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BACHELOR THESIS

Female characters as a medium of male authorities in Arthur Miller's *The Crucible* and
William Golding's *The Double Tongue*

Ženské postavy coby prostředky mužských autorit v divadelní hře *The Crucible* Arthura
Millera a novele Williama Goldinga *The Double Tongue*

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DECLARATION

I hereby declare that this bachelor thesis, “Female characters as a medium of male authorities in Arthur Miller’s *The Crucible* and William Golding’s *The Double Tongue*”, is a result of my genuine and original endeavor and research of works and other sources cited on the page reserved for them, under the supervision of PhDr. Tereza Topolovská, PhD. Likewise, I declare that this thesis has not been used with the intention to gain any other degree.

Prague, 11th July 2018

Anna Beránková

Signature:

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ABSTRACT

The aim of this thesis is to examine the ways in which the female characters of two well-known works, namely William Golding's novel *The Double Tongue* (1995) and Arthur Miller's play *The Crucible* (1953), are exploited by male characters in pursuit of their ambitions. In spite of the works being set in different periods, they both develop the theme of male authorities abusing and misusing the inferior position of oftentimes adolescent women, bestowed on them by patriarchal society. The interpretation of both literary works is mainly based on historical and socio-cultural study of the periods as well as works of literary criticism. Abstracting the main features regarding the theme of this thesis that connect the two periods, the two literary works are compared. The theoretical part of the thesis provides the reader with a brief overview concerning the authors with a specific focus on the historical circumstances in which the works were written, and which influenced the content of the works. Second part of the theoretical section focuses on the historical and socio-cultural context in which the plots of the individual works take place. The last theoretical section discusses the position of women in the respective societies. The practical part subsequently presents illustration of the discussed phenomena using the main literary works. This part elaborates on the specific similarities and points out the discrepancies.

Key words: Colonial America; Witchcraft; Witch trials; The Ancient Greece; Divinations; Oracles; Legitimization; The supernatural; William Golding; Arthur Miller; *The Double Tongue*; *The Crucible*

ABSTRAKT

Cílem této práce je analýza způsobů jakými jsou ve známé novele *The Double Tongue* Williama Goldinga a hře Arthura Millera *The Crucible* ženské charaktery využívány mužskými postavami k dosažení jejich ambicí. Ačkoliv jsou tato díla zasazena do rozdílných historických období, obě rozvíjejí téma zneužívání patriarchální společností determinovaného podřízeného postavení často mladistvých dívek mužskými autoritami. Interpretace obou literárních děl se opírá o historické a sociokulturní studie zabývající se danými obdobími a o díla literárního kriticizmu. Na základě srovnání obou literárních děl tato práce prezentuje abstrahované prvky, které jsou zásadní z hlediska jejího tématu, a které spojují obě díla. První díl teoretické části této práce poskytuje čtenáři stručný přehled týkající se autorů, a to se specifickým zaostřením na historické okolnosti, které ovlivnily vznik a obsah diskutovaných

děl. Druhý díl teoretické části se soustředí na historický a sociokulturní kontext období, ve kterých se odehrávají příběhy porovnávaných děl. Poslední díl teoretické části se zabývá postavením žen v jejich vlastních společnostech. Praktická část následně ilustruje diskutované jevy na daných literárních dílech. Tato část se vyjadřuje ke specifickým podobnostem a upozorňuje na případné rozpory.

Klíčová slova: Koloniální Amerika; Čarodějnictví; Čarodějnické procesy; Starověké Řecko; Věštění; Orákula; Legitimita; Nadpřirozeno; William Golding; Arthur Miller; *The Double Tongue*; *The Crucible*

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1. Introduction

Wholly independently of each other, regarding both time and place, Arthur Miller and Sir William Golding, respectively, authored a play and a novel, which, regardless of the time chasm between the settings, employ identical motifs as far as the treatment of female characters by the male authorities is concerned. The identification, abstraction and analysis of these motifs represent the objectives of this thesis. Both literary works depict historically documented phenomena; the Salem witchcraft crisis of 1692 and the existence and activity of the Classical Greece Oracle of Delphi. These historical occurrences, as well as the plots of the individual works, refer to the supernatural, which plays a decisive role, and these supernatural influences breach into the human world through the medium of a woman. In both cases, women are made to believe by the male authorities that their supposed connection with other planes of existence and their ability to transpose the messages from the supernatural beings inhabiting said planes or giving testimonies concerning their activities grants the female characters exceptionally high status and unprecedented credibility. The reality, however, proves that they are just being used as a tool of justification for political agendas and property interests of their male superiors.

The inspiration constituting the cornerstone of this thesis stemmed from numerous sources. My lifelong fascination with mythologies and witchcraft represents the bare foundation. I encountered a more specific (regarding the theme of this thesis) material while searching for a book accurate with regards to my interests to make an object of my translation assignment. Mary Beth Norton's *In The Devil's Snare* (2002), a socio-historical treatise on the Salem witchcraft crisis, contains a smorgasbord of thought-provoking hypotheses based on an impressive body of literature. Some of these proposed interpretations concerned the status inversion the female participants. She reflects on the fact that members of the society, whose attempts at gaining rights and opportunities to participate in public affairs would have been under regular circumstances ignored, suddenly became a focal point of the Salem community. They were attributed abilities to resist the Devil's temptations and identify the witches that tormented the village. Adolescent servants and children of female sex were given enough power to make decisions about other people's life or death.

Together with my anthropology classes and lessons on religion, I put together a list of possible themes of my thesis. My thesis' supervisor suggested *The Double Tongue* (1995) as a literary work adequate to my interest concerning the society of the Ancient Greece and we subsequently decided to make the thesis a comparative study of this novel by William

Golding and Arthur Miller's play *The Crucible* (1953), which represents my interest in the Salem witchcraft trials. Though the elements of the supernatural, the female aspect and the status reversal were in my focus since the beginning, they lacked connection. An adhesive element was suggested to me, the point of which was that the actual power came from the male authorities, or, more precisely, their consent, not from the women themselves. The realization that the male participants benefited from these situations came naturally, and it was also explicitly suggested both in Norton's treatise and the two literary works.

Miller's play is deeply connected with the political atmosphere of the 1950s in America, and as it serves as an analogy, it unveils some deeply rooted human tendencies. However, the parallel he proposes does not constitute the objective of this thesis, as it has no connection with Golding's work. *The Crucible* focuses on the beginning of the Salem witchcraft crisis in 1692, where children and adolescent women assumed for a while the prestigious position of judges, normally reserved for men. Mary Beth Norton, author of the book most of the data and hypotheses on Salem in this thesis are based on, uses the denomination "judges," as the young females seemed to represent the supernatural counterparts of the judges in the real world, accusing witches in different planes of existence (Norton 303). The story of Arieka, the protagonist in Golding's novel *The Double Tongue* is in many ways similar. She assumes, or rather, is granted the position of the Delphic Oracle, the Pythia, her job being becoming the channel between gods and humans. In both cases, the power they temporarily seize is bestowed upon them by their male authorities, and the output they provide is again reformulated by said authorities. Moreover, the position the female characters occupy in both of the plots stems from supernatural, unstable sources, which is, as this thesis argues, in correspondence with the then notion of the essence of the female sex. This thesis elaborates on how some contemporary scholars have supposed the respective societies viewed womanhood as either closely connected with nature and the transitory state between nature and the cultural state of civilization, or as the sex more susceptible to the Devil's temptations. Nevertheless, the credibility and validity of either the prophecies or the accusations is based on the supposed consent given by gods or the alleged ability to see witches and devils, resist them and give testimonies about them. However, the only necessary consensus, which grants the outputs their legal force, comes from the community, chiefly the male authorities.

In this thesis I would endeavor to elaborate on the historical and social background of these similar phenomena and, subsequently, mark out the particularities which connect these two literary works and illustrate how they are alike or in what ways they differ. The points

which are to be marked out will be elaborated on in the practical part of the thesis, while the necessary information regarding the books and the context of the plots will be focused on in the theoretical part.

The individual chapters of the theoretical part are each based on one main publication and several supplementary works, which support and complement the claims of the primary source. The principal works are not merely sources of information. They also, in many ways, inspired the theme of this thesis. Therefore, I would like to introduce the main sources at this point. The historical circumstances regarding the two literary works and their authors are mainly based on the authors' biographies written by Martin Gottfried on Arthur Miller's life and work *Arthur Miller: A Life* (2005) and John Carey on the life of Sir William Golding *William Golding: The Man Who Wrote Lord of the Flies* (2010). Both of these biographies describe their object's life in great detail, and so the corresponding chapters focus only on the parts relevant in the context of this thesis. The historical context surrounding the Classical Greece Oracle borrows chiefly from Bruit Zaidman and Pantel's *Religion in the Ancient Greek City* (2008) which came to my attention during the classes of Greek Religion on Charles University's Philosophical faculty, which was led by doc. Radek Chlup, Ph.D. The arguments and facts presented in this publication constitute the foundation stone of this chapter, as I find them valid mainly due to the fact that they are respected by the academic community highly enough to be an important part of the curriculum. The arguments presented in the chapter dedicated to Salem stem from Norton's *In The Devil's Snare: The Salem Witchcraft Crisis Of 1692* (2002), which discusses the social and historical conditions which allowed the crisis to grow. The arguments presented in this thesis are heavily influenced by these mentioned publications. Therefore, the presented hypotheses and arguments may seem to lack universal applicability. Nevertheless, the core hypotheses of this thesis stem from them to a great extent, and, therefore, I support them by these publications.

Based on the core literature listed above, the theoretical part of this thesis serves the crucial purpose of providing the reader with valid facts and details; those regarding the origin of the literary works and the periods in which they were written, as well as the circumstances of their authors' lives, those concerning the historical periods in which the plots are set, along with their relevant peculiarities and those regarding the overall position of women in both periods, which makes their rise in status the more striking. The chapters dealing with the authors and the works are not employed merely to pay homage and show respect to both Miller and Golding, even though it remains one of the essential reasons. This part of the thesis discusses solely the facts and speculations connected with the respective pieces this thesis

deals with and exposes the origins of the very ideas, the characters and the plots, and how these things have been influenced by the time and ideologies of their authors. While Arthur Miller was writing *The Crucible*, the pressure exerted by the system and the interrogations was employed to coerce people into submitting accusations against innocent people. Some of the accusers were more cooperative than others; however, this fact does not mitigate the guilt of the authorities. This applies to the Salem witchcraft trials and the communal duress under which the adolescent female accusers kept adding new accusations. William Golding's other works and occupations have thematically (regarding the setting and the plot) and typologically (regarding the characters) led to *The Double Tongue*, his first and the last novel with female protagonist. The connection between the two periods, the one's in which the authors lived and most importantly the periods employed in their literary works, is formulated in this thesis by the means of parallel comparison.

In the practical part the four main common features are presented and elaborated on using the two literary works as an illustration of each of them. The similarities will be emphasized and differences will be pointed out. The moment of comparison is the objective of this thesis, since the two literary works appear completely unrelated. The importance of comparing and contrasting of *The Double Tongue* and *The Crucible* stems from the fact that despite the differences between the circumstances regarding the historical background they emerged from and despite the time interim between the periods in which the plots take place, these seemingly unrelated works employ the same motifs and themes. The practical part focuses on these various connecting phenomena. The female characters in the compared works are granted a new, more respectable position *vis-à-vis* their historically and culturally determined inferior status to represent media conveying messages from supernatural beings. Subsequently, these female characters, now in possession of a higher status, are made to believe that their conduct has an actual effect, while they are being manipulated or interpreted by male authorities. The practical part also discusses how the supernatural element is presented in the literary works and how legitimate its interventions in the human world are with regard to the period's paradigm. Last but not least, the question of what purposes does the manipulation and interpretation of the male authorities serve is taken into consideration.

Personally, I believe it is important to discuss these phenomena, as they manifest the tendency of individuals or social, ethnic, gender or age groups to exploit the frustration of the groups and individuals, which are viewed by the respective societies and the valid contemporary hierarchical paradigms as inferior, who are experiencing deprivation because of the lack of influence and space to express themselves they have to face within the hierarchical

structures, which always favor some, and disadvantage others. Regardless of fact that this thesis focuses explicitly on the motif of female characters being utilized by the male characters, the primal intention regarding the theme of this thesis originated in a fusion of experience with anthropology and religious studies and the related literature.

2. Theoretical part

In the following subchapters I will endeavor to provide the reader with a summary of relevant information concerning the works of William Golding and Arthur Miller that constitute the core of this thesis, how the works have been influenced by the then social and political situation and their authors' occupations and interests. Furthermore, social and historical context, in which the literary works take place, will be presented in as brief and relevant manner as possible considering the intended span of this thesis. Last but not least, the final chapter of the theoretical part will focus on the position of women in the social hierarchy in both of the historical periods.

2.1. The authors and the synopses of the compared works

The aim of this subchapter is to present information about the authors and the works this thesis compares. The motifs and themes in the respective literary works this thesis strives to abstract and concretize have been influenced and stem from the historical circumstances the authors found themselves in, as well as their authors' objects of interest. Both works are to a diverse extent distorted by their authors' intentions, political inclinations and avocations. A brief summary of both literary works will be presented at the beginning of each chapter dedicated to them in order to acquaint the reader with a concise and coherent scheme of the individual storylines, which will represent a key to the practical part.

2.1.1. Arieka's story, the synopsis of *The Double Tongue*

This subchapter encapsulates the storyline of Sir William Golding's novel *The Double Tongue*, one of the two literary pieces on which this thesis bases its comparison.

Arieka, a descendant of a provincial aristocratic family, is the narrator as well as the protagonist of William Golding's novel, or rather, Golding's draft of a novel *The Double Tongue*. Towards the end of the published version it becomes evident that the original intention was for the novel to be much longer, and there is an explicitly missing part in the midst of the story. The Arieka that narrates the story is an elderly woman reflecting on her life in retrospect, dealing with the events of her life as well as her faith. Her family owns a large homestead half a day away from Apollo's sanctuary of Delphi, and it has been the duty of her house for centuries to guard the Delphic Oracle. During her childhood she has to face the indifference of her father, but is also influenced by the thoughtfulness of her brother, who teaches her how to read. She experiences her first confrontations with various aspects of

womanhood, such as menstruation, molestation from a local boy, the social imperative of being silent in a company of men and other requirements. However, while the said features could have been considered to be quite customary occurrences, two uncanny incidents happen in her life. Somehow, she saves and brings back to life a fish that has already been on a pan, and by touching a child with smallpox she cures said infant. Word spreads around the neighborhood, and she becomes an object of gossip. At the age of fifteen Arieka is informed by her father that she has been engaged to the very boy that harassed her some years earlier, and she decides to flee from her home. Nevertheless, she is found and due to the humiliation she brought upon herself, her fiancée cancels his proposal. Luckily, Ionides Peisistratides, the warden of the college of priests and the High priest of Apollo in the Delphic sanctuary, proposes an alternative offer. At first it seems that Arieka will be employed within the sanctuary as a servant, however, it soon becomes apparent that she is to become one of the active Pythias. Upon the assumption of the position of the Third Pythia, the other two oracles pass away and Arieka becomes the only Delphic Oracle. During her first divination she is supposedly actually possessed by a god, which causes a great deal of excitement. Nevertheless, as the time goes by, she learns that most of the oracle's outputs are calculated answers to questions known in advance. Regardless of this revelation, she is grateful for the opportunity to make use of the sanctuary's library and she and Ionides become very close friends notwithstanding his explicit atheism and skepticism. As the sanctuary withers, Arieka and Ionides are forced to visit Athens and Corinth to gather money for its renovation. During their travels they are confronted with the influence the rule of the Roman Empire has had on Greece, and after being successful in obtaining a sufficient sum, and after some period of time, Arieka discovers that Ionides' interventions in terms of the divinations and the gathering of information the sanctuary practiced were measures taken to inflame revolution against the Roman Empire. These activities, however, have been in vain. The narrative ends with elderly Arieka discovering the secret of the sacred adytum, the secret being that there is no secret.

2.1.2. Sir Golding and *The Double Tongue*

The objective of this subchapter is to outline William Golding's motivation to write *The Double Tongue*, as well as to provide the reader with significant particularities and to help place the work within the context of Golding's literary activity.

To explain the circumstances of the birth of *The Double Tongue* (1995), I will provide the reader with an outline of events preceding William Golding's decision to write it.

Three and a half year before his death, Sir William Golding gave a series of lectures in his *alma mater* the University of Oxford on aspects of narration, with focus on Defoe and Homer. Homer and his *Iliad* and *Odyssey* were a constant in Golding's life, and he kept re-reading them with unfaltering fascination. This almost half a century long interest might be the fundamental constituent of the choice of *The Double Tongue's* theme (Carey 495 - 496).

The choice of a narrative with the Delphic Oracle in Greece under the Roman rule in focus seems to correspond with the paradigm of post-modernism, as my thesis's supervisor suggested. The novel tells a story of the once eminent and celebrated institution, now in a process of gradual decay. The influence of the Oracle fades away along with other traditions of the once majestic Greece as it is piece by piece taken over by the future Roman Empire. In fact, the institution in *The Double Tongue* disintegrates literally, as the roof of the whole compound of the sanctuary comes tumbling down. To revitalize the Oracle's power and along with it the Greek spirit is, after all, one of Ionides' main objectives in the novel.

Various coincidental occurrences might have also led to Golding handing the position of a protagonist to a female character for a first time in his career of a novelist. Virginia Woolf's journals happened to be one of his holiday readings and he noted into his journal, that it is ought to be a uniquely female characteristic, to have such a marvelous insight into a character, and that it could have developed itself in opposition to male masculinity. Another aspect might have been his close encounter with strict Islamic fundamentalism and the role of women within it (Carey 499, 503). Last but not least, on one of his reading lectures, he was asked why there were so few women in his novels. Later, it turned out, that the inquirer was his wife, and this was their way of nourishing discussions (Carey, 508). Nevertheless, whether Golding was influenced regarding the choice of a female protagonist by the Third wave of feminism which started in the 1990s, or whether he was responding to the overall progress towards gender equality are thought-provoking questions which this thesis, unfortunately, cannot provide answers for, as it lacks relevant valid sources.

Several motifs, themes and patterns that occur in *The Double Tongue*, however, seem to be echoes of William Golding's previous works. For instance, there are numerous analogies between Golding's best known novel and his last novel *The Double Tongue*. In 1990, *Lord of the Flies* has been dramatized by students of King's College School (Carey 500). *Lord of the Flies* (1954) is Golding's masterpiece. The plot follows a story of a group of young boys stranded on an island, after an airplane crash (Golding, *Lord*).

In *The Double Tongue*, Arieka evolves in a similar way as the boys in *Lord of the Flies*; from childish naivety to having doubts about gods and to seeing through human

motives, which are far from religious piety. Similarly, the boys, stranded on an island, undergo a rather terrifying journey from socially constrained schoolboys to a moment of heartbreaking realization of the nature of human character and the ridiculousness of social superstructures.

The contrast between nature and nurture is also present in the carnivorousness of Jack's band and vegetarianism of Ralph's companions. Carnivorousness represents the pre-agricultural society, where the strongest lays down the law. On the contrary, vegetarianism either signifies the peaceful gathering technique of the pre-agricultural age, or the age of agriculture, which might be connected to the societies beginning to settle and politics being formed (Černotík 33 – 34). Both novels contain an explicit articulation of struggle for power and eventual victory of the adults or the Roman Empire representing more developed culture and internalization of social order (Rosoff xii).

In 1991, Golding made a draft of a story which featured a character in a similar situation as Arieka in *The Double Tongue*. It was a tale of Hercules, narrated by an angel assigned to be his guardian. However, Golding's Hercules is nothing like the hero of mythology. He is born with excessive aggression and violence in his character, and grows to become a giant of a man and a murderous brute. On their journey, the angel and Hercules encounter brutal Israeli marauders plaguing learned and cultivated Philistines. The angel, just like Arieka in *The Double Tongue*, starts to doubt the infallibility of God. Arieka, under the pressure of political ambitions of Ionides, realizes the true purpose of religion in the hands of mortals. Analogically to the angel, she starts her journey as an innocent, faithful child, and finishes it in a state of bitter epiphany (Carey 501 – 502).

The idea of a girl escaping, or rather being saved from her loveless home and social constraints, and becoming an oracle first occurred to Golding in January 1993. For the purposes of historical accuracy Golding turned to Plutarch, who was, conveniently enough, a priest in Delphi, and reflected on the decline in the Oracle's influence. Among other sources of inspiration, Euripides' *Ion* served its purpose. As I have already mentioned before, some of Arieka's and Ionides' characteristics seem to resemble few other Golding's former characters (according to Carey, Arieka has some common features with the character of Matty from *The Darkness Visible*, and Ionides' death alludes to Colley from *Rites of Passage*) (Carey 509 – 511).

An element of autobiographical attempt may be found in Arieka's struggle with her religious beliefs. In *The Double Tongue*, Arieka undergoes a journey from a religiously unfaltering child, through an adolescent, who feels abandoned by the gods, to an experienced

Pythia, certain that the gods have either turned their backs on humankind, or they do not exist at all. Furthermore, the concept of Ionides, a man in authority, who “saves” a young individual, whose talent, qualities, gifts and needs have not been recognized by their surroundings, perhaps unconsciously mirrors Golding’s own experience. His career might not have become a reality if it had not been for Charles Monteith from the Faber & Faber publishing house. Moreover, Monteith advised Golding to delete some of the explicitly religious passages from *Lord of the Flies*, which resembles Ionides’ atheistic approach to the Oracle’s divination, misusing them for political purposes (Carey, 510).

Sir William Golding finished the first draft after a month, the second, with the period shifted slightly backwards, he finished in June, approximately thirteen days before his death on the 19th of June (Carey 512 – 514). The official publication is, therefore, the assembled second draft.

The fact that the publication was still in its draft stage is apparent, as in the middle of the narration the reader’s attention is drawn to the fact that there is a part missing within the draft. Moreover, the story itself becomes rather cursory towards the end, and resembles a collection of motifs and scenes which were to be refined later. However, the statement contained in the last sentence is of purely personal kind and applies solely to my attitude.

To summarize, I hope I have managed to show that William Golding’s lifelong interest in Greek culture and mythology, his own former works and unrealized ideas and the events of the last years of his rewarding life have undeniably contributed, if not directly led to *The Double Tongue*. In his work, he presented the discrepancy between religion and the politics it serves to legitimize. As a medium, he presents a woman, which, as will be elaborated on later, is historically accurate and in line with the hypothesis of my work.

2.1.3. The Devil in Salem, the synopsis of *The Crucible*

The objective of this subchapter is to give an account of Arthur Miller’s play *The Crucible* by capturing the most crucial moments of its individual acts.

Arthur Miller’s play *The Crucible* retells the outset and the initial phase of the well-known story of the witchcraft epidemic in Salem, 1692. The first act opens with Betty, a daughter of Samuel Parris, reverend of the village of Salem, in a catatonic state after being discovered by her father along with her female friends dancing in the woods while practicing some heathen magic with Parris’ Barbadian slave Tituba. Parris endeavors to rely on rational explanation of his daughter’s physical state, as any supernatural causes and the very fact that such a thing happened in his household might undermine his position within the community.

Doctor however pronounces the probability of witchcraft, and the word quickly spreads. Abigail Williams, Parris niece and the instigator of the forest happening, tries to downplay the whole affair at first, not willing to confess to anything more than dancing. Both Parris' and Abigail's attempts are thwarted when the Putnams come to the scene, claiming that their daughter is in similar condition. As more people come, it becomes apparent that witchcraft will be diagnosed as the plague erupting in the village, and to shift the blame Abigail confesses to having participated in the pagan ritual, but pronounces Tituba responsible. Among the people joining the assembly is John Proctor, a man defying the hypocritical society of the Salem village, but also a man who had an affair with his former servant Abigail Williams behind his wife's back. Other incoming characters are Rebecca Nurse, Giles Corey and Reverend John Hale, who was invited by Parris to exclude witchcraft as an option. After even Tituba confesses to having conversed with the Devil, and after she is forced to name witches that accompanied him, Abigail and other girls realize that becoming accusers is their way out of being accused and blamed themselves, and they start giving names in an ecstatic rollick. The second act is set in the household of the Proctors some period of time after the initial incident of the act one. John Proctor learns that an official court has been established to tackle the accusations, and that the group of adolescent girls led by Abigail Williams is periodically undergoing unnatural fits after which they make new accusations. Mary, a servant of the Proctors, is also testifying, even against her master's prohibition. In this act Mary returns from the court bringing a puppet she made for Elizabeth, John Proctor's wife. To escape John's wrath for disobeying him, she claims she saved Elizabeth's life, as she was accused by Abigail in front of the court. Reverend Hale visits to discuss John's reservations about Parris and his administration of the Salem parish, when Giles and Rebecca's husband come saying their wives have been arrested, followed by Ezekiel Cheever, who has an order to apprehend Elizabeth Proctor as well on Abigail's accusation that she tried to kill her using a puppet. Claiming she has no puppets, her attention is brought to the puppet Mary brought, and even though Mary assures everybody that the puppet was made and brought by her, Elizabeth is taken to custody. John Proctor is now determined to foil Abigail's plans by exposing her motives along with his own transgression, and he forces Mary to help him before the court. Act three is played out in the anteroom of the General Court. Proctor along with Mary, who has written a testimony saying that it was all pretense on the part of the girls, Giles and Rebecca's husband come to persuade the judges, represented by Danforth and Hawthorne, that the proceedings are based on a lie. As hard as they try, with Reverend Hale's aid, Danforth does everything to save the credibility of the court. However, under the weight

of Mary's testimony, he asks for the other girls to be brought in and he confronts them. To discredit Abigail, John confesses to adultery, but his wife's denial of his transgression, even though she was well aware of it, thwarts his efforts, as he swore Elizabeth would never lie. Mary, under pressure of the other girls' accusations, denounces her testimony and joins them again. Proctor is arrested. The last act takes place in prison. The court has moved to Andover, however, the reluctance of the citizens to participate in the witch hunt undermines the authority of the court. On top of that, some of the adolescent accusers have fled from Salem, stealing money and boarding a ship. In an effort to save their faces and the authority and credibility of the court, the judges attempt to persuade some of the prisoners, who were so far unwilling to confess a fabricated alliance with the Devil to save their lives, to plead guilty of witchcraft, so that the public faith in the proceedings would be restored. They concentrate on John Proctor, who, nevertheless, eventually refuses to become their instrument and accepts his fate.

2.1.4. Arthur Miller and *The Crucible*

This subchapter will focus on Arthur Miller, the author of the second of the two literary works, the comparison of which constitutes the core of this thesis. *The Crucible* (1953) is very much determined by the socio-historical context of the 1950s and Miller's role in the affairs of that period. Therefore, I will dedicate this chapter to the immanent context surrounding Miller and to the reasons that led to its creation.

The women of Salem might have been struggling (whether consciously or not) to articulate their needs and concerns publicly while being respected and they could have felt a strong urge to vent their frustration of being denied the possibility to participate actively in public affairs. Arthur Miller used their story two and a half century later to express his frustration with the political situation in the United States. The analogy between the political circumstances, in which he found himself in the middle of the 20th century, was too obvious to miss and too valuable not to present.

Invading Miller's close working environment, the Committee on Un-American Activities, also known as HUAC, conducted the first series of hearings on Communist infiltration with members of the Motion-Picture Industry in 1947 (Gottfried 182). Coincidentally, republican Joseph Raymond McCarthy became a Senator the very same year. Three years later, McCarthy commenced his public fight against the alleged Communist subversion, which rapidly evolved into nationwide hysteria (Gottfried 182 – 183).

The practical display of the epidemic involved paranoia, information and mass accusations and proceedings. Many were being questioned for their political inclinations, but many also came on their own accord, confessing their alignment with or membership in the Communist Party, and proclaiming to be willing to assist in the pursue of others, whose names they would submit (Gottfried 183, 195). At the same time, people were being pressurized by the paranoid community and authorities to submit names in exchange for guaranteed safety for their families and themselves. One of the collaborating artists in Millers proximity was for example director Elia Kazan, whom Miller had met shortly before Kazan submitted both his confession and the list of names, and whose decision to do so Miller strongly disapproved of (Gottfried 183, 197).

All the aspects of the crisis mentioned above were unmistakably present in Salem of 1692. The Indian wars, raging around Salem were causing distress among the settlers, and since the Indians were, in the minds of the Early American Puritan settlers, connected with nature, and their shamans with magic, they might have come to a conclusion that it is magic what causes all the discontent within the village (Schiff 27). People who were already questionable before the crisis became the obvious targets (Norton 8, 296) (Miller 22, 31). In both instances, the Salem crisis and the McCarthyism era, the fact that after being accused there was almost no possibility of purifying ones name and being fully acquitted was being misused for personal aims, vendettas and other unexpressed motives. Both in 1692 Salem and the United States of the 1950s, mostly innocent people were facing persecutions (Gottfried 196).

However, what clearly separates the cases is the paradigm and the primary forces governing the two societies. While the theocratic Salem considered witchcraft a capital crime in the legal sense, punishable (and usually punished) by death, in the 20th century United States leftist political orientation was every persons' right guaranteed by the constitution (Gottfried 196). Nevertheless, the element of rationality and religious zeal is present in both cases. Although "rational" procedures were employed in Salem, in accordance with the teachings of the Enlightenment, religious dogma of the Puritan society was the main drive, hiding the political aims and property interests of certain individuals. The McCarthyism affair justified itself by pretending to be rationally political; however, the overall atmosphere emitted paranoid fear of an invisible, almost supernatural enemy, giving the affair a perceptible religious hue (Gottfried 195).

Colloquially, the McCarthyism was among certain groups of people called "a witch hunt." Therefore, it is no wonder that Arthur Miller drew the analogy between these two

instances of mass hysteria (Gottfried 195). Nevertheless, even though *The Crucible* does not have a female protagonist *per se*, the choice of the setting might also have a side feminist interpretation, which dawned upon me in connection with my supervisor's observation and the American literature classes. During the Second World War, while men were away from home, women had to take over the business and many of the vacant respectable positions. However, in the 50s, when men returned, women were encouraged (most noticeably through advertisement) to confine themselves once again to the households. The traditional order was restored ("Women in the 1950s"). *The Crucible* reflects this traditional position of women within the social hierarchy, which might have been Arthur Miller's (unintentional) response to the contemporary paradigm.

As was his custom, Miller spent a considerable amount of time researching the available historically accurate information, visiting Massachusetts and going through the miraculously preserved official records (Gottfried 197 – 198). The word "miraculously" is used above for significant reason, since many of the involved magistrates' descendants saw to the records incriminating their ancestors of faulty death sentences being destroyed (Norton 13). The research also provided him with the knowledge of the contemporary dialect.

Miller's point, however, was not to be perfectly historically accurate, and he sacrificed part of the exactness to dramatic purposes. One of the devices employed was the addition of a focal point in the form of romance and guilt. However, what the play suggests is that the Salem crisis rose from Abigail Williams' pursuit of vengeance on Elizabeth Proctor and desire to tie John Proctor to her (Gottfried 199, 221 – 222). The romantic triangle infuses the play with explicitly sexual content, increasing its attractiveness. Such conduct may seem redundant, since any work which concerns itself with witchcraft or demonology has an innate erotic undertone (Gottfried 222).

In reality, Abigail being approximately 11 or 12 (Norton 321), and John Proctor being about 60 years old (Schiff 11), the romance would have been, mildly said, improbable. Miller was very much aware of this discrepancy, but it served the purpose of adding a "human element," making the play more theatrically and emotionally accessible (Gottfried 198). Nevertheless, in so doing he did not entirely attenuate the aspect of the crisis that constitutes the point of this thesis, that is, how women of a low status were used for political agendas of the magistrates and property interests of the inhabitants, being given right to speak, but only on the basis of being attuned to supernatural forces.

To atone for the historical inaccuracy, Miller included several clarifying essays to the published version of the play on the true role and background of the characters to provide

readers with broader insight into the theme. Formerly, his idea was to incorporate these essays even into the performed version, however, Miller was discouraged by a comment that it would give the impression of a lecture, and the flow of the plot would be fragmented.

Miller's *The Crucible* is a multilayered work, incorporating politically engaged dimension that holds a mirror up to the horrors and paranoia of McCarthyism, with its inquisitorial proceedings and the pressure put on people to betray themselves and others, while transcending the era itself. Another tier comprises more intimate themes, such as the explicit question of guilt, (self-)forgiveness and whether self-sacrifice for one's beliefs is justifiable.

All in all, however focused the play is on the individual protagonists, it manages to maintain the paradoxical nature of the historical event. The fact that children and servants of female sex are temporarily raised in status by their male counterparts, and the fact that this movement within social structure is justified by connection with supernatural forces still constitutes the core of the story.

2.2. Social and historical probe into the historical eras

While the context of the literary works has been discussed in the previous chapters, the following part of this thesis will provide a relevant socio-historical context regarding the setting of the plots of these works. I will endeavor to outline the relationship between politics and religion and how it was affecting the societies of Classical Greek Athens and the surrounding areas and the Puritan society of the Massachusetts Bay colony of the late 17th century.

2.2.1. The role of the Oracle in the Classical Greek world

As far as people outside Delphi were concerned I began to understand the extraordinary nature of their belief in me. If it comes to that, belief in any Pythia! But it was as if in their mind there was one Pythia and that the original one. They might hear – and did – that there were three Ladies, as when I came to the oracle. They heard, they understood and yet they believed in the one Pythia! They had heard that two of the three Ladies had died, but somehow the news was mysteriously adapted to what they felt. If two women had died, well it meant that She, the Pythia, had not died [-]. (Golding, *Tongue* 141)

The content of this chapter focuses on the relationship of politics and religion in the Classical Greek Athens and surrounding areas, as the interconnection is highly visible and had a profound impact on the everyday life of every Greek in the Classical period. The core of this chapter is the examination of the Delphic oracle as an institution, as it is the main theme of William Golding's *The Double Tongue* (1995) and it illustrates my hypothesis. I am well aware of the time discrepancy between the Classical Greek period and the time in which the events of *The Double Tongue* take place. However, this thesis focuses on the phenomenon in theoretical, more abstract sense which is not affected or changed with time, as it is a traditional institution. The only thing that changes is the potential influence of the oracle, and that is not the objective of this thesis. It is the interconnection of political institution, supernatural elements and the female aspect that this thesis is focused on. The most suitable extant information regarding the Delphic Oracle are from the Classical period, therefore, I use this period as a model.

In the Classical period, the Greeks seem to have believed that human decisions are oftentimes erroneous, and therefore should be regulated by the intervention of gods. Such conclusion can be inferred from the documented fact that the Greeks often placed their fate in the divine hands of (either an official or a freelance) fortune-teller (Bruit Zaidman and Pantel 121 – 128).

For the Ancient Greeks, religion had fundamentally different connotations from what the European and Anglo-American societies consider to be the bases of an established faith. Our notions stem from the long-lasting shared experience with Christianity, especially the one that was being formed after the Reformation. Among other things, Christianity, just as Judaism, derives its doctrine from sacred texts (from the Bible, among others). The Ancient Greek polytheistic religion had essentially no official written form that would focus on ritual prescriptions or moral creeds. Moreover, unlike Christianity, the Greeks had no formal institution of religious specialists (Bruit Zaidman and Pantel 27, 46).

The religion of the Greeks of the Classical period was purely orthopractic. Not only do we not have any means that would help us find out the attitude of the Greeks towards the religious practices, but, moreover, it seems that, in reality, as long as the model citizen participated dutifully in the communal rites prescribed by the individual poleis or demes, they were considered pious (*eusebés*), regardless of their motivations. Conversely, negligence would have resulted in persecution (Bruit Zaidman and Pantel 11 – 12).

As each of the poleis had their own specifics in terms of law and political customs, religion represented common social framework, and in many ways acted as an ancient form of

the international law (Bruit Zaidman and Pantel 80 – 91). While the Greeks shared neither the ritual practices nor their distribution in the calendar (since each of the poleis or, by extension, the demes had their own traditions), what they had in common was the core pantheon consisting of approximately twelve gods, varying in their origins and parentages (which were also locally determined). Therefore, the only texts that might be considered canonical were Hesiod's *Theogony* and Homer's *Iliad* and *Odyssey* (Bruit Zaidman and Pantel 102 – 104, 112).

Politics and religion were therefore inseparably related, which is a crucial aspect in terms of this thesis' argument. The greatest portion, if not all of the political assemblies were initiated by prescribed rituals, and religious matters usually came to focus the foremost. But most importantly, considering the core theme of this very subchapter, most of the decisions were not officially ratified until approved by the responsible oracle (Bruit Zaidman and Pantel 92 – 101).

Divinations were of numerous kinds. Interpretations of natural signs, animal entrails or various situational occurrences, along with cleromancy (by far the most used form of divination, based on drawing of lots, and usually answering a Yes/No question) fall under the category of inductive divination practices. Knowing that human choices and actions are not always the most sensible or just, divinations in general employ an element of chaos, or rather, the will of the gods, to provide balance to the erring and biased mind of the humankind (Bruit Zaidman and Pantel 121).

The name of the second category was derived from the source of the predictions. Inspired divination practices comprise those that base their outputs on words of gods entering the world through the medium of an oracle. Oracle serves as a mediator between the peak of Mount Olympus and the land inhabited by mortals. Sibyls were freelance oracles whose divinations were being recorded and later interpreted in accordance with individual circumstances. But by far the most influential institutionalized oracle was the post of a Pythia in the Sanctuary of Apollo in Delphi, the navel or the womb of the world (Bruit Zaidman and Pantel 122).

The story of the oracles' founding is narrated and reflected on by Arieka in *The Double Tongue* (1995), and so it should be only briefly summarized. Apollo and Artemis' mother Leto was being chased by a dragon Python, sent by Hera as a revenge for Leto's intimate encounter with Hera's husband Zeus, during her pregnancy. After the twins were born, and Apollo has grown into a strong young man, he hunted down Python in Delphi, and slew the serpent. Surrounding the place of the encounter, there grew the Panhellenic sanctuary

of Delphi (Kerényi, *Mytologie I.* 102 – 113). A temple occupied the sacred centre of the sanctuary, and in the middle of it, there was *aduton* or *adyton*, where individuals received answers to their inquiries from the acting Pythia (Bruit Zaidman and Pantel 128). The name of the profession was obviously derived from the name of the above mentioned serpent Python, a fact later considered by Arieka (Golding, *Tongue* 61).

The position of Pythia was occupied exclusively by women, traditionally of an advanced age and originating from the nearby areas (Bruit Zaidman and Pantel 49 – 50, 127). Evidence suggest that initially Pythia prophesized only once a year on Apollo's birthday, on the seventh of the month Bysios (which is said to have corresponded with our February or March, since months in the Ancient Greece usually coincided with an overlap between two of ours). As the demand for Pythia's prophecies gradually increased, Delphi are said to have had up to three Pythias at the same time, with two of them rotating and being available on the seventh of each month, and one Pythia serving as a reserve. The oracle was out of service during the winter months. Apollo was said to have left the sanctuary for winter, and was replaced by Dionysus, whose "grave" is believed to have been located in the inner sanctum (Bruit Zaidman and Pantel 127, 197).

The inner sanctum, besides Dionysus' symbolic place of eternal rest, contained a stone sculpture known as the Omphalos of Delphi, the navel of the World, a tripod, the seat of the acting Pythia, and, allegedly, a crevice in the stone floor, from which intoxicating fumes were said to have emanated, making the oracle more accessible to the divine inspiration. However, other ingredients might have been employed to enhance the trance every Pythia had to get herself into to make her prophecies credible. For such occasions, a brazier might have been added to the sanctum's furnishings (Bruit Zaidman and Pantel 121 – 128, 197).

The outputs of the divination were recorded by other priests present in the inner sanctum during the performance. It was widely believed that Pythias cried their predictions in hexameter. However, the messages might have been converted into this form by the onlooking personnel. But most importantly, whatever message the Pythia might have endeavored to convey, the priests recording the utterances had unlimited power regarding the interpretation of the prophecy. Therefore, if political situation demanded it, Pythia's outputs could have been simply "altered" (Bruit Zaidman and Pantel 122).

Despite the prevailing image of the Delphic oracle being a decisive instance in the discourse of the contemporaneous politics, its competence was rather limited. Most of the questioners either presented the Pythia with two options, ridding themselves of the responsibility of favoring one or the other, or sought an advice, usually concerning doubts of

this kind; to which god should one pray or make offerings in order to secure a positive outcome of their endeavors. However, it has been inferred that a great portion of these inquirers came to the Pythia with their mind already made up (Bruit Zaidman and Pantel 122 – 128).

Considering the political dealings, the decisions were probably already made at the assemblies and meetings of the polis' body of citizens before reaching the oracle. Pythia's primary job was to authorize these decisions while making it look as if the gods themselves have given their approval, legitimizing the whole process in the public's eye. Unfavorable predictions were either questioned, reformulated or misinterpreted (Bruit Zaidman and Pantel 122 – 128).

To conclude, however the final paragraphs of this subchapter might have asserted that the influence of the oracle was not as decisive as it might seem considering all the popular references, the Delphic oracle constituted a powerful tool in the hands of ambitious politics and priests involved. Women in the role of Pythia were appointed by men to serve as mediators between gods and humans. Their voice and utterances, however, represented only a raw material that was to be molded according to the topical political atmosphere.

2.2.2. The historical context of the Salem witchcraft crisis

In contrast with the Classical Greek society, where supernatural interventions through female medium were considered legitimate, in Puritan Massachusetts Bay colony this phenomenon was considered (mildly put) anomalous. In this chapter I will endeavor to provide the reader with relevant circumstances and theories regarding the origin and motivations leading to the crisis.

Historians and scholars have proposed numerous interpretations regarding the core group of the afflicted accusers. Mostly, their theories coincide with the paradigm of their era. Whether it was a religious fever, hysteria, ergot poisoning, encephalitis epidemic or post-traumatic stress disorder, the judges and the Salem Village residents exploited the situation of fear of the Native Americans, induced by the ongoing wars (the first examined person was Tituba, allegedly a Native American (Norton 21), and the Devil, according to the afflicted and the confessing, often took a form of a person of color (Norton 35, 58 - 59) and discontent inside the village, and used the trials to either absolve or enrich themselves (Norton 4) (Schiff 16). The susceptible female element served as a perfect medium.

As Norton argues, the Puritan worldview might have played a significant part in the motivation of the judges in the 1692 case to deem the accusations credible and to proceed

with the prosecutions despite the complicated status, in which North America found itself (regarding the Indian Wars and the 1689 revolution, both of which I will refer to later) (Norton 295 – 298). Although on the verge of Enlightenment, the Puritan society in Massachusetts Bay Colony readily accepted the “reality” of Devil’s machinations at work in their proximity and this subchapter will focus on the aspects that made it possible.

Puritans seem to have believed ((in congruence with their affinity with the Protestant religious family (Bremer 2 – 3) (Schiff 17)) that wherever an individual ventures, they are being subjected to God’s trials. The outcomes of God’s trials had (naturally) two possible forms, and it was either success or failure. The result served as a manifestation of God’s salvation compass. While people encountering success on their life’s journey were being given an *a priory* sign of salvation awaiting them after death, those prone to failures could do close to nothing to avoid certain damnation and become God’s chosen ones (Norton 295 – 297). As will be explicated later, these thoughts might have influenced the decision making process adopted by the Salem judges.

Another aspect of the Puritan belief stems from the ones mentioned above. God communicates with us through these tests, and therefore any hardship that we face and any harm that is done to us has the status of providence. Devil may torment us, but only to an extent allowed by God and always with good reason that is (unfortunately) up to us to interpret. The weight of responsibility therefore shifts significantly, leaving the North American puritans altogether blameless for any mishaps that may occur (Norton 295 – 298). Many of the judges and some of the villagers assisting the accusers have committed some uncommendable deeds and the witchcraft crisis gave them the opportunity to both justify and absolve themselves.

Many mishaps have plagued North America at the turn of the 16th and the 17th century. Any possible initial excitement of the Native Americans quickly waned, as a horrifying number of them died of European diseases, lost their land in fraudulent agreements, had their culture stolen and replaced with unknown beliefs and restrictions and had their relatives taken away and sold to slavery. All the while the Puritans believed they are civilizing an ignorant nation (“Utopian Promise”).

These next two paragraphs are concerned with the aspect of the potential influence of the conflict with the Native Americans and the participation of some of the Salem crisis’ protagonists, mainly the judges, therein on the enthusiasm with which they assumed their roles in Salem. As I have already stated, they made mistakes they might have felt obliged to compensate.

Once the Native Americans began to see through the pretense of the settlers, they adopted the strategy of an armed conflict initiated or instigated by their antagonists. Among others, The First Indian War, or in other terms King Philip's War, and The Second Indian War, likewise known as King William's War, were some of the bloodiest encounters, with terrible casualties on both sides and both of military and civilian kind. The first conflict most likely stemmed from ongoing fur trade swindles, the habit of selling the land without the concession of the Native Americans and desire to maintain whatever was left of their culture. These are the names of participants in the Salem case that were present; Thomas Danforth and John Hawthorne's brother. The later overthrown governor Edmund Andros also took part in the conflict (Norton 83 – 93) (Schiff 27 – 28).

The Second Indian War had a rather different ideological base. The antagonism now shifted from the field of the natives against the newcomers to a duel between the French and the English settlers. The Native Americans joined either of the sides according to their tribe's or alliance's preferences. The struggle concerned the northeastern frontier and the political and military leaders were the same ones that judged the Salem Village's witchcraft epidemic; John Hawthorne, Jonathan Corwin, William Stoughton, Samuel Sewall, and Waitstill Winthrop's brother Fitz-John (Norton 93 – 102) (Schiff 27 – 28).

Blunders, failed negotiations, faulty assessments and other issues for which many of those mentioned were to some extent responsible might have had a considerable impact on their conduct during the 1692 crisis. Furthermore, some of the accusers in the Salem case also had close ties to the Maine frontier and often were refugees from the frontier war between New England and New France. They witnessed the horrors inflicted by both the Natives and the settlers (Norton 11 – 12). Those were some of the teenage accusers, who mostly occupied very low social ranks, such as that of a servant, which was in concord with the overall position of unwed women away from their families in North American Puritan society (a theme that will be elaborated on in the corresponding chapter) (Norton 10).

The Salem affair turned this whole concept upside down. There have been altogether 19 afflicted accusers, 14 of which were adolescent girls under 20 (plus one teenage boy). Moreover, 3 of them, who were also among the most prolific accusers, were servants, and one boy was a slave (Norton 321 – 322). Regardless of their gender and social status, these (mostly) children became the mediators between the supernatural planes of existence and the world of the mortals, solving crimes and manifesting extraordinary courage in their resistance to join the Devil and the witches, who were so callously torturing them for their bravery in front of the court (Norton 301 – 304). The judges and the collaborating villagers decided, for

the reasons stemming from their own individual selfish motives, to deem their fits and accusations unquestionably credible. Whatever reasons the accusers had to act the way they chose to (which is not the objective of this thesis), the witchcraft epidemic would not have had such an unprecedented impact as it eventually did, if the magistrates, the participating residents (both the accusers and the confessing accused), the doctor and the clergy had not encouraged it to achieve their own goals.

The early phase of the Salem crisis had precedents, but there were aspects in which they differed (Norton 6, 30). Although direct possession by the Devil was a frequent occurrence, residents and magistrates in the Salem Village immediately assumed that a witch was to blame for the afflictions. The seventeen-century authors who provided both the general public and authorities with books full of procedures employed in pursuit of the identity of a witch urged the prosecutors to remain skeptical and consult a doctor. If the said doctor excludes the possibility of a natural disease, minister is supposed to handle the case (Norton 30 – 43). The Salem Village's doctor William Griggs promptly diagnosed witchcraft, and as soon as an accuser older than fourteen (which was the legal age allowing to confess before court under testimony) emerged, the prosecutions started (Norton 19, 22).

One of the most peculiar choices the magistrates made was to conduct the examinations in public from the almost very beginning. Being held in the village's meeting house, the trials were controlled by a numerous audience. The onlookers were playing their part in the hysterical nature of the examinations, including the support of the credibility of the accusers' afflictions happening right in the courtroom (Norton 42).

The magistrates were risking a lot when they embarked on this crusade to save New England from the Devil's grip. In 1689 governor Edmund Andros had been overthrown, and until a new government would be set any death sentences would risk being retrospectively questioned (Norton 41). This fate awaited the Salem crisis, as the once adamant trust in the accusations of the afflicted dispersed rather quickly (Norton 10). Many of the participants and their descendants destroyed the evidence of their or their ancestors' involvement (Norton 13).

To conclude, the Salem crisis might have had various miscellaneous reasons for its eruption. However, the resulting shape of the affair remains unchanged by the circumstances.

2.3. Perception of womanhood in the respective historical periods

The previous two subchapters parallelly discussed the broader historical and socio-cultural context in which the storylines of *The Double Tongue* and *The Crucible* take place.

However, considering that the element of femininity constitutes one of the main objectives of the analysis this thesis performs regarding the two literary works, the next two subchapters address the contemporary reality and interpretation of the position of womanhood in the paradigms and hierarchies of the respective societies.

2.3.1. The women of Classical Greece

We may then, as we affirm, perceive in an animal the first principles of herile and political government; for the soul governs the body as the master governs his slave; the mind governs the appetite with a political or a kingly power, which shows that it is both natural and advantageous that the body should be governed by the soul, and the pathetic part by the mind, and that part which is possessed of reason; but to have no ruling power, or an improper one, is hurtful to all; and this holds true not only of man, but of other animals also, for tame animals are naturally better than wild ones, and it is advantageous that both should be under subjection to man; for this is productive of their common safety: so is it naturally with the male and the female; the one is superior, the other inferior; the one governs, the other is governed; and the same rule must necessarily hold good with respect to all mankind. (Aristotle, *Chapter V.*)

The objective of this chapter is to present the position of women in the Classical Greece, namely in Athens and their surrounding areas while also pointing out the contrast between the model of Athens and the Spartan model. In the text I will attempt to make clear the connection between religion and political influence available for the sexes, as the relationship between religion and politics with the focus on women as participants constitutes the core of this thesis.

To introduce the topic, I will show the discrepancies between female and male rituals of enculturation, which clearly demonstrate the division of sexes from the very beginning of every individual's life. Similarly to the still prevailing tradition of dressing baby girls in pink and baby boys in blue, the Ancient Greeks had their own way of acquainting the public with the biological sex of their offspring. The differentiation of the sexes began with hanging either an olive branch (for males) or a fillet of wool (for females) above the main door. Rituals conducted in the following approximately 10 days were more or less the same for both sexes, as they were mostly concerned with the act of accepting another member into a household and with the purification of the mother after the childbirth (Bruit Zaidman and Pantel 64 – 65).

The symbolic contrast between the rituals meant for females and those reserved for males is apparent. Male rituals, contrarily to female rites, were oriented outwards, integrating the offspring into the structure of the polis (Bruit Zaidman and Pantel 65 – 67). All three significant rituals that are to be mentioned support one of the main hypotheses of this thesis, as they repeat and refer to the transition from the natural state of humankind to the cultural one. And women seem to represent this liminal¹ stage.

Mythology tells us that the process of culture formation was triggered by Prometheus. He “tricked” Zeus (if Zeus can be tricked) into accepting a pile of bones instead of tasty meat as a sacrifice. In his rage, Zeus hid the “livelihood” from the humankind. In the golden age, sustenance grew everywhere without human contribution. After Prometheus’ betrayal, humankind was separated from the close connection with gods, and had to work to feed itself. Therefore, agriculture was born. Furthermore, in the golden age, sexual activities were not regulated. However, Zeus, as another form of punishment, sent Pandora and with her a container holding all the evils and mischief. Her arrival to the then undifferentiated community marked the origin of marriage (Bruit Zaidman and Pantel 165 – 168).

Agriculture and marriage were inseparably connected in the mind of an Ancient Greek. The traditional metaphor suggested that women have by nature an unhealthy, untamed sexual drive, and due to their striking, obvious connection to the uncontrollable natural processes like menstruation or the animality of the childbirth, they had to be “cultivated” by men, who were irreversibly disconnected from gods and nature (Bruit Zaidman and Pantel 163 – 168).

One of the female nature-to-culture rituals (representing the transition from nature to culture), that 5 – 10 year old girls participated in, were the Arkteias, or Brauronia, which took place in Brauron. Artemis enjoyed one of the most revered posts in this locality, and it was to her that the ritual was dedicated. The aetiological myth (a myth which establishes a ritual tradition) follows the usual scheme; preliminary state of the golden age, series of transgressions (which show the naivety of the undifferentiated society), rage of the gods, oracle suggests an extreme solution, the real solution takes the form of a subterfuge. In the case of the Arkteias, a girl plays with a bear in the woods, but the bear scratches the girl by

¹ Liminality is an anthropological term introduced by Arnold van Gennep and adopted by Victor Turner. Etymologically, *limen* is a latin word which translates into English as a “threshold.” Liminal stage within the process of a ritual represents the interim between the former and the newly acquired position within the respective community (Turner 95). Therefore, for the purposes of this thesis, this term is used here as an alternative to the word “transitory.”

accident. The bear is killed by the girl's brothers, upsetting Artemis, to whom the woods belong. The oracle suggests a human sacrifice; "a daughter" must be killed. However, the father, whose daughter must be sacrificed, festoons a goat and names her "daughter." Artemis eventually accepts this trick. Other versions suggest the story of Iphigenia to be the origin. During the Brauronia festival, girls "play the bear." This ritual therefore reenacts the process of transition from the age of innocence to the cultural state, separated from the wilderness, and women play the central role (Vernant 200 – 201).

The most crucial ritual in the life of an Classical Greek woman was probably the wedding. The ultimate goal of raising a male progeny was to shape the child into a respectable citizen, skilled in politics and athletics, and other dignified areas. The ultimate goal of raising a female progeny was to get her married. Unless a consideration of priestesshood, sacral prostitution or being a concubine (*hetaera*) was in play, unmarried women had essentially no security and protection and faced the threat of social exclusion. Essentially, when property, inheritance or legal matters were concerned, women were represented by men (their father, husband, other closest male relative or an assigned guardian) (Bruit Zaidman and Pantel 67 – 72). However, the fact that these traditional attitudes varied from polis to polis should not be neglected. Spartan women were apparently allowed much more civic freedoms, which might have stemmed from the military essence of the society that demanded frequent absence of their male counterparts, leaving the responsibility for property and political administration continuity to the wives (Hradečný a col. 27 – 29).

The marriage itself was essentially an agreement concerning a transaction between two men. It was a ritual manifestation of a deal already made, that is, the premarital contract between the future bride's father and the husband-to-be. The average age of the bride approximated to 14, while the suitor would most likely be in his thirties. However, the wedding ritual had a fascinating symbolic value which again reenacts the human development from the initial innocent state to the cultural state governed by human law. The very preparation of the bride resembles the preparation of a sacrificial animal. She is bathed, neatly dressed, festooned and covered with a veil. She also cuts a lock of her hair and, together with her toys, she sacrifices them to Artemis, marking the end of childhood. Suggesting a kidnapping, she is then taken to her future husband's household at night, without any of her belongings. During a subsequent feast, a young boy with a wreath of acorns distributes bread, impersonating the nature-to-culture transition (Bruit Zaidman and Pantel 67 – 72).

One of the most order reversing rituals was the Thesmophoria, the festival of the married women dedicated to the goddess Demeter. In Athens (although this ritual was

celebrated in all Ancient Greece poleis), at the turn of October and November, wives of the citizen left for the foot of the hillock Pnyx, where the Athenian assemblies usually took place. They spent three days there together in seclusion. They were imitating the golden age state by avoiding any inventions connected with civilization (even fire), but they also formed a semi-political organization. The time in which the festival took place was not coincidental. It marked the beginning of the period when Demeter's daughter Persephone descended to the Underworld to spend the assessed one third of the year with her husband Hades (Bonney, 454 – 455).

To conclude, hopefully this subchapter has provided enough information for the reader to understand the inferiority of the position of female inhabitants of Athens and the neighboring areas, their being oftentimes handled as a property by men, and the symbolic value of the rituals essential for their lives which repeatedly refer to the transitory state between the society that existed before the concept of polis was born, and the state of human-made law and culture. Women were, therefore, to a great extent associated with nature, which evokes both animality and a close relationship with gods and other forms of the supernatural.

2.3.2. Womanhood in the late 17th century Puritan America

In the course of this subchapter a brief characteristic of the position of women in the 17th century Puritan society of the European settlers will be presented. It is crucial for the purpose of this thesis to understand the inferior position women occupied in the social hierarchy, since it is their temporary rise in status (enabled by their male superiors) connected with the supernatural forces for the purpose of justification which is the objective of this thesis.

However great the potential of the American settlers to become a model democratic society was, the position of women was still largely being derived from Eve's status of the one susceptible to seduction by malicious forces and a very likely sinner. The probability of joining a coven, making a pact with the Devil and being possessed was the highest in case of women, children and young people. Women especially were thought to be extraordinarily querulous and vengeful (Norton 32). Women and men were not equal in religious sense, and as John Winthrop contends, women are in a constant mode of despair, as they cannot be sure of their salvation ("Utopian Promise"). Quakers were being ostracized for their equalitarian notions ("Utopian Promise").

The public matters were not theirs to participate in. According to the New England law, women were subordinate to their male partners together with their children, and they

were not allowed to conduct business or own property (with the exception of widows) (“Utopian Promise”). Subsequently, their place was within the safe households; caring for the economy, children and the daily routine with piety, chastity and humbleness. In the households, they could exercise some deal of power over their husbands. Still, when public matters were being handled, women were not to be heard and their credibility was constantly being questioned (Norton 10).

Nevertheless, in the Salem case credibility was lent to female children and adolescents and was considered with great solemnity. The fact that it was lent to them must be emphasized, as without the consent and approval of the masters, fathers and judges, their testimonies would have gone unheard. However, the quarrels within the village, including property disputes and objections to (countered by support of) the village’s reverend Samuel Parris accompanied by the belief in God’s providence and fear of the Native Americans, persuaded the participants that their daughters and servants are telling the truth. This fact is strikingly visible due to the exception represented by John Proctor, who refused to believe and allow his servant Mary Warren to participate in the process (Norton 72 – 73). Being a servant, it was therefore impossible for her to defy her master’s will.

As far as the process of identifying a witch is concerned, scholars like Reverend Richard Bernard, Nathaniel Crouch or Cotton and Increase Mather provided the settlers with a list of numerous apt indicators (Norton 30 – 42). Usually, women of questionable reputation, advanced age, manners considered odd or inappropriate by society, unfavorable social and economic circumstances or those involved in neighbor disputes were likely to be accused (Norton). However, most of the accused women in Salem did not manifest most of these said qualities. Property disputes, however, did constitute one of the key factors (Norton 8 – 10).

In this subchapter, therefore, I have hopefully demonstrated explicitly enough how crucial and rare the radical status change women of Salem underwent was. Position of adolescent females, children and servants was incompatible with the position of accusers they were conferred on by the male authorities. However, attribution of an ability of sensibility to otherworldly stimuli, such as affliction by the Devil or his minions (the witches), was in accord with the 17th century Puritan view of the susceptible female sex and youth.

3. Practical part

The impending practical part is based on the theoretical part in a way that it concretizes and illustrates the broad described phenomena on the individual storylines and characters. In the following subchapters, the individual elements connecting the two respective literary works will be discussed. First, I will concentrate on the act of rise in status the female characters undergo under the supervision of male authorities, and how this ascent and its output are presented by the authors as a mere illusion. In both literary works which are being analyzed, the female characters occupy social ranks, both with regard to their sex, age and their occupation, which exclude them from the participation on public matters. As the storylines develop, their position within the social hierarchy shifts, either by a direct intervention or by a common consensus of the male authorities, and the female characters are granted credibility and the community's respect. The true power is, however, controlled by and maintained within the hands of the male authorities, which renders it illusory from the perspective of the female characters. Secondly, the supernatural aspect and its external presentations will be discussed along with the legitimacy of its employment. Both *The Double Tongue* and *The Crucible* explicitly employ the supposed interventions of beings of planes of existence other than mortal, such as gods, demons and witches, which is in an absolute accordance with the corresponding historical events. The involvement of otherworldly powers, both regarding divinations, spectral attacks of the witches, and divine providences, provide an additional layer of legality and credibility, since the belief in their existence was in concordance with the contemporary paradigm. The ecstaticity of the outward presentation of these interventions delivered by the female characters make the outputs authentic in the public's eyes. The legitimacy and the tradition of the employment of the supernatural beings within the legal framework also constitutes an important aspect and at the same time a discrepancy between the two adapted historical events. The Delphic Oracle represented a traditional institution recognized by the law, while the witch trials were an anomalous deviance. Last but not least I will point out the differences between the individual motivations of the male characters regarding their nature, sphere of interest and possible origin. The importance of the proposed comparison and the abstracted motifs lies in the time chasm of eighteen centuries between the adapted historical phenomena and affairs. The literary works make an implicit statement about certain human tendencies, which pervade the history of civilization.

3.1. The rise in status and the illusion of freedom

But when you go down those steps and climb on to the sacred tripod, you are free. You are the freest woman in Hellas – in the world! You will say what you will say. You will only resort to our answers rather than the god's if you find nothing but silence. (Golding, *Tongue* 100)

This chapter will focus on the first of the common features abstracted in the process of comparison of the two literary works. The first of the presented aspects, and the objective of this very subchapter, is the moment of male authorities granting the female characters right and power to participate on and decide public affairs, which, due to their sex, is out of keeping with their position in the given social hierarchy. The process of “rise in status,” or status elevation the female characters undergo takes different forms. In *The Double Tongue*, the female protagonist is appointed to a more respected position by a male authority. The female adolescents and children in the Salem village assume their position with the approval of the male authorities and the consensus of the majority within the community. In both cases, the female characters sex, age and occupations would have been, under regular circumstances, essentially ignored and not taken into account had there not been for the approval of the male authorities, the general public and the supposed ability to converse with the supernatural forces. The authority the female characters assume, however, proves to be illusory and manipulated by the said male authorities. The male superiors, regarding both status and age, are the source of the credibility, validity and legality of the outputs the women produce. They decide, what will be said, what will be done, what will be considered significant, and, in many cases, how will the outputs be formulated.

Until she was fifteen, Arieka lived a life quite similar to that of any female offspring of an aristocratic family. What made her stand out among her peers was perhaps her ability to read, obtained thanks to her brother's attentiveness. But other than that, Arieka was not distinguished by either her beauty or an exceptional talent in any of the activities reserved for women of her status. Nevertheless, she possessed an invisible talent of an independent mind that was not satisfied with the lot the society has chosen for her. From an early age, she was capable of sophisticated reflection on her life and faith. Her independent, defiant mind rendered her unable to succumb to her father's marriage negotiations, and rather made her risk a public humiliation and loss of any other opportunity to be proposed to. Marriage represented a focal point of a woman's life, as the position of an unwed woman was reserved almost

exclusively for the hetaerae or the priestesses.² By choosing to rather run away from home and the arranged marriage, which both represented safety but also constraint, therefore, Arieka risked everything to maintain her freedom. Upon her plan being thwarted, upon being discovered and humiliated by the hunting party, she felt like the gods have turned their backs on her. She lost her faith in her family and her future within the bounds of marriage, and placed her fate into the hands of gods. When they refused to aid her with the escape plan, Arieka felt abandoned and as if facing an empty void. However, the gods seemed to have had an alternative use for her.

The Delphic Oracles were chosen from among women in the nearby area.³ However, such a typical Pythia was usually of an advanced age, oftentimes a “married woman living apart from her husband, and well on in years” (*DT* 90). Ionides’ choice of Arieka as one of the three active Pythias was determined by circumstances. Saving a dishonored girl was a minor reason. First of all, Arieka’s dowry, a considerable sum, would be donated to the Foundation (the administrative body of Apollo’s shrine) of which Ionides was the executive. Secondly, the two active Pythias were in a dubious state. And thirdly, Arieka’s reputation in the country had a special supernatural tinge (thanks to the two uncanny incidents in her childhood)⁴, which would greatly contribute the Oracle’s credibility. She was also very young and still a virgin, which made her a malleable matter.

Therefore, it was neither a god, nor a divine providence that singled Arieka out as the perfect future Pythia, but a man, Ionides Peisistratides, an atheist, an industrious, politically engaged, utilitarian and pragmatic High priest of Apollo. In a way, one might consider his deeds regarding Arieka noble, as him appointing her a Pythia truly granted her freedom from the social constraints of womanhood. In contrast with other women (and men) across Greece, she was given the right of access to and encouragement to often visit the Delphic library, famous for having a copy of every play produced in Greece. Ionides, however, misuses this possible interpretation of the situation by manipulating Arieka into obedience. The essence of this obedience is that she must (provided she is not inspired directly by Apollo) adhere to and deliver convincingly the divination answers prepared in advance by Ionides. She is also symbolically stripped of her former identity and affiliations, as her name is not to be used

2 See chapter 2.3.1. of the theoretical part, „The women of Classical Greece,” for more information.

3 See chapter 2.2.1. of the theoretical part, “The role of the Oracle in the Classical Greek world,” for more information.

4 See chapter 2.1.1. of the theoretical part, „Arieka’s story, the synopsis of *The Double Tongue*,” for more information.

anymore. The citation below illustrates the psychological manipulation techniques Ionides employed to coerce Arieka into obedience.

I rescued you from what you were taught to call home, Arieka. Now you must do as I say. I am your guardian and shall not be unkind to you, believe me. Remember I have already given you a bookroom! (*DT* 65)

Therefore, in the course of the book, Arieka is on one hand being told that she is the “freest woman in Hellas – in the world” (*DT* 100), and in the same breath she is told that she has to adhere to the answers calculated by Ionides and his associates. The Pythia’s purpose is to convey Apollo’s answers to the questions of the mortals.⁵ Once uttered, the answers are recorded by the observing priest, in Arieka’s case it is Ionides, and presented to the inquirer and the audience outside of the adytum. Arieka, however, quickly learns that the questions are known in advance and the answers prepared and she is a mere “instrument[s] to be played on by gods or men” (*DT* 81). She is asked to learn how to formulate the answers in hexameter in order to make the divination more credible. However, as Ionides says, since the Oracle is asked political questions, and since Apollo does not show interest in the questions asked, men must assess what is best answer providable. Arieka’s virginity and reputation of having supernatural abilities since childhood merely puts a seal of approval on these answers conceived by her pretended connection with Apollo.

The teenage accusers in the village of Salem were, similarly, not chosen by God or a divine providence either. Without the male authorities deeming their accusations and behavior credible and profitable, and without the fact that the village was already riven, they would have probably simply pilloried the girls for having conducted pagan rituals, but the witchcraft accusations would not have had a fertile ground in which grow (as it happened in Andover, where they refused to take part in the hunt, and questioned the authority of the court).⁶ However, an opportunity presented itself for various individuals to resolve their disputes within the village and to mend their bruised reputations and consciences. Subsequently, those in authority who sought to fulfill their diverse individual ambitions decided to allow the young women and children, who would have been ignored under ordinary circumstances, to be heard and deemed trustworthy. With the joint consent of the male authorities and the

5 See chapter 2.2.1. of the theoretical part, “The role of the Oracle in the Classical Greek world,” for more information.

6 See chapter 2.3.2. of the theoretical part, “Womanhood in the late 17th century Puritan America,” for more information.

general public, they have undergone a raise in status to a new, respectable position. Yet, whatever the female characters transmitted to the public was influenced by the interested parties, which were indicating to the accusers the identities of the potential witches, and the influence of these accusations was regulated by the judges. Therefore, once again, the newly gained power was illusory.

What caused the catatonic state of Betty Parris and Ruth Putnam (though, originally, it was Abigail and Betty who experienced the fits first) shall remain a mystery. However, it was their strange reaction to having been discovered by Samuel Parris while dancing in the woods, participating in a pagan ritual that triggered the events in Salem village. Despite the initial attempt made by Parris to keep the affair secret because of his unstable position in the village, the Putnams come with the news that the same sickness that has befallen his daughter has stricken their Ruth.

These events become a catalyst, and the Putnams immediately attribute the state of the children to divine providence. The presence of a witch would explain all property disputes and tragedies that have befallen their family, ridding them of all responsibility. In order not to be accused of witchcraft, Abigail and other girls quickly realize that the only way out it is to accuse others, first blaming Tituba. Tituba is then, with substantial aid from the Putnams, manipulated by Reverend Hale's indicative questions to falsely accuse various individuals of witchcraft and so she becomes "God's instrument put in [their] hands to discover the Devil's agents among us" (C 48). The present female adolescents see the benefits of Tituba's newly acquired status of a reformed sinner and a trusted witness, and they assume it with the enthusiastic approval of Hale, the Putnams, and Parris, who has avoided the ordeal and potential dismissal he would have to face, if he was questioned with regards to his daughter and his niece participating in a pagan ritual. Eventually, his family and the unfortunate happening in the woods would lead to witches and Devil's machinations being discovered. This was to illustrate how Tituba and the later core group of accusers realized, through the pressure exerted by their present superiors, that the numerous accusations, which were to come, are exactly the result which the male authorities and discontented general public want. They (maybe unconsciously) realized that they might escape potential punishment by serving as valves for overall social frustration and accumulation of ambitions and paranoid ideas the male authorities and the public felt and thought. The following citation reflects how quickly Abigail figured she has to give the male authorities a reason to believe her and make a tool of her instead of being forced to accuse her of witchcraft. Therefore, she adapts Tituba's strategy and proclaims herself an instrument of God's providence.

ABIGAIL: [*Hands clasped, eyes closed.*] I want to open myself! I want the light of God, I want the sweet love of Jesus! I danced for the Devil; I saw him; I wrote in his book; I go back to Jesus; I kiss His hand—I saw Sarah Good [*Betty's hands appear above headboard raised toward the heaven.*] with the Devil! I saw Good Osburn with the devil! I saw Bridget Bishop with the Devil! [*As she is speaking Betty picks it up as a chant.*] (C 49)

Being women, children and servants, the adolescent girls would probably never have been allowed to express their opinions so freely, let alone make decisions about other people's life and death, had there not been for the fact that they were granted approval and credibility by their male superiors. The judges and the supporters of the court allowed them to carry on with their pretence under the pretext of doing God's work. The female accusers were treated with respect by those who benefited from their accusations, and expected respect even from their masters. Mary started neglecting her duties of a maid within the household of the Proctors because of the errands regarding the court and expected her employers, Elizabeth and John, to respect her newly acquired position within the social hierarchy of the village. She would suddenly endeavor to define her own rights in the bounds of the household by raising her voice against her master. The children and the adolescent girls that constituted the core group of accusers felt as if the new status granted them inviolability and an entitlement to define their own rights.

MARY: [*Striving for her authority.*] I'll not stand whipping anymore! The Devil's loose in Salem, Mister Proctor, we must discover where he's hiding! (C 58)

PROCTOR: [...] Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem—vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! (C 72)

The fact that the credibility of the accusers and the validity of their accusations depended on the consent of the public and the male authorities proves that the newly acquired power the teenagers and children were given was illusory. The arguments and verdicts of the judges, however, seemed to have rested on the supposition that their fits and testimonies are genuine. Whether or not were the judges aware of the pretence, and whether they were

consciously using the girls for their own secret agendas or not, is not clear from Miller's adaptation. However, even if that was truly the case, they were still using the belief of the general public that the afflictions and fits were genuine. For them, the existence of witchcraft seems to have been an unquestionable fact.

DANFORTH: [...] Now, children, this is a court of law. The law, based upon the Bible, and the Bible writ by Almighty God, forbid the practice of witchcraft, and describe death as the penalty thereof. [...] (C 92)

When the sincerity of their affliction began to be questioned, the judges quickly realized that a potential discovery of the whole affair being a fraud would affect their lifelong career. Abigail was more than ready to remind them of that, as her fate was also at stake.

ABIGAIL: [*in an open threat*] Let you beware, Mr Danforth. Think you to be so mighty that the power of Hell may not turn *your* wits? Beware of it! [...] (C 96)

Therefore, both Arieka and the adolescent girls in the Salem Village were elevated from their former social status to a much more respectable position, and they were given an illusory power to express themselves freely. Arieka soon realized that this freedom was limited by the political machinations and ambitions, and economic needs of the male authorities in her proximity. The female adolescents in Salem were considered trustworthy because the then situation in Salem played into their hands. Arieka and Abigail handled the situation differently. Abigail knew very well what her objective was, and she was perhaps aware of the benefits of becoming a valve or a tool of the community's and the participating individual's agendas, and used her newly assumed position to acquit herself of any potential guilt by shifting the blame on others. Unlike Arieka, she did not refrain from using the position for her own benefit.

3.2. The employment of the supernatural element

It should have been easy enough, for all I had to worry about were my courses and all the rituals attached, but the rituals didn't bother me and my courses hardly hurt me – merely added to the confusion in my head and a slight headache for a day and a half. They were just enough to remind me that women aren't free, not even the free ones. It was like a not very heavy chain which had

been waiting to fasten itself round my waist to ensure that I was a prisoner like all women. (*DT 20*)

This subchapter discusses the interconnection between the female element, supernatural aspect and the legitimacy they provide to the outputs of their activities. The Greeks associated womanhood with the liminal⁷ state between living in an unobstructed harmony with nature and the cultural world created by humankind (probably mainly due to the physical necessities that accompany the female sex, such as menstruation and birth).⁸ Many centuries later, the Puritans and scholars who tackled the phenomenon of witchcraft asserted that females were much more susceptible to Devil's manipulations and witchcraft, an assumption they probably based on the Biblical story of Eve.⁹

Arieka is confronted with the particularities of womanhood partly through the standard physical manifestation, for example her first catamenia or examination of “the modest slit between my legs [...] with no knowledge of what it leads to, what it is for, nor that it defines me for the rest of my life” (*DT 4*), and partly through external influences, such as her childhood friend (who would later assume the status of her fiancée for a short while) appointing her only the inferior roles of a servant or a soldier in their games, and later molesting her. Her sex, however, also represented a prerequisite for becoming a Pythia.

The Cave is where Apollo fought the python, the dragon, and conquered her, him, it. This was where, when he had slain the creature, he took over the oracle for himself and appointed a woman – a Pythia, a female dragon! – to utter the oracle. (*DT 79*)

Saying this, Arieka perhaps reflects upon the similarity between the slaying/taming of the dragon that represents a natural, uncultivated force, and the subjugation of women, forcing them to submit to the male authority and the cultural world created by them.¹⁰

7 See footnote ¹ for the explanation.

8 See chapter 2.3.1. of the theoretical part, “The women of Classical Greece,” for more information.

9 See chapter 2.3.2. of the theoretical part, “Womanhood in the late 17th century Puritan America,” for more information.

10 Another possible interpretation regarding the symbol of a “tamed dragon” or a “serpent” was suggested to me. When focusing rather on the symbolism of a snake, whose physical properties evoke an image of a phallus, the belligerent Python might represent the untamed instincts and sexual activity of the pre-cultural world, while the slain or subjugated Python could stand for the triumph of the human law and order over nature.

Anyhow, the society she serves to as a Pythia probably connects the transitory status of womanhood with the ability to communicate supernatural messages from other planes of existence. They would not associate this ability with manhood, as it rather represents the opposite side of the spectrum, the status of a completed cultivation and disconnection from nature (and the direct contact with gods, all of them being aspects of “the golden age”).¹¹

Despite Ionides, the High Priest of Apollo and Arieka’s guardian and a mentor, being an atheist, the explicit employment of divine intervention through the medium of a Pythia bestows the necessary stamp of legitimacy on the Oracle’s utterances (fabricated by himself). His political aims and aspirations are, therefore, made lawful, because he purifies them by conveying them through the legitimate channel of a Pythia in the form of a message from gods. Here lies a discrepancy between the case of the Salem witchcraft trials and the Delphic Oracle, which will be elaborated on later. The Delphic Oracle was an official institution recognized by the contemporary legal system. In other words, the Greeks deemed the divine interventions to be legitimate and valid with regards to law and binding with regards to the answers conveyed through the Pythia to the public queries. Ionides, who is well informed about the nature of the questions in advance, fabricates whatever answer that is in accordance with his own agenda, and by putting it into the mouth of a Pythia he recasts his own words as the divine message. Thus, the utterances are made legal in the public’s eyes, since the general public recognizes it as a proclamation of an official institution. All that actually renders Arieka a mere instrument which is attributed supernatural abilities of being capable of becoming a mediator between gods and mortals.

The act of justification of actions by attributing the causes to either divine or diabolical intervention is obvious in Salem as well. Similarly to Ionides, the judges, the villagers concerned and Abigail had their own individual agendas, which were suddenly purified when seen through the prism of God’s providence and the endeavor to destroy the diabolical forces plaguing the village of Salem. Without affiliating themselves with supernatural powers and declaring themselves the instruments of God’s providence, any accusations of other origin which any member of the core group of accusing adolescents would have tried to file, would have been most likely dismissed because of their inferior position.

DANFORTH: [...] Do you know, Mister Proctor, that the entire contention of the State in these trials is that the voice of Heaven is speaking through the children?
(C 81)

11 See chapter 2.3.1. of the theoretical part, “The women of Classical Greece,” for more information.

As was stated in the theoretical part, some of the 17th century scholars, namely Reverend Richard Bernard in his *Guide to Grand-Jury Men*, have advised to always consult a skilled physician before pronouncing witchcraft (Norton 30). And Samuel Parris follows the advice, as he immediately sends for the village's doctor William Griggs, and hopes for a rational explanation. Witchcraft within his house would have destroyed his already damaged reputation. Simultaneously, however, he sends for Reverend John Hale to cover even the possibility of the presence of the Devil. Doctor Griggs' diagnosis of witchcraft, together with Reverend Hale's affirmation have, granted unshakable credibility to the words of the later accusers, as both science and the church have come to the same conclusion, a rare occurrence indeed (Norton 33). Reverend Parris realized that since he cannot contain the rumors of witchcraft, he could at least benefit from it by disposing himself of the individuals in the village he paranoically believed to be his enemies.

After witchcraft had been confirmed, Abigail and the others saw only one option to avoid a certain punishment for having conducted a pagan ritual, or worse, of being accused of witchcraft. They had to persuade the others that despite having sinned (conducted practices forbidden by the Bible and the contemporary paradigm) they are ready to atone for their transgression by identifying the witches they allegedly saw when being offered the opportunity to join the Devil's legion. Having resisted the temptation, the girls now assume the roles of reformed sinners or prodigal daughters, who will do anything to regain God's favor and hope for salvation. And since the authorities surrounding them seem to be more than eager to accept witchcraft accusations as a form of repentance, they are ready to oblige.

On the top of that, supernatural and diabolical machinations within the village served as an excellent explanation for the ongoing disputes and unfortunate occurrences. Attribution of matters with the otherworldly interventions lifted the weight of responsibility off the involved parties' backs. The death of Ann Putnam's children, Parris paranoid fear of a secret conspiracy being plotted against him, and even the setbacks the American settlers faced regarding the Indian Wars and the conflict with the French suddenly had an explanation, which did not hold the participating individuals responsible. Abigail saw through the pretence and took the opportunity to justify her pursuit of Elizabeth Proctor's life in order to "to take [her] place" (C 60).

The children and adolescent girls, therefore, (knowingly or not) misused the susceptibility to the Devil's conduct as well as witchcraft and witch afflictions attributed to them by the society to shift the focus of the male authorities to those they accused. It was only thanks to the credibility that was lent to their connection with other planes of existence by

said authorities, which benefited from this, if only by believing that they are doing God's work for their country stricken by Devil's terror. Eventually, even when faced with proofs of the fits being pretended, the judges felt that they cannot possibly admit their own fault after having sentenced and hanged so many people on the basis of false accusations.

All in all, otherworldly interventions done through the (according to the particular societies) susceptible female medium provide the outputs of both the Delphic Oracle and the adolescent Salem accusers with trustworthiness. Religion, therefore, serves as a tool of justification and legitimation of other participants' earthly agendas.

3. 3. The external manifestation and the manipulation

Ionides did teach me about hexameters and about many other measures too. But I was never alone with any man except him. A man came who taught me how to speak so that a whole roomful of people could hear. He taught me how to make the great movements of the body which are a language and can be read further away than a man's voice can be heard. (*DT 72*)

ABIGAIL: [*Pointing upward.*] The wings! Her wings are spreading! Mary, please, don't, don't...! She's going to come down! She's walking the beam! Look out! She's coming down! [*All scream. Abigail dashes across the stage as though pursued, the other girls streak hysterically in and out between the men, all converging.—and as their screaming subsides only Mary Warren's is left. All watch her, struck, even horrified by this evident fit*] (*C 103*)

Another aspect connecting both literary works and adhering to the historical accuracy is the external manifestation, or the outward presentation of the supernatural forces speaking through the female media. This subchapter focuses on the theatrical facade of the Oracle's divination and the ecstatic fits and accusations of the core group of adolescent females in the village of Salem, and how it relates to its decisive impact on their audience and the credibility of the performances. The exterior physical properties of both of the discussed publicly displayed proofs of the divine intervention share the ecstatic form which is needed to distinguish them from everyday experience. The public may have believed that no one would behave in this manner if one has not been possessed by some inhuman forces. Therefore, this external proof of one's possession would add another layer of validity and credibility to the Oracle's outputs and the accusations in Salem. This phenomenon would deserve its own

thesis dedicated only to itself, therefore, I will merely try to summarize the most obvious points and illustrate them on the individual books.

Arieka's first divination begins with a supposedly genuine possession by a god, and the accompanying particularities meet with an enormous, zealous response from the crowd. The new Pythia is confronted with the fact Ionides is very well acquainted with and which he masterly uses for his own benefit, and that is the fact that it is the performance that makes the involvement of the gods believable.

First and foremost, therefore, Arieka has to achieve a masterly level of finesse in the art of theatre performance and acting. She is taught how to formulate the divinations in hexameter. Theoretically, it should be the responsible god that inspires the corresponding Pythia to speak in hexameter. Other skills include meaningful gesticulation and employment of various inarticulate sounds. Again, all these features should be evoked by a direct divine possession. Nevertheless, since the gods remain silent for most of the time, Ionides realizes that it is the outside facade that inspires the audience to give the hallmark of legality to the divinations, and the more pompous and otherworldly-sounding the answer is, the higher the possibility that it will be accepted unconditionally.

The accusing, afflicted children and adolescent girls in the village of Salem are aware of this power of manipulating the audience as well. Interestingly enough, though, some of the girls, supposedly the first two afflicted children and to some extent Mary Warren, may have deluded themselves through autosuggestion that the afflictions are real. The autosuggestion was, however, in large part (especially in Mary's case) exacerbated by the pretended performances of the group leaders Abigail and Mercy Lewis, and most likely by the vivid fits of the first afflicted children. Mary managed to realize her fault and muster the courage to give a truthful testimony; however, the ability of crowd manipulation Abigail and her minions manifested made her fear for her own life and fall back in line.

As judge Danforth explicates, "witchcraft is *ipso facto*, on its face and by its nature, an invisible crime" (C 90), and therefore, the judges and the jury have to "rely on [the witch's] victim – and they do testify, they certainly do testify" (C 90). Due to the intangibility of the deed, the performance in form of fits and hallucinations constitutes the only proof on which the judges and juries can base their verdicts, and mastering the art of such performance is a prerequisite of its credibility.

DANFORTH: [*With an implied threat.*] I tell you straight, Mister—I have seen marvels in this court. I have seen people choked before my eyes by spirits, I

have seen them stuck by pins and slashed by daggers. I have until this moment not the slightest reason to suspect that the children may be deceiving me. Do you understand my meaning? (C 83)

Manifestation of otherworldly forces cannot possibly have a mundane form, since how would they be distinguished from the everyday occupations. We can, therefore, add another aspect constituting the probability of the hidden personal agendas transferred to the public through a medium being accepted and lawfully confirmed.; the presence of a susceptible female aspect of a transitory status between nature and society, the supposed approval of officially accepted and legitimate supernatural forces or beings, and a believable performance, which conveys the essence of transcendence. In Salem, however, the employment of the phenomenon of crowd manipulation would not have been possible, had it not been for the decision of the judges to conduct the examination publicly. The publicity ensured that their verdicts would be accepted exactly because of the moment of manipulation and autosuggestion.

3.4. Legality of the discussed phenomena

The following subchapter elaborates on the discrepancy between the institution of an oracle in the Ancient Greece and the Salem case, which has been referred to earlier in the practical part of this thesis.¹² The distinction lies in whether the particular society recognizes the intervention of supernatural powers and their decisions in the matters in question as a legitimate process included in the official legal framework. The Delphic Oracle, as the following citation illustrates, represented such an official institution, as it did not matter who specifically held the position of a Pythia. The authority was being transferred with the position.

As far as people outside Delphi were concerned I began to understand the extraordinary nature of their belief in me. If it comes to that, belief in any Pythia! But it was as if in their mind there was one Pythia and that the original one. They might hear – and did – that there were three Ladies, as when I came to the oracle. They heard, they understood and yet they believed in the one Pythia! They had heard that two of the three Ladies had died, but somehow the news

¹² See the introduction to the practical part and the subchapter 3.3., “The employment of the supernatural element,” for the references.

was mysteriously adapted to what they felt. If two women had died, well it meant that She, the Pythia, had not died. (DT 141)

The Delphic Oracle was an official institution and its outputs were being sought by all individuals, including politicians and political bodies, and were binding for them, however ambiguous they usually were.¹³ As a result, the oracle's influence was by no means local. Quite to the contrary, the utterances of the Delphic Oracle had a potential power to decide the course of politics, even if merely through a psychological and crowd manipulation. *The Double Tongue* features several moments where the potential political influence of the Delphic Oracle is explicit.

'The city fathers, all the priests of all the gods new and old, the academy, the knights on horseback, have you ever – no of course you haven't! [...] The Archon himself will ask the question on behalf of the city. [...] (DT 91)

'He's Metellus Cimber and he wants to know about an aristocratic young friend of his, Caesar. Which of the two of them will rise higher. [...] (DT 99)

Arieka, as a Pythia, was appointed to her position through an official selection procedure, and the weight of her utterances was recognized by the wider public as lawful. Contrarily, there cannot be any official procedure traced in the case of the Salem witchcraft crisis. Indeed, the chain of accusations starts with Tituba, who was forced to name the Devil's associates by Reverend Hale and under pressure of others, mainly the Putnams. Hale, to extort names from Tituba, uses forceful and instructive questions, pushing Tituba to the position of an accuser. However, the position of Tituba and Abigail and her group of adolescents and children is a situational one and lacks universal validity.

There is no corresponding institution within the legal framework of the 17th century American colonies to that of an oracle. The outputs of the church authorities were not officially legally binding, even though the adherence to them was generally encouraged. Moreover, even if they were binding, the teenagers and children in Salem would hardly have been considered church authorities. Their status elevation was of a temporary kind. The lawfulness of the Delphic Oracle, therefore, is supported by its institutionalization, while in the case of the Salem accusers, their credibility rests on the situational common consensus of the community, which is evident from the reversal situation in Andover, where the citizens

13 See chapter 2.2.1. of the theoretical part, "The role of the Oracle in the Classical Greek world," for more information.

refused to participate on the accusations and proceedings. The witchcraft trials, due to the dissent of the Andover residents, could not have been conducted there. They lacked the situational general consensus, which substitutes the missing institutionalization.

DANFORTH: [*Strongly protesting.*] There is no rebellion in Andover.

PARRIS: I tell you what is said here, sir. Andover have thrown out the court, they say, and will have no part of witchcraft. There be a faction here feeding on that news, and I tell you true, sir, I fear there will be riot here. (C 111)

3.5. The nature of the objectives of the male authorities

The information gathering, the speed of communication, the couriers, the whole organization I had thought was for the support of the oracle, had been turned by Ion and some of the Holy Ones into a plot against the Romans. I do not expect anyone who has bothered to read this far to credit the situation. But Delphi and some of the lesser-known oracles were trying to persuade mainland Greece to shake itself free from Roman rule! (DT 190)

GILES: My proof is here! [*Pointing to the paper*] If Jacobs hangs for a witch he forfeit up his property – that's law! And there is none but Putnam with the coin to buy so great a piece. This man is killing his neighbors for their land! (C 87)

The last subchapter of the practical part would like to discuss the various personal and political agendas, property interests and other motivations the participants had and for the pursuit of which they used the female media along with their attributed preternatural qualities, and because of which they granted them a more respectable status. Ionides' motivations are incomparably more transparent than those pursued by the Salem participants due to the fact that we are given access to his private thoughts, which he expresses when with Arieka. The genre of a novel encourages the author to provide a deeper insight, and the reader is usually given background information and, oftentimes, even the thoughts of the characters. On the other hand, the motivations in the Salem case are partially obscured, mainly because of the ubiquitous pretence, denial and autosuggestion. The absence of explicitly presented motives is, again, determined by the genre of a play. However, some playwrights choose to employ more specific information regarding the characters, and so Arthur Miller made an attempt to acquaint the reader with the characters' background through insertion of short essays, which

appear in the published version of the play accompanying the entrance of a new character on the stage.¹⁴

In *The Double Tongue*, Ionides utilizes the entire shrine of Apollo to achieve his desired ends, which are of various interconnected kinds. The very utterances of the Pythia are prepared in advance and then formulated to be in correspondence with the expectations of the audience, and these particularly serve both political and economic ends. Since the Oracle is asked questions of political and economic kind, Ionides has an opportunity to change or focus the course of actions in the corresponding areas thanks to the “blessing of the gods” that speak his words through Arieka (as well as any other Pythia). He can influence decisions of the most respectable and renowned cities and politicians regarding deals with other cities or which product to focus on, or regarding their political adversaries and the course of their political ambitions. We learn that Ionides’ knowledge and familiarity with situations in the locations concerned stems from the fact that the individual seats of oracles are interconnected through an information pigeon network, which keeps Ionides updated.

Ionides’ revolution, described in the abstract at the beginning of this subchapter, concerns the subjugation of Greece to the Roman Empire, and so one of his objectives is to elevate the Greek spirit along with the influence and fame of the Delphic Oracle. He hopes to achieve this partially through Arieka, the most suitable and convincing Pythias in decades because of her youth, virginity, past encounters with supernatural occurrences, faith and the fact that the other two Pythias died soon after her appointment. Arieka’s uniqueness which suggests profound connection with gods spreads rapidly, and endorses yet another Ionides’ objective, the economic well-being of Delphi. The new Pythia is being sent valuables that express respect and reverence for the divine position, and the shrine can thrive from these gifts.

All these Ionides’ aims are consecrated as they are threaded through the oracle’s mouth which is an earthly mirror image of the mouths of gods. The people of Salem were facing a much rarer an occurrence, since, as was stated above, neither God nor Devil had an institutionalized emissary on earth that would be appointed by law to daily decide political disputes or property rifts. And since the people of Salem were not capable of resolving these difficulties themselves, they seized the opportunity presented.

The most transparent aims were concerning the land disputes within the village. Witches often came from the rank of people who were in an open dispute with the family of

14 See chapter 2.1.4. of the theoretical part, “Arthur Miller and *The Crucible*,” for more information.

the accusers over some property matters.¹⁵ Thomas Putnam, once the eldest son of the richest man in the village, was wronged by his own father's will when he found that his brother was to receive a larger share of their father's heritage (*C* 23). He seemed to have been aspiring for the ownership of most of the Salem Village's land, and various factors have been so far preventing him from gaining it. The family of Rebecca Nurse, one of the early accused (by Putnam's daughter), owned one of the largest portions of Salem's land, and threatened to separate from the village due to its extensiveness, but mostly because of their disapproval of the cantankerous situation within the village. Moreover, this family represented a "faction" (*C* 32) that opposed the Putnams during the selection procedure concerning a potential new reverend of the Village's parish, and they caused the Putnams' candidate's rejection. Thomas Putnam's wife adds yet another reason to support Rebecca's accusation, as she senses diabolic conspiracy in the fact that her own children have been dying after birth until she was left with just one, while Rebecca never lost a child (*C* 33). The Putnams had many reasons to promote Rebecca's accusation. Thomas Putnam also had a dispute with John Proctor over a portion of a land Proctor bought from Rebecca's husband. Thomas Putnam was under the impression that the land belonged to him in the first place, as was often the case with his grandfather, as Proctor asserts; "your grandfather had a habit of willing land that never belonged to him, if I may say it plain" (*C* 36). Giles Corey also presents his own proof of Putnam's hunger for property, the precise articulation of which I have put at the beginning of this subchapter.

Reverend Samuel Parris also would have benefited from the elimination of certain individuals, as he had a paranoid vision of a conspiracy being plotted against him within the village. His ministry was not very popular, among other reasons, because of the form and content of his intimidating sermons (*C* 19, 33 – 34). Another reason Parris had to conform to the accusations was that he needed to shift the blame of his daughter and niece's participation on pagan rituals away from his own house. If his own kin was to be associated with these ungodly activities, his ministry would once again be threatened (*C* 20, 22).

The most obscured one, due to the lack of information regarding them (because, interestingly enough, the background essays on their characters are not included), are the motivations of the judges. What we do learn is that they seem to believe in their activities at the court being God's work. Alternatively, if they did not believe in the authenticity of the afflictions, they misused the belief of the rest of the community.¹⁶ Subsequently, as has been already stated, when they learn about the possibility and, later, the fact of the fits and

¹⁵ See chapter 2.3.2. of the theoretical part, "Womanhood in the late 17th century Puritan America," for more information.

accusations being a pretence, they cannot possibly admit their fault, as they have already hanged 12 people for the same crime (C 113), and those deaths are concerning Salem only. Doubt would have been cast upon all their past verdicts, destroying their careers and, most probably, their lives. What is, however, not included in Miller's play are the motivations connected with the participation of the judges in the Indian Wars and the conflicts with the French, all events which happened before the Salem crisis. These are at great length discussed in Norton's *In the Devil's Snare*.

Miller's choice is justifiable by the fact, that he only chose two judges, Hawthorne and Danforth, to represent the whole original assembly. However, other judges (not excluding the mentioned two) played their parts in some of the mistakes and mishaps during the Indian Wars and conflicts with the French. The chief judge, William Stoughton "failed to effect a key hostage exchange at Casco Bay" with the Native Americans, which lead to a bloodshed. John Hawthorne and Jonathan Corwin "had most likely caused the devastating losses of Fort Loyal and Falmouth, by recommending the withdrawal of Captain Simon Willard's militiamen [...] without provision for replacements. Samuel Sewall and Stoughton had "committed Massachusetts' resources to [a] failed expedition against Montreal." Fitz-John Winthrop (brother of Judge Waitstill Winthrop) "had led men from New York and Connecticut into an unmitigated disaster north of Albany." Sir William Phips, who established the court that handled the Salem witchcraft prosecutions, "had, it is true, taken Port Royal, but that success was more than offset by the fiasco at Quebec" (Norton 299). It is of no importance whether the reader is acquainted with the historical meaning of these events. This passage is presented here to merely illustrate that the judges handling the Salem crisis must have been more than happy for the opportunity to attribute these "blunders" (Norton 301) to the machinations of the Devil. God was also giving them the opportunity to redeem themselves by doing his work through the adolescent girls and children.

16 The citation relevant to these statements have been already used in the preceding chapters, therefore, they are included in this footnote;

DANFORTH: [*With an implied threat.*] I tell you straight, Mister—I have seen marvels in this court. I have seen people choked before my eyes by spirits, I have seen them stuck by pins and slashed by daggers. I have until this moment not the slightest reason to suspect that the children may be deceiving me. Do you understand my meaning? (C 83)

DANFORTH: [...] Do you know, Mister Proctor, that the entire contention of the State in these trials is that the voice of Heaven is speaking through the children? (C 81)

To conclude, this practical part of my thesis endeavored to point out and elaborate on the individual connecting elements abstracted from the two discussed literary works which constitute the core focus of my thesis. It focused on the status elevation the female characters undergo and its illusoriness. Secondly, it tackled the supernatural element, its presentation and legality. Lastly, the nature of the individual ambitions of the male authorities has been discussed. In other words, it dealt with the female element, which is granted extraordinary respect and attention by the interested male authorities, the supernatural aspect, which provides the outputs of these female media the necessary credibility, the moment of extortion of the public agreement through manipulation, and the individual aims and motivations that have led the male authorities to (either knowingly or not) misuse of the female characters.

4. Conclusion

In the course of this thesis Arthur Miller's play *The Crucible* and Sir William Golding's novel *The Double Tongue* have been simultaneously analyzed with the principal focus on the treatment of the female characters based on the hypotheses formed during the process of reading and consulting the works, as well as those inspired and proposed by the authors of the main sources the theoretical part relies on. The principal source for the chapter in the theoretical part which focuses on the socio-historical background of *The Double Tongue* is Louise Bruit Zaidman and Pauline Schmitt Pantel's *Religion in the Ancient Greek City*, which thoroughly analyzes and thoughtfully interprets the extant data regarding the culture of the Ancient Greece. The hypotheses and information regarding the Salem witchcraft trials stem from Mary Beth Norton's treatise *In The Devil's Snare: The Salem Witchcraft crisis of 1692*, which poses innovative and thought-provoking questions concerning the causes of the outburst of the accusations and trials. The practical part subsequently highlights and elaborates on the aspects connecting the two literary works and the historical circumstances in which the narratives take place. This part focuses on the female characters and how these characters are being utilized by the male authorities to justify, legitimize and achieve their individual objectives and ambitions, while also linking the female characters with the element of the supernatural, which provides another tool of legitimization thanks to the supposed consensus of the earthly and preternatural authorities.

The first two subchapters of the theoretical part focused on the authors in the context of the respective literary works this thesis analyzed. Arthur Miller was famously inspired to draw a theatrical analogy between the anti-communist era of McCarthyism and the Salem witchcraft trials, focusing on the element of paranoia and mass hysteria of accusations. The play, despite the alterations the author made to the actual historical event, captures how the initial accusations were virtually exacted from the involved female characters by communal pressure, and how the consensus of the community granted validity to the submitted accusations. *The Crucible*, in accord with the actual historical affair, demonstrates how the children and adolescents of female sex underwent a status elevation, as they were granted by the male authorities enough credibility and respect to give testimonies and accuse innocent people in front of the court and the community, and decide the fate of these people without being doubted. The authority of their accusations came from the consensus of the community and the authorities that God uses the accusers as a tool of his providence and that the female afflicted adolescent and children possess the ability to accuse witches attacking them from otherworldly planes of existence. The subchapter dedicated to Sir William Golding, the author of *The Double Tongue*, discussed Golding's motivations regarding the conception of the

theme, setting and characters of this author's last novel, as well as the analogies between his other famous works, for example *The Lord of the Flies*, and also his other works, both finished and drafted, but it also proposes a parallel between the characters and his own life experience.

The second pair of parallel subchapters tackled the socio-historical background of the institution of a Pythia, the Delphic Oracle, with focus on its origin, the particularities and the factual influence. Parallel subchapter gave an account of the Salem witchcraft crisis. In the case of the first theme, I mostly rely on the already mentioned *Religion in the Ancient Greek City*, an academically acclaimed work, which concisely and with great erudition elaborates on the religious and cultural particularities preserved to us through the extant evidence. The role of the Delphic Oracle was that of a confirmer of the political decisions and that of a clairvoyant, and the Pythia, a uniquely respected position within the Greek hierarchical society reserved for women, served as a channel through which the gods spoke to the mortals. Each Pythia was, nevertheless, selected and appointed by male authorities, and her outputs were being reformulated and interpreted by the authorized priests. This relationship, between the Pythia and the High Priest constitutes the central dynamics of Golding's novel. The parallel subchapter is based on Mary Beth Norton's *In the Devil's Snare: The Salem Witchcraft crisis of 1692*. The treatise proposes several ideas concerning the origin of the crisis, mainly it being influenced by the proximity to the ongoing warfare and imminence of attacks by the Native Americans, which created an atmosphere of fear. However, the book also elaborates on the motivations of the participating villagers and the judges, which is a hypothesis on which this thesis focuses, as they were, both in Miller's play and throughout the actual historical event, realizing these ambitions through the children and the adolescent females. The third mentioned hypothesis placed the crisis within the context of the Puritan mentality of the settlers.

The last two chapters of the theoretical part were dedicated to the position of women within the hierarchies of both the Classical Greece and the Puritan America of the late 17th century. The interpretation of their respective status and of the attitudes of the contemporaneous societies towards them constituted a crucial part of these chapters. Louise Bruit Zaidman and Pauline Schmitt Pantel's work proposes the interpretation of womanhood as a status on a threshold between the original state of humans being in harmony with nature and the gods and between the cultural state created by men. The hypothesis of the Pythia being a woman precisely due to this liminal stage between the world of direct connection with the gods and the human-made culture was essential for this thesis. The ease with which the

Salem community and the judges accepted the idea of the female accusers afflicted by witchcraft being capable of giving testimonies concerning other dimensions and the Devil's machinations within them might have stemmed from their attitude towards womanhood as being, since the Biblical character of Eve, much more susceptible to witchcraft (both practicing it and being victims to it) and making contracts with the Devil, which constituted the second crucial argument regarding womanhood throughout this thesis. Both witches and demons are traditionally associated with natural forces and sexuality, which seems to be in concordance with the interpretations of the Ancient Greeks.

The objective of the practical part was to point out the individual aspects which connect the two literary works on the basis of the hypotheses presented in the theoretical part. These connective elements were elaborated on and illustrated by the analysis of the plots, narratives and characters and by practical illustrations via citations. The moment of status elevation was represented by Arieka being appointed as a Pythia by Ionides, the High Priest of Apollo, escaping either the frustratingly constrained life of a married woman or the shameful life of an unwed maiden. In *The Crucible*, maids and children are put on a pedestal by the village's authorities and they are lent an ear to by those, who would ignore them under regular circumstances. However, the power the female characters gained was, again, illusory. Arieka is confronted with the reality of her being merely an instrument in Ionides' political intentions and the credibility of the Salem accusers rests on the silent agreement of the community and the judges, as without their approval, the weight of their words would have been next to none. Nevertheless, a crucial aspect employed in both of the literary works, which played an essential part throughout the actual historical events, was the intervention of beings from other planes of existence; gods, witches and devils. The universal belief that Apollo was approving and providing guidance through Arieka's divinations granted the outputs, mostly devised by Ionides, the necessary legality. Similarly, the Salem residents either believed in God's providence speaking through the core group of female accusers, or simply utilized the belief for the purpose of justification of their ambitions. The intervention of the supernatural forces would not have had such an impact without the ecstatic manifestation of its presence, which was another discussed aspect. The divinations of the Delphic Oracle were a magnificent spectacle, the theatrical aspect being enhanced by both unarticulated sounds and articulated utterances formulated in hexameter. Salem witchcraft trials abounded with violent fits and seizures accompanied by hallucinations, all performed colorfully by the young female accusers, leaving the judges and the present Salem residents either without a doubt of their genuineness or with a wonderful performance behind which to

hide their true objectives. This thesis also touched upon the fact, that unlike the institution of a Pythia, which represented an official and legal channel between the preternatural beings and the mortals, the Salem accusers did not represent any official institution of witch hunters and Devil seekers, and their position depended on the general consensus. An important aspect elaborated on in the last chapter of the practical part were the specific motivations and objectives pursued by the male authorities through the female media and supernatural channels. Ionides explicated his political ambitions directed against the Roman expansion and their rule over the Greeks, and his economic motives connected with the prosperity of the Shrine of Apollo. The objectives of the participants on the Salem trials ranged from the desire to eliminate the supposed enemy fraction within the village in case of Samuel Parris, property interests in Putnams' case to the effort of the judges to purify their reputations by participating on this holly crusade.

Therefore, what this thesis has illustrated, by the means of comparison, is how the two literary works, Miller's *The Crucible* and Golding's *The Double Tongue*, despite being written in different time and place, despite the narratives taking place in eras eighteen centuries apart, tell a story of female characters becoming the means utilized by male authorities for achieving miscellaneous ends via being granted a more respectable position within their respective societies along with an implicit promise of freedom from the frustrating constraints of the contemporary notions of and expectations regarding womanhood. Those expectations are failed, and the female characters are left representing a channel between this earthly world and other planes of existence, which are likewise used to serve as a tool of justification and legitimization.

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