity and recognition in society. So the individuation can be acknowledged as separation and alienation from the existing society and group.

In *The crucible*, John Proctor individuates from the person he shows to his society, through the archetypes represented by other characters in the play; finally to the self when he decides to die an honorable death. Fordham explains the persona as the mask worn by an individual to signify the role being played in the society. The persona displays those traits expected of “a person in a certain position” (48). Proctor, a farmer and land-owner, displays a strong, respectable persona. Miller describes him as having a “steady manner” and “a quite confidence”, and an “unexpressed hidden force” (18). Finally Proctor does not tolerate hypocrisy or foolishness, judgments that prevent him from always “being popular” (18). From the beginning of the play, Proctor realizes the falseness of his persona, having come to regard himself as an adulterer, a lecher and that he drives himself to try to be free of his guilt. Not until faced with crisis, however, he leaves the persona behind and begins the persona behind and begins the process of individuation or repression. Here it is apt to state: Kiergaard’s concept of the individual, of choke, of subjectivity, of dread and anguish. He supported the idea that self-realization (confession) of a human being comes when the individual takes full responsibility of his or life. Thus, his individuality and its related notion of subjective truth, like other existential philosophers, Kierkegaard also provides the life defining decision to individual human being for authentic survival. According to Kiergaard, "The individual makes life bearable by choosing one way of life over other, especially choosing ‘ spiritual’ over ‘aesthetic’ or ethical life. In

choosing the religious life, there are no alternately rational reasons for doing so, only subjective or personal necessity and passionate commitment." (343)

The idea of guilt by association is central to the events in *The Crucible*, as it is one of the many ways in which the private, moral behavior of citizens can be regulated. An individual must fear that the sin of his or her friends and associates will taint his or her own name. Therefore, the individual is pressured to govern his or her private relationships according to public opinion and public law. To solidify one's good name, it is necessary to publicly condemn the wrong doing of others. In this way, guilt by association also reinforces the polarization of private sins. Even before the play begins, Abigail's threatens her uncle Parris's tenuous hold power and authority in the community. The allegations of witchcraft only render her even greater threat to him. In this sense, religion also plays significant roles.

As in Freud's view, obsessional rituals were ways to protecting the ego from the emergence of phantasies, thoughts or sexual impulses, which the individual had repressed; and, at the same time, a displaced and partial expression of those impulses. So Freud considered that religion, as part of civilization basing on, "... the suppression, the renunciation of certain instinctual impulses. These impulses, however, are not, as in the neuroses, exclusively component of the sexual instinct; they are self-seeking, socially harmful instincts. Though, even so they are usually not without a sexual component." (74)

Because pious people, in their confessional prayers, acknowledge themselves to be guilty sinners, they need to perform ritual observances as a defense against temptation and as a way of controlling or warding off the instinctive forces that are always threatening to break through. Freud went on so far as to affirm that religion might be regarded "as a universal obsessional neurosis."

In a world shattered by the radical effects of the systematic rejection of women's power signified by the repudiation of nature and the resultant criminalizing of desire, John Proctor the uncertain divided protagonist, equivocal in his allegiance to patriarchal rule, has to discover what constitutes right moral action, and then choose to act appropriately. To do so, he must only accept the insurrectionary strength of sexual impulse, he also must publicly or socially his responsibility for the disruptive social sequences of delegitimized private behavior.

The respectable citizen has become a malefactor, as proof of personal and communal conscience, is seen to reside in the acknowledge inevitability of desire. Because his wife's confession of instinct denied makes her culpable third partner in the adultery he recognizes that goodness is neither absolute, nor unitary nor prohibited by guilt derived from violation of culturally and socially normative conduct:

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 But let none be you judge

There is no higher judge under Heaven than Proctor is!

Forgive me, forgive me, John- I never knew such goodness in the world! (323)

In this way, the way of criminal confession prevails through release and departure of repression as the play exposed the content that tempers our pleasure at the victory of principal with curious indeterminacy.

3.1 Mental-resistance *en route* of life

Mental strength is the ability to overcome mental resistance and cause things to happen. Being mentally strong will allow us to overcome mental-resistance caused by a perceived threat or risks. Mental-resistance is a capacity of bearing and tolerating mental stress and repression. Here mental stress and repression are caused via different kinds of mental disturbances and hindrances existed through personal and social interaction. Despite the fact, the activity may intimidate us that we have sufficient mental strength to attempt that activity anyway. Through overriding the mental resistance and attempting the activity, we will gain experience of it, we will have learned a few lessons, and therefore the perceived risk will not be as great. Our survival mechanism now knows from experience that the activity has been successfully confronted in the past and therefore its response will be more moderate. So how do we make ourselves mentally stronger? And its influential phenomena carrying out from society hiding in human psyche can be seen in the play with of various characterizations. The people of Salem respect Proctor. For evidence Giles Corey and Francis Nurse look to him for help with their wives are arrested. Parris's explanation late in the play that hanging Proctor could cause rebellion in Salem as well as: "John Proctor is not Isaac Ward that drank his family to ruin...these people have great weight in the town" (122)

So with mental resistance and disturbance in Proctor, he does not tolerate hypocrisy or foolishness, judgments that prevent him from always being popular. In reality, Proctor faces the disturbances and hindrances coming from outside and inside due to his own unwanted deeds and social culpability. Therefore, he has to resist against such disturbances, hindrances and hypocrisies. In drama, Abigail lives the life

of hypocrisy and Proctor has to resist it as well. Let's see the dialogue between Proctor and Abigail what they say:

PROCTOR. This is surprise. Abby, I'd thought to find you gayer than this, I'm told a troop of boys go step with you whenever you walk these days.

ABIGAIL. Aye, they do. But I have only lewd from the boys.

PROCTOR. And you like that not?

ABIGAIL. I cannot bear lewd looks no more, John. My spirit's changed entirely. I ought to be given Godly looks when I suffer for them as I do.

PROCTOR. Oh? How do you suffer, Abbey? (255)

Because of hypocrite or fraud like Abigail Proctor has to live the life of hypocrisy also. From the beginning of the play, Proctor recognizes of his persona, having "come to regard himself as a kind of a fraud" (18). While the people of Salem look at Proctor and see a strong, hard-working, no-nonsense man Proctor himself knows that he is an adulterer, a lecher and that he drives himself to try to be free of his guilt. Not until faced with a crisis, however, he will leave the persona behind and begin the process of individuation and personalization.

The Reverend Samuel Parris, the overbearing minister of the Salem, represents Proctor's archetypal shadow. The shadow figure contains desires and emotions which are "incompatible with... our ideal personality, all that we ashamed of, all that we do not want to know about ourselves" (Fordham 50). The shadow is often personified in people with dislike because we may dislike a quality of our own in that person.

Due to fearfulness of revealing of guilt, Proctor is frightened thinking the degradation of his existing recognition and dignity in his society. Responsibly he is

haunted by his own guilty conscience. The guilty conscience is emerges from the fluctuation and split of thoughts, feeling and emotion. The fluctuation in thoughts, inner- feelings, ultimately, leads to degrade mental- resistance which can be shown with the following conversations:

PARRIS. Cast the Devil out! Look him in the face! Trample him! We all save you, Mary, only stand fast against him and-

ABIGALL. Looking up! Look out I she's coming down! [she and all the girls run to one wall, shielding their eyes. And now, as thought cornered, they let out a gigantic scream, and Mary, as thought infected, opens he mouth and creams with them. Gradually Abigail and the girls leave of until only Mary is left there starting up at the " bird", screaming madly. All watch her, horrified by this evident fit. Proctor strides to her.]

PROCTOR. Mary, tell governor what they- [he has hardly get a word out of him reach, screaming in honor]

MARRY WARREN. Don't touch me- don't touch me! At which the girls half at the door.

PROCTOR. [astonished]. Mary!

MARY WARREN. *Pointing at proctor.* You're the Devil's man!

PARRIS. Praise God!

GIRLS. Praise God.

PROCTOR. *Numbed.* Mary, how-?

MARY WARREN. I'll not hang with you! I love God, I love God.

Parris exhibits two qualities: rigid authority and hypocrisy, that proctor clearly does not wish a knowledge within him. Since proctor is ashamed of the authoritarian and hypocritical aspects of his own personality, he intensely dislikes parris. Parris covets a position of authority in the Salem community, a position he feels should automatically be his as minister of the parish. He resents his parishioners' lack of respect: "In meeting, he felt insulted if someone rose to shut the door without first asking his permission" (1). Believing that his authority comes from God, and therefore ought to be respected absolutely, Parris tells townspeople. "You people seem not to comprehend that a minister is the Lord's man in the parish; a minister is not to be so lightly crossed and contradicted... There is either obedience or the church will burn like Hell is burning!"(27). Clearly, Parris believes disobediences his authority should have dire consequences.

Proctor's hypocrisy surrounds his dealings with and about Abigail. In committing adultery with Abigail, proctor has sinned not only against the moral fashion of the time but also against his own vision of decent conduct. He wishes, however, to deny this sin both to himself and to others. To Abigail he says to "[w]ipe it to out of mind. We never touched, Abby... we did not" (21). To Elizabeth he contends that he has no feeling for Abby, that theirs was totally physical relationship: "The promise that a stallion gives a mare I gave that girl"(60). Nevertheless, he hesitates to testify in court that Abigail lies in her accusation of witchcraft against the townspeople. Elizabeth logically surmises that Abby still hold an attraction for John: "She has an arrow in you yet, John proctor, and you know it will" (60). Indeed proctor does know it will, but he will not be able to admit it until he successfully acknowledges his own propensity toward hypocrisy and abuse of authority, thereby incorporating the shadow figure.

In addition to hypocrisy and abuse of authority, Proctor has repressed other character traits, some of them traditionally feminine characteristics. The second archetype encountered in the journey of individual life and individuation that resisted by mentality; the anima or animus, represent complementary characteristics from the opposite gender of the individual in question. Traditionally feminine attributes such as emotion and intuition, become part of a man's anima, while stereotypically masculine traits, such as analytical thinking, constitute a woman's animus. Thus a man projects his anima, his "complementary feminine element" (Fordham 52), first into his mother and then onto other women. Fordham explains of anima that "[s]he is also two sided or has two aspects, a light and a dark, corresponding to the different types of women; on the one hand the pure, the good, the noble goddess-like figure, on the other the prostitute, the seductress or the witch" (54). As Priscilla McKinney has discussed, "Abby symbolizes the lowest stage 'of the anima or the dark side, while Elizabeth represents the mature 'anima'- which is wise, pure and transcendent" (51).

This is seen in this dialogue between Proctor and Elizabeth:

PROCTOR. I cannot mount the gibbet like a saint. It is fraud. I am not that man. [She is silent]. My honesty is broke, Elizabeth. I am not good man. Nothings are spoiled by giving them this lie that were not rotten long before.

ELIZABETH. And yet you've not confessed still now. That speaks 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. 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 or keep my children out of the wind.
 [Pause] what say you?

ELIZABETH...John, it comes to naught that I should forgive you, if
 you will not forgive yourself. It is not my soul, John, it is yours.
 Only be sure of this, for I know it knows: whatever you will do,
 it is a Goodman does it. 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. (109)

Proctor, on the other hand, is more covertly authoritarian, while he does not explicitly demand obedience, he commands other characters to speak against Elizabeth, and when she continues, he threatens a whipping. Later he commands Elizabeth. Proctor's commands are not confined to those who are younger or female. He even says to Giles Corey, "Now come along" (29). Finally, he is most authoritative to over Mary Warren, his servant girl. He compels her to go to Salem, orders her to bed, threatens to whip her, and ultimately forces her to go to court confess the fraud of her crying out.

Incorporating the shadow-figure of Parris, the light and dark animas, the foundation of mental-resistance in Elizabeth and Abigail, and the wise old man Giles Corey, John Proctor begins the process of individuating toward the archetypal self. Proctor is initially dominated by the persona. He knows some of his inconsistencies, but is not yet ready to confront the archetypal representation of these traits. A crisis, the arrest of Elizabeth, begins the process leading to Proctor's individuation and mental resistance.

3.2 Capture: A Realistic Exit

Just after Elizabeth has been led away in chains, Proctor proclaims to Mary that “all our old pretense is ripped away...we are only what we always were, but nakedness” (78). The persona will be stripped away, allowing Proctor to confront and integrate the archetypes. Proctor confronts the shadow figure in front of Deputy Governor Danforth, who will eventually decide the fate of both Proctors. When questioned concerning his religious practices, Proctor insists that he is a Christian, but admits that he has no love for Parris thereby acknowledging his dislike for the shadow figure. Soon it will follow his own abandonment of both authority and hypocrisy as he treats Mary gently in the court (holding her hand and reassuring her) and admits his adultery in front of the court.

Proctor’s adultery with Abigail establishes the hero a fallen man, fallen even before the action of the play begins. This may not be original sin as the puritans defined it, but it is sin which is prior and unrelated to the specific sin which play explores, the covering oneself to the devil, or, to put problem in the more secular terminology that Miller would probably prefer, to the pursuing of a course of consummate, antisocial evil.

How can John Proctor or any man believe in his possible redemption, knowing what he does about the nature of his sexual, sinful soul? Our distance from Proctor’s dilemma may enable us to understand levels of complexity which Proctor cannot begin to acknowledge. But this does not alter in the least the conflict which he must resolve. Nor does it protect us from analogous complexities in our own situations which we do not have the distance to recognize. Indeed, as Miller himself argues, “guilt” of the vague

Variety associated with Proctor was directly responsible for “social complain” which resulted in McCarthy’s reign of terror the 1950s. Social compliance is the result to the sense of guilt in which individuals strive to conceal by complying. It was a guilt, in this historic sense, resulting from their awareness that they were not as Rightist as people were suppose to be “Substituting righteous” for Rightist, one has a comment equally valid for the Puritans.

Puritan theology, to be sure, had its own sophisticated answers to the question of the sinner’s redemption. According to the Puritan church the Crucification of Christ represented the final act of reconciliation between man and God after man’s disobedience in the Garden of Eden had rent their relationship asunder. God in his infinite mercy chose bestow upon certain individuals his covenant of grace, and thus to bring them sinful as they might be, back into the congregation of the elect. God’s will in the process of election, was total, free and inscrutable. Human beings were passive recipients of a gift substantially better than anything they deserved. This theological position is hinted at in the play when Hale leads with Elizabeth Proctor to extract from her husband:

It is a 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 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. (320)

The design of *The Crucible* attempts to make visible two discrete, self-contained and antagonistic expressions of female power to test their legitimacy as authentic definitions of sexual desire. The externalized contest between the impulses that betrays, embodied in the group of accusers led by Abigail Williams, and the force that

natures, Personified by the figures of Rebecca Nurse and Elizabeth proctor, shapes the choices made by John proctor on his road or martyrdom. This schematic moral division is clearly drawn. The young women compelled by anarchic strength of the erotic destroy the righteous and the dutiful for whom instinct is disciplined or submerged in service to family and community. But as the play unfolds, its melodramatic absolutism collapses under the pressure of puritan authority suspicious of both views because any knowledge of desire is potentially a transgression; and the two easily assumed virtues that seemed to inform John proctor's decision grows darker, more complex and more difficult.

There is no question that the girls- Betty parries, Ruth Putnam. Mercy Lewis Mary Warren, and, most especially, Abigail Williams- are suspect and possibly dangerous. Their sexually charged presence in the forest, the puritan landscape of nightmare, is an explicit violation of publicly affirmed communal norms as well as private standards of right conduct insisted upon by a male- dominated and authorized social order sustained by patriarchal, woman- fearing theology:

PARRIS. Now look you, child, your punishment will come in its time.

But if you have trafficked with spirits in the forest I must know it now...

ABIGAIL. It were sport, uncle!

PARRIS. [pointing at betty]. You call this sport?...I saw Tituba waving her arms over the fire when I came upon you. Why was she doing that? And I heard a screeching and gibberish coming from her mouth. She was swaying like a dumb beast over that fire!

ABIGAIL she always sings her Barbados song, and we dance.

PARRIS. I cannot blink what I saw, Abigail...I saw address lying on
the grass.

ABIGAIL. [Innocently]. A dress?

PARRIS. [It is very hard to say.]. Aye a dress. And I thought I saw
someone naked running through the tress!

ABIGAIL. [In terror]. No one was naked! You mistake yourself,
uncle!

PARRIS. [With anger]. I saw it! (201)

Having named desire an unnatural, this repressive culture has condemned an inherent, normal biological process as aberrant, criminal or worse yet, as profoundly evil, the essential principle of domonic command. The journey into the woods, undertaken as an attempt to deal with and manage the consequences of inchoate sexuality, renders these young women outlaws. Within the dramatic action of the play, the sexually fallen Abigail particularly represents the release of this insurgent, destabilizing horrific energy:

BETTY. You drank blood, Abby! You didn't tell him that!... you
drank a charm to kill John Proctor's wife! You drank a charm to
Goody Proctor!

ABIGAIL. Smashes her across the face. Shut I ! Now shut it ! Now
look you. All of you. We danced. And Tituba conjured Ruth
Putnam s dead sisters. And that is all. And mark this. Let either
of you breathe a word, or the edge of a word about the other
things, and I will come to you in the black of some terrible
night and I will bring a pointy reckoning that will shudder you.
And you know I can do it; I saw Indian smash my dear parents'

heads on the pillow next to mine, and I have seen redish work done at night, and I can make you wish you had never seen the sun go down! (328).

As distrusted adolescents, motherless or poorly mothered, servants, and females, their status is rendered even more equivocal; so they accuse to maintain a measure of control over their societal identities, their passion of selves, and the structures of puritan male dominance that determined their place.

To redeem their problematic illegitimacy, the girls denounce communal pariahs enacting transgressions that cannot be protected, contained, or disguised by the institutional machinery governing Salem society: the black slave Tituba, whose concupiscent Devil” be pleasure man in Barbados” (313); Goody Osburn, sleeping “in ditches, and so very old and poor... beggin: bread and a cup of cider”(267); “ a bundle of rags”- Sarah good (312); and Bridget Bishop “ that lived three ear with Bishop before she married him” (316).

The effect of denunciation are, ironically, empowering for the accusers, as they for an alternative if troubling center of matriarchal authority. Abigail’s sexuality becomes publicly useful and need no longer to be hidden:

ABIGAIL... she comes to me while I sleep; she’s always making me dream of corruptions! ... sometime I wake and find myself standing in the open doorway and not a stitch on my body! I always hear her laughing I my sleep. I hear her singing her Barbados songs and tempting me with- (256-57).

While Mary Warren's is curiously revolutionary:

Mary Warren, hysterically, pointing at proctor, fearful of him.

My name, he wants my name. “ I’ll murder you”, he says!... He

wake me every night, his eyes were like coals and his fingers
claw my neck, and I sing, sing...(310)

Even the condemned are oddly liberated by their indictments, because it allows them to utter possibilities that ordinarily would have been restrained by judgment and discretion:

TITUBA, suddenly bursting out. Oh how many times he bid me hill
you, PARRIS!

PARRIS. Kill me!

TITUBA, in a fury. He say Mr. parries must be kill Mr. parries no
good man, Mr. parries mean man and no gentle man, and he bid
me rise out of my bed an cut your throat! They gasp. But I tell
him "No! I don't hate that man. I don't want kill that man"...
then he come one stormy night to me, and he say, " look! I have
whit people belong to me". (258-59).

Awakened by her illicit relationship with John proctor to the instinctive, rule-dissolving vitality of desire, Abigail recognizes that the function of piety, responsibility, and duty- the respectable- is to deny the amoral authority of nature; that behind all legitimate acts of copulation sanctioned by patriarchy to ensure its continued existence is the same driving, rebellious, potentially threatening sexuality:

ABIGALL, in tears. I look for John proctor that took me from my
sleep and put knowledge in my heart! I never knew what
pretense Salem was, I never knew the lying lessons I was
taught by all these Christian women and their covenanted men!
And now you bid me tear the light out of my eyes? I will not
cannot! (241)

For the people of Salem, real and ideal are indistinguishable, to use Carson's terms, for people manifest their potency in precisely the same way that Satan manifest in the realm of physical being. "In contrast stand proctor, whose critical intelligence tests perceptions against ideal principles, and whose ability to distinguish real and ideal enables him to trace his share in the world's diabolism to a principles- his own failure to live up to his ideals of personal conduct!" (54)

The Crucible holds our attention because it suggests the heavy price to be paid for challenging a mode of consciousness without turning its tragic hero into an abstract symbol. Miller represent proctor as a simple man , living close to the soil, unable to understand fully the implications of the events that finally destroy him. No allegorical figure of progress, of enlightenment, Empiricism, he both a product of his community and a rebel from it as well, a self-determined agent attempting to rescue himself from the prison of other's minds and to hold to the uniqueness of his own principles. For proctor, the only capture as a realistic exit is his downing self-consciousness, his sense of the determinacy of his own personality or individuality. Capture, here is accomplished as a no- escape or trap from the reality and foreground revealed in groups. In this situation, the reality shows the transcend gateway to exit and outlet. Hence capture is a realistic exit.

3.3 Crime: A Consequence of confusion

Crime is committed due to indeterminacy, personal indecision and confusion. So crime is a consequence of confusion. Confusion creates supporting environment where hesitancy, uncertainty and mental disturbance attends its peak. This is responsible an individual to conduct misdeeds and commit crime. Here, the aspect of the irony is that the audience knows the expert's opinion will change nothing; the Putnams and the other townspeople then Parrish himself- have now convinced

themselves that witchcraft is to blame. Eventually, of course, the audience has already been given enough evidence- in the hasty conference between Abigail, Betty and Mary Warren and in Abigail's plea to Proctor that Hale's knowledge of witchcraft is irrelevant to the situation.

In the play, some people are in confusion such as Putnam, Hale, Abigail, and Elizabeth. The witch-trials in Puritan society create confusion not only in individual but also in the court. In the light of all this confusion, it is interesting to examine in some detail Hale's first speech:

PUTNAM. She cannot bear to hear the Lord's name, Mr. Hale's that's
a sure sign of witchcraft of loath.

HALE [*holding up his hands*]. No, no. Now let me instruct you. We
cannot look to superstition in this. The Devil is precise; the
marks of his pretense are definite as stone and I must tell you all
that I shall not proceed unless you are prepared to believe me if
I should find no bruise of hell upon her. (223)

This scene can be seen as the opposition of the frightened, confused townspeople on the one hand, and the sane, certain, rational expert on the other. Hale's precision is here as confusing precision: the speech is ironic because the audience knows the Hale's distinction between 'superstition' and witchcraft is less than he supposes. His simile to illustrate Devil's precision supports this reading: "definite as stone; it looks precise. Possibly because it is a 'hard' image but stone is actually an imprecise image for 'definite' because stone seldom appears clearly differentiated from other material, either in nature or in artifact.

Hale's pseudo precision or confusion of decision is established beyond doubt a few further on in the scene:

HALE [*with a testy love of intellectual pursuit*]. Here is the entire invisible world, caught, defined, and calculated. In these books the Devil stand stripped of all your familiar spirits- your incubi and succubi; your witches that go by land, by air, by sea; your wizards of the night and of the day. Have no fear now- we shall find him out if he has come among us, and I mean to crush him utterly if he has shown his face! (164)

In fact, the speech is a wild flight of jargon, quite unrelated to the situation. It is quite obvious that Hale, in his own unique way, is divorced from reality. The others see evidence of witchcraft in the illness of a hysterical girl, and witch- hunt will express their repressed envy, libido and land- just. Hale, too, sees witchcraft behind the event in Salem. He will use the witchcraft to express his manic expertise.

What makes Hale so vulnerable to the witchcraft is not as with the other townspeople his repressed emotions, his love of abstraction i.e. a sine of confusion. Hale, like any other educated puritan, discounts the obvious. The concrete fact is not to be trusted. Thus at his first entrance, he recognizes Rebecca Nurse without having been introduced her because she looks ‘as such a good soul should’. But later, when he begins to apply his theories to the problem of Salem, he tells the proctors ‘it is possible’ the Rebecca is a witch. Proctor answer: “ But it’s hard to think so pious a woman be secretly a Devil’s a bitch after seventy year of such good prayer’, ‘Aye’, replies Hale, ‘but the Devil is a wily one, you cannot deny it’” (53). His search for the from behind the shadow finally leads him to an almost comical reversal or cause and effect.

Mr. Hale comes armed with its authority, allied to the best minds of Europe- kings, philosophers’ scientists, and ecclesiasts of all churches. His armful of tomes, he

pompously declares, is weighted with authority. Here are principles with the certainty of law test by:

HALE. Now let me instruct you. We cannot look to superstition in this. The Devil is precise; the marks of his presence are definite as stone, and must tell you that shall not proceed unless you are prepared to believe me if I should find no bruise of hell upon her (163).

In spite of the hysteria of the children, the malevolence of towns talk like the Putnam and the self-interest of pastor parries, Hale is convinced that the innocent have nothing to fear. The orderly course of official inquiry by an impartial investigator should guarantee the outcome, but it is clear that Hale cannot control the forces at work. Proctor's intense dilemma over whether of expose his own sin to bring down Abigail is complicated by Hale's decision to visit everyone whose name is remotely associated with the accusation with the accusations of witchcraft. Hale wants to determine the character of each accused individual by measuring it against Christian standards- Any small deviation from doctrine is reason for suspicions. Proctor tries to prove the upright character of his home by reciting the Ten Commandment.

PROCTOR [with *difficulty*]. I—I have no witness and cannot prove it, except my word be taken. But I know the children's sickness had naught to do with witchcraft.

HALE, stopped, struck. Naught to do-?

PROCTOR. Mr. Parris discovered them sportin' in the words. They startled and took sick.

Pause.

HALE. Who told you this?

PROCTOR- he hesitates, than. Abigail Williams

HALE. Abigail!

PROCTOR. Aye

HALE, his eyes wide. Abigail William told you it had naught to do
with witchcraft!

PROCTOR. She told me the day you came, sir.

HALE, suspiciously. Why-why did you keep this!

PROCTOR. I never knew until tonight that the world is gone daft with
this nonsense.

HALE. Nonsense! Mister, I have myself examined Tituba, Sarah Good
, and numerous others that have confessed to dealing with the
Devil. They have *Confessed* it. (189)

When Giles wishes to present evidence in his wife's defense Danforth insists on from:
"Let him submit his evidence his evidence in proper affidavit certainly are aware of
our procedure here, Mr. Hale' (287). When John Proctor protests that the children
have been laying and that the Putnams are guilty of collusion, Danforth replies that he
has found their evidence convincing:

You know, Mr. Proctor, that the entire contention of the state in these
trials is that the voice of Heaven is speaking through the children ?...I
tell you straight mister, I have marvels in this court. I have seen people
choked before eyes by spirits; I have seen them stuck with pins and
slashed by draggers. I have until this moment not the slightest reason
to suspect that the children may be deceiving. (291)

With this warning Danforth hears Proctor's evidence. He is too good a lawyer to act
arbitrarily. When Cheaver cries out that Proctor plows on Sunday and Hale breaks in

to protest that a man cannot be judged on such evidence. Danforth replies: ‘I judge nothing’. Hale then pleads for a lawyer to plead proctor’s case, and Danforth replies, logically enough that since witchcraft is an invisible crime, only the witch and the victim know the fact and that there is nothing left for a lawyer to bring out. Proctor’s case is built on Mary Warren’s confession and Danforth properly charge the children to consider the seriousness of their position:

Now, children, this is a court of law. The law based upon the Bible, writ by Almighty God, forbid the practice of witchcraft, and describe death as penalty thereof. But likewise, children, the law and the Bible damn all bearers of false witness. [*Slight pause*]. Now then. It does not escape me that this deposition may well be devised to blind us; it may well be that Mary Warren has been conquered by Satan, who send her here to distract our sacred purpose. If so, her neck will break for it. But if she speaks true, I bid your guile and confess your pretense, for a quick confession will go easier with you (299)

Danforth applies the rules of procedure scrupulously, yet the tide is running against Proctor and the good people. The rhetoric of this charge to witness may lean toward raising doubts about the advisability of retraction, but its burden is fair enough. The ritual is seen to be no guarantee that justice will be done as it becomes painfully clear that the court, with the blessing of law, is going—as Giles Corey cried out either—to hang all these people.

When he first appears on the scene to conduct his inquiry, Hale uses the conventional tests that he finds in his books. There is a factor missing from Danforth’s administration of the law; Miller dramatizes one aspect of these missing ingredient in the actions and attitudes of Mr. Hale. John Proctor is suspect when he is

able to recite only nine of the commandants; his wife has to prompt the tenth” Adultery John”. From work experience in Salem the minister learns to see beyond logic and authority and assesses the human motives necessary to balance the scales of justice. In the courtroom John Proctor finally has to play his trump card and accuse Abigail of lechery; his wife Elizabeth alone can support his allegation. Though Proctor testifies that he has never known his wife Elizabeth alone can support his allegation. Though Proctor testifies that he has never known his wife to lie, rather than expose her husband to infamy she speaks “nothing of lechery” (307). Danforth has his answer, Proctor has perjured himself. But Hale speaks out for intuition against the legal process:

HALE. Excellency, it is a natural lie to tell; I beg you, stop now before another is condemned! May shut my conscience no more—private vengeance is working through this testimony! From the beginning this man Proctor has struck me as true ... [*pointing Abigail*] This girl has always struck me false. (307)

As Proctor has used “common sense” to object to the witchcraft investigation Hale invokes his feelings to support Proctor’s accusations against Abigail. Though the minister has no law to back up his intuition, he is willing to make it a conscience matter. But the law as due process has no room for intuition. Danforth refuses to add this in; Hale intuition and Proctor’s common sense are not evidence. Because the judge refuses to admit this human factor, the good people have no recourse.

Due process provides no tool for coping with the kind of hysteria that the children’s shrieking generates. The other aspect of human factor for which the law makes no provision is emotion. Emotional reactions have a real impact on the court the audience yet this impact cannot be included in the record. “the witness cried out”

or “ confusion in the courtroom” is no substitute the atmosphere of mystery and/ or conviction that result from the emotional outburst which is prevail due to a consequential happening of confusion. From the beginning of the investigations Abigail has been able to turn this weapon against logic and common sense. Whenever his probity is called into question, she transmutes the dry, or confusion, question- and answer proceedings into enthusiastic pulsing:

ABIGAIL. I want to open myself! (They turn to her, startled. She is enraptured, as though in a pearly light.) I want the light of God; I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in this book; I want to go back to Jesus; I kiss his hand. I saw Sarah Good with the Devil! I saw Goodly Osburn with Devil! I saw Bridget Bishop with Devil! (259)

Here Abby discovers a power that can be summoned up at will against her enemies. Neither Hale’s authoritative books nor his fledgling intuition are proof against this of confused, emotive- outburst.

The source of this emotional power, as is evident from the imagery, lies in Abby’s sexual experience. Her outbursts are orgiastic, full of latent sexuality. It is this energy that cannot be weighed in the balance that initially paralyzes Hale and terrifies the onlookers. Abby’s experience with Proctor, hidden from the town, is channeled into her vision, producing a real hysteria, confusion in herself and the rest of the children. When there prevails strongly dilemma and confusion mentality in him, there exists the consequent leading to criminal plot making. She introduced them to this mystery in the forest- the naked dancing- and so established a covenant of secret guilt and desire that supports their conspiracy and crime in court. At this point John

Proctor's "private sin" has implications for the community on the basis of psycho-social view.

3.4 Confession: Concord Exactitude

As a defendant in the courtroom and protagonist in the drama John Proctor is very recognizable. He is a farmer, a man of substance in the community without being a land-grabber like the malicious Thomas Putnam. Those he lives outside the ambit of the village, he acts as a respected member of the community. In dealings with other, neighbors and servants, he is straightforward, honest and somewhat unpolished. When he comes looking for his delinquent servant girl, there will be no nonsense: "I will show you a great doin', on your arse one of these days. Now get you home; my wife is waitin' with your work! This rugged individualism also informs his attitude toward religion-positive, undogmatic with more than a touch of skepticism on the witchcraft issue.

PUTNAM. I do not think I saw you at Sabbath meeting since the snow flew.

PROCTOR. I have trouble enough without I come five miles to hear him preach only hellfire and bloody damnation. Take it to heart, Mr.. Parris. There are many others who stay away from church these days because you hardly ever mention God any more. (245)

Neither is he a somber or a Solemn man; he has that quality which distinguishes a line of American heroes, a love of nature and the outdoors. He cannot brook the idea of the minister who should be servant to the parish making himself the authority: "I don't like the smell of this 'authority'". His first scene with Elizabeth dwells on fertility and the beauties nature.

PROCTOR. This farm's a continent when you go foot by foot by foot
droppin' seeds in it.

ELIZABETH. [*Coming with the cider*]. I must be.

PROCTOR. [*drinks a long draught ; then putting the glass down*]. You
ought to bring flower in the house

ELIZABETH. Oh, I forgot! I will tomorrow.

PROCTOR. It is winter in here yet. On Sunday let you come with me,
and we'll walk the farm together; I never see such a load of
flowers on the earth... Lilacs has a purple smell. Lilac is small
of night fall; I think Massachusetts is a beauty in the spring.

(262)

This girl has gauged his temper; he is no "cold man." This quality- the touch of the poet, the appreciation of nature- related to proctor's predicament with Abby. She tempted him and, being a man of strong passions, he fell. By the time play opens, the nagging of conscience has produced a resolve not to touch her again. The affair, as far as Proctor is concerned, is over and done with; he has confessed to his wife and honestly it trying to make it up to her. In short, Miller's protagonist is no puritan, no hypocrite; he has the democratic virtues and vices that render him recognizable to the audience. Here, it is apt Iska Alter's quotation:

Puritanism has transformed this risk sexuality into witchcraft, thereby conceding the danger at the heart of feminine power, and has made putative witches out of entire community creating the revolution it had thought to contain. (130)

By challenging the apparently decent men and women of Salem, the young women led by the knowing Abigail, act to scourge hypocrisy, punish its parishioners, and

exact revenge for their socially determined impotence. Rebecca Nurse, for example, is attacked because she seems able to control and direct nature's fecundity: "you think it God's work you should never lose a child, nor grandchild either"(245); and Elizabeth Proctor because her righteousness seems an instrument for the denial of her fundamental sensuality. For both women, the condemnation demands a necessary reevaluation of the assumptions that conditioned their lives.

Rebecca, who has never known suffering, accepts her pain, therefore granting that she cannot master the ambiguous force of natural energy and welcoming her martyrdom. Elizabeth Proctor confesses her complicity in her husband's downfall, "I have read my heart three month, John... I have sins' of my own count. It needs a cold wife to prompt lechery." (323)

The respectable citizen has become a malefactor, as proof of personal/ psychological and communal/ social conscience is seen to reside in the acknowledges inevitability of desire. Because his wife's confession of instinct denied makes him a culpable third partner in the adultery, he recognizes that goodness is neither absolute, nor unitary, nor prohibited by guilt derived from the violation of culturally determined normative conduct:

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.[...] is no higher judge under Heaven that Proctor is! Forgive me, Forgive me, John-I never knew such goodness in the world! (323)

In this concern, Michelle I. Pearson writes:

Elizabeth Proctor represents the light side of proctor's anima in her qualities of goodness, honesty, and love. Proctor emphasizes the quality of goodness throughout the play, associating it with Elizabeth but not with him. When they argue about his affair with Abigail, Proctor accuses Elizabeth of being Judgmental: "Let you look sometimes for the goddess in me, and judge me not," to which Elizabeth immediately responds that she does to judge him, he judges himself, and that she believes him to be "a good man" Later, after Elizabeth's arrest, Proctor proclaims "[m]y wife will never die for me! Goodness will not die for me!" [..] (159-160)

Proctor cry that the clash between the public and the private values depicted in the play reaches its climax. The public side of the play treats the way a closed social system sin and guilt to keep individuals pliable, is really the history of power and power politics. Within this public sphere, there is contained a private story, which treats Proctor's relationship with his wife and Abigail. In the public sphere, Proctor's "guilt" is the consequences of "public sins", sins which in the eyes of the community have opened a crack in the Salem fortress through which the Devil could enter. But in the private sphere, his sin that paralyzes him throughout much of the play-lies with having violated personal standards of behavior from being box-office sensationalism, the Abigail- proctor- Elizabeth triangle provides a vehicle for proctor, finally, to assert the superiority of private ethical judgment in face of public norms, for it is worth nothing that his seduction of a seventeen years old, so regrettable to him privately, barely raises an eyebrow among his accusers, yet inability to recollect the sixth Commandment renders him suspect.

To do so, he must not only accept the insurrectionary strength of the sexual impulse but he also must publicly indicate his responsibility for the disruptive social consequences of delegitimized private behavior :

PROCTOR. How do you call Heaven! Whore! Whore! ...

DANFORTH. You will prove this! This will not past!

PROCTOR [*trembling, his life collapsing about him*]. I have known her, sir. Have known her.

DANFORTH. You- you are a lecher!... in-in what time! In what place?

PROCTOR [*his voice about to break, and his shame great*] in the proper place- where my beast are bedded. On the last night my joy, some eight months past, she used to serve me in my house, sir... She thinks of her softly.

God help me, I lusted, and there is a promise in such sweat. (304-5) in a world shattered by the radical effects of the systemic rejection of women's power signified by the repudiation of nature and the resultant criminalizing of desire, John proctor, the uncertain, divided protagonist, equivocal in his allegiance to puritan patriarchal rule, has to discover what constitutes right moral action, the choose to act appropriately.

Danforth visits the jail to find parries overwrought because of Abby's treachery and Hale defiantly working to persuade the prisoners to confess. It becomes perfectly clear to the Jude that the girl' testimony was fraudulent, if he had not known this all along. But the pardon for the rest would necessarily be a confession of error on the part of the court.

Proctor is no puritan and no hypocrite; he has, as pointed out above, all those qualities that make a man acceptable to modern society, including a sense of isolation in his guilt. His private sin which, through Abby, contributed to the conviction of the

innocent remains unobserved. His wife, in their final confrontation before the execution, confesses that his guilt is also hers: “ It needs a cold wife to prompt lechery”(323).But proctor, who has set himself outside the law, cannot accept martyrdom; he is not fit to die with Rebecca Nurse in order of sanctity. There is no final assurance that he is worthy, either in the sacrificial defense of the sanctity. There is no final assurance that he is worthy, either in the sacrificial defense of the innocent before the court or in Elizabeth’s assumption of responsibility for his sin:

ELIZABETH. You take my sins upon you, John-

PROCTOR [*in agony*]. No, I take my own, my own!...

ELIZABETH. Do what you will. But let none be judge. There be no higher judge under Heaven than Proctor is! (323)

The ultimate verdict of the play, then, is to be proctor’s decision about his own state of soul. To clarify this situation dramatically, Miller has his hero hesitate before the prospect of dying for his beliefs. Mr. Hale, who has failed to move Danforth from his purpose, has been urging the condemned to confess because”Life is God’s most precious, gift precious gift; no principle however glorious, may justify the taking of it” (320). Though Proctor confesses in Hale terms: “ I want to live”(201), a natural fear is not his only motive, it is rather a continuing sense of guilt and unworthiness. Elizabeth has to remind him that he is his own judge now; he cannot find justification within; his motive’ lies in the discovery that Danforth intends to publish his confession. He will neither implicate others in his “crime” of witchcraft, nor allow Danforth to use his name to justify their deaths. When he discovers that he cannot concur in their legal, he is able to absolve himself and so did for his convictions:

HALE. Man, you will hang. You cannot!

PROCTOR. I can. Now there's your first marvel that I can. You have your magic now, for now I think I see some shred of goodness in John Proctor. Not enough to weave a banner with, but white enough to keep it from the dogs (328).

When Proctor goes to execution, personal honor triumphs over the deficiencies of the law and the conspiracy of malicious clique and corrupt court.

This epiphany satisfies the exigencies of the structure; Proctor goes to his death purged of guilt and seeing meaning in his sacrifice. But his triumph is an individual victory only; it does not touch the radical oppositions dramatized

In the play, in fact, it only adds another dimension to them. The legal system in America, because of its order and justice, has acquired a sacred aura. Progressively it has dealing, not only with crime, but also with moral guilt. Confession associated with psychological and social aspects.

IV. Confession: Outcome of within and without Inescapability

Confession of crime emerges out of unexpected hard reassessment of self. It happens when the individual's psychology derives from own inner-conscience. The struggles between two polarities: the individual and the society are always existed. While the competition of overcoming the each existence, the result of it may project the two sides of psycho-social ambivalence in the light and dark aspects. The light aspect explores the ultimate value- a man's own conscience, which is out of confused mentality. In the dark aspect, the continuous addition of vague and contradictory condition is encompassed with human psyche. The confused mentality always tries to encircle the light disturbing the sound mental health. Due to this, the chaotic prevalence generates in society by keeping moral principles and values at the bay. But moral principles and values powerfully react against dark state of mind in order to check pervasive behavior and manner. They work at the social or collective benefit of people. The dark feature compels a person to commit criminal and guilty deeds to conceal the exposition of individual sins and vices in order to protect the personality and to preserve individual dignity. When the social forces push and pull the individual, the confession will have to conduct in the state of crucible which is as an outcome of within and without inescapability. In real vision, in the play, confession plays indispensable role leading in attending the hidden to be exposed and supports to exits the truthfulness and reality in society to keep the human world akin, authentic and open to look through.

In society, individual dignity and identity have to expose with the interaction between person and collective. In this context, the self-defenses, self-preservation, personal anxiety, phobias, and psychological disorder play core role leading in action

and reaction. The unconscious desires will not be recognized and it changes our destructive behaviors. Mentally our identity are served by our defenses are reserved in the unconscious mind as the repressed from to keep away from the known value of feelings, emotions. This eliminates the perception, memory, denial, avoidance, displacement, and projection in selective transcendent. At this point, for proctor, a name is man's public self; to bring dishonor to his name is to bring social death to himself and his sons. As he fights to preserve the respect for the integrity of the individual, he frequently refers to the symbolic importance of names. In opposing the beginnings of the witch-hunt, he rebukes one of the primary advocates of the investigation, Thomas Putnam, to follow Putnam's lead. To explain why his wife lies to protect him from the guilt of lechery, he explains that she only thought to save her name. When he is torn between saving his family by confessing to witchcraft and preserving the integrity of his name, his public self, he is caught in a conflict or dilemma.

A constant conflict and fight between the individual and the mass people is inevitable. The mass is always superior to the individual as the person is a unit of it. The law or moral codes, rules, prohibitions, praise and blame are mingled in the individual. Here the personal interest and the interest of the mass go opposite. And the tension between the two will occur as the volume and nature of the society. The social apprehension compels the individual to extract the reality out of mind, but the family reflects it in familial attraction and sexual fondness from right to wrong and vice-versa. As we know that confession is liberation of reality from confusion and dark sides from the availability of crystal of behavior and deed.

In confessing, John proctor avoids seeing the others who refuse to confess because they think to go like saints. He likes not to spoil their names. In refusing, at

first, to sing a written confession to be publicly displayed, he cries out that he has confessed himself for good penitence of public.

As Abigail takes center stage in the witchcraft hearings, John understand the she wants to dance with him on wife's grave and that to do she will orchestrate the unconscionable finger pointing that condemna to death a congeries of God-fearing citizens and force innocent women to their knees in confession. Ready to believe Abigail and her teenage followers, the court indicts and summarily tries everyone the girl name, including proctor's wife. But Elizabeth, whose goodness remains constant, will not confess; she ironically, spared death for a year so the unborn child she carries may be born.

Of course, John has no intention in either version of marrying Abigail; he was overwhelmed by guilt and confessed the truth. Thought he has had difficulty enduring Elizabeth's continuing judgment and the coldness of personality that existed even before the transgression. John's experiences with Abigail Ail and with the Salem court have only increased his awareness of Elizabeth's goodness. When John humbles himself before the court, confessing to lechery in hopes that Abigail's exposure as whore will end the readiness to believe her accusations, the court calls the honest Elizabeth from her call for confirmation of John's claim. But if John was willing to sacrifice himself for his wife, Elizabeth is willing to sacrifice herself for her husband's good name. Publicly lying, she denies that her husband is a lecher.

Miller created a curious addition in an alternative version, perhaps uncomfortable with his portrayal of Abigail as sp unrelenting and unconscionable a woman, moderating her vindictive, paralleling her commitment with that of the court officials, and alluding the purgative process of the crucible.

Like the knowing Abigail and innocent Catherine, Maggie is also emblem of the insurrectionary power of sexuality- the quintessential of the femaleness, a basic constituent of matriarchal authority, another face of the Great Goddess, as reconstructed by the necessities of the patriarchal imagination. Like them, Maggie becomes an instrument of social personal destruction once the anarchic eroticism that she embodies has been thwarted by the ideological requirement of patriarchy, as it is initially exploited, contained and finally suffocated.

The Crucible, like *A View from the Bridge*, ends with a single minded absoluteness that disguises a certain discomfort with the subtext of the play's resolution. But if *A View from the Bridge* dramatizes a story that is contingent on lack of awareness and help ness, *The Crucible*, depends on the consciousness of its characters and culture for its impact. Catherine cannot be held responsible for an erotic power that is inherent in her identity and is undoubtedly, a defining condition of femaleness itself. The collective guilt is an inappropriate response when there is no consciousness or responsibility, and no control my account for the residual ambiguities that remain embedded in the mythic conventions of *A View from the Bridge*. It is also the crucial issue that greatly disturbs the action *After the Fall*.

Although Miller sees more conscious of the governing archetypes that embody the rule-annihilating impulses of the female emporiums and uses these mythic patterns as the structural determinants of the protagonist's confessional fable, *After the Fall*, remains a troubled and troublesome depiction of woman's equivocal dominion despite the playwright's increased awareness and qualified optimism.

Here in the case of the wise old man figure, Proctor is unable to assimilate the character traits immediately. When he learns of Corey's heroic death, Proctor reaches a crisis in his indecision. Now Proctor has confronted the shadow, the dark anima, the

light anima, and the wise old man, but, while he has integrated the shadow and the dark anima, he denies the light anima and the wise old man. Tempted to return to the persona, he would give up the insights he has gained from confronting archetypes. Feeling that giving the judges what they want his confession is meaningless. He therefore, tries to convince himself that it is harmless. In this crisis of indecision, Proctor can no longer face anyone who represents for him the archetypes he has denied. He turns from Elizabeth in anguish as he makes the statement that will lead to his confession. He feels trapped; if he goes to the gallows like a saint, he believes himself a fraud, but if he confesses, he is a liar.

Ultimately, Proctor is confronted with the self, that archetype that unifies all the others, which unites all the opposing elements in man and woman, consciousness and unconsciousness, good and bad, male and female. This state of confession is resulted from inescapability of personal self anima and society within and without. For Proctor, the self is represented by the name, not just for himself, but for others. Michael O'Neil explains "name magic as the name's being more than a mere symbol of a person, actually the person. Trying to return to the persona, Proctor moves towards a false confession, as this is behavior the persona can maintain-it is what society wants and accepts, regardless of Proctor's inner turmoil. He balks increasingly as the process as it comes closer to threatening names, but, his own and others. First he questions why the confession must be in writing, then refuses to name others who has 'seen' with devil; finally he hesitates when the confession must be signed. A man's name is his conscience, his immortal soul, and without it there is no person left. Making a verbal confession is in keeping the persona, but indicating others and signing his name are behavior that the persona cannot maintain. The battle between the essential self and social disguises one must wear. In Jungian terms, it is the conflict

between the self and the persona as well. So it is believed that a man must be true to himself and to his fellows, even though being untrue may be the only way to stay alive. Out of the suffering of his personal crucible, the man comes to know the truth about him. In order to tackle his essential self, to find out that identity and dignity in the emptiness between being and seeming, a man must strip away disguises society requires him to dress in. Miller must, once again, diminish the threat that Elizabeth offers her husband believes would not give the court the admission of guilt. Miller play about life and death struggle for a man's soul cannot be threatened by women's struggle. In order to control his character, Miller impregnate her.

As human being have different motives, drives, instincts associated to self, influencing from the inner and outer world-society; they desire to attain the aims to fulfill their life within themselves, but they cannot deny the reality integrated from collective phenomena of life. During the life-span, a person commits crime, guilt and /she may also preserve goodness however there prevails always the possibility of reconciliation of acceptance through confrontation or confession in the state of inescapability within and without as well.

Here in the play, struggle between the individual and the society is like the fight between a rabbit and lion. As in the jungle, the rabbit is weak in front of the lion, in the same way the individual is as a small unit of the society. Thus the individual's psychological base becomes narrow and tiny with the comparison of social or mass psychology. The individual is usually dominated by social groups. So in this sense, t

He group direct the individual even in contradictory situation due to society and its intrinsic and coherent psychology.

In conclusion, confession of criminal and guilty deeds at the situation of crucible state is the outcome of within and without inescapability and trap. The

criminal or guide confession is the totality of both psychological and social levels; although these aspects are affected by various aspects; mainly two aspect can be there, personal and commutation reality, the holistic approach for a person will be grounded and appropriate to keep balance between the two polarities of life and death, construction and destruction, virtues and vices, dark and light, confession and refusal and so forth to live life glory and satisfaction.

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