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A haunting examination of groupthink and mass hysteria in a rural community The place is Salem, Massachusetts, in 1692, an enclave of rigid piety huddled on the edge of a wilderness. Its inhabitants believe unquestioningly in their own sanctity. But in Arthur Miller's edgy masterpiece, that very belief will have poisonous consequences when a vengeful teenager accuses a rival of witchcraft—and then when those accusations multiply to consume the entire village. First produced in 1953, at a time when America was convulsed by a new epidemic of witch-hunting, *The Crucible* brilliantly explores the threshold between individual guilt and mass hysteria, personal spite and collective evil. It is a play that is not only relentlessly suspenseful and vastly moving but that compels readers to fathom their hearts and consciences in ways that only the greatest theater ever can. "A drama of emotional power and impact" —*New York Post*

Studienarbeit aus dem Jahr 2013 im Fachbereich Englisch - Literatur, Werke, Universität Siegen, Sprache: Deutsch, Abstract: In *The Crucible* (1953), a four-act play, Miller's scene is Salem, Massachusetts in the year 1692 and the action is based on the witchcraft trials of that time. In "A Note on the Historical Accuracy of This Play," Miller says: "This play is not history in the sense [...] used by the academic historian," for "dramatic purposes" prompted certain changes in the record. Nevertheless, Miller believes the "reader will discover here the essential nature" of the Salem trials (Miller, in: Murray: 1967, p. 52). This quote describes the truth in an appropriate short way. The following analysis of the main characters has not the aim to offer the reader an adequate historical overview, nor to work as an outline to present the details of the people who lived in Salem in 1692. The aim is in fact to characterize and interpret the protagonists, as Miller did it in his day, and through this, to expose the development of their sense of morality and their pursuit of freedom, especially of John Proctor. To reach that aim the focus will be on John Proctor's internal state of mind concerning his contradictory behavior. This means his strengthening of his will and his conviction of what is wrong and right. The reader will find a development of his comprehension of his 'self' among emotional alterations, which matters a lot in Miller's dramas, as much as social behavior and religious crises. Those crises start a chain of events, which do most notably peak in Proctor's quest for identity and the dramatic finding of it. Through information given in the dialogues in Miller's play *The Crucible* will the reader be told about the answers to the question, what the influences were that the main characters had on John Proctor. After the analysis of the protagonists a special analysis of John Proctor takes place which has the aim to describe his search for identity and resume and evaluate it in a conclusion in the end. Due to the mentioned focus on the finding of Proctor's 'self' there will be no explicit study of historical backgrounds of the Salem witchcraft trials per se. And due to the lack of space in this study will there be no further analysis of further plays of Miller or his way of narrating plays in general. The text will shortly be about characterizations of the main roles in Arthur Miller's *The Crucible*, with focus on John Proctor's view of morality and his 'self'. And a conclusion. As Bigsby (2005: p. 158) said before: "The *Crucible* is both an intense psychological [...]."

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Discusses the historical and social contexts of the play, and includes an analysis of its dramatic structure.

How do foreign policy-makers learn from history? When do states enter alliances? Beginning with these two questions, Dan Reiter uses recent work in social psychology and organization theory to build a formative-events model of learning in international politics. History does inform the decisions of policy-makers, he suggests, but it is history of a specific sort, based on firsthand experience in major events such as wars. Reiter addresses a striking empirical puzzle: Why, in this century, have some small powers chosen to enter alliances when faced with

international instability whereas others have stayed neutral? Specifically, why did Belgium, the Netherlands, and Norway join NATO, while Sweden, Switzerland, and Ireland did not? Employing quantitative and case study methods, Reiter finds that peacetime decisions about alliance and neutrality stem from states' experiences during world wars. Tested against balance-of-threat theory, the leading realist explanation of alliance behavior, Reiter's formative-events model of learning emerges as a far better predictor of states' decisions. Crucible of Beliefs' findings show that, contrary to balance-of-threat theory, state leaders ignore the level of international threat and focus instead on avoiding past mistakes and repeating past successes. A serious blow to realism, these findings demonstrate that to understand the dynamics of world politics, it is essential to know how leaders learn from history.

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