

**PATRIARCHY'S INNER DEMON:
A STUDY OF THE WITCH FIGURE IN SELECTED JACOBEAN
PLAYS**

Martini Abdul Aziz @ Asirvatham

Dissertation submitted in partial fulfilment
of the requirements for the Degree of Master of Arts to
THE DEPARTMENT OF ENGLISH
THE FACULTY OF ARTS AND SOCIAL SCIENCES
UNIVERSITY MALAYA
KUALA LUMPUR
-2003-
2004

Perpustakaan Universiti Malaya



A511567670

*To my Wondrous Magician ...
For new revelations, sensations and experience!*

ACKNOWLEDGEMENT

Ya Allah Ya Tuhanku! You are my muse! Thank you for all the ‘light-bulb’ moments that have enriched my journey in writing this dissertation. And thank you for allowing me to cross path with all the wonderful people who saw me through it.

- My supervisor, Prof. Madya Dr. Carol Leon — you have become a voice in my head! Thank you for your invaluable and insightful comments; they have opened new windows in understanding about the witches. I have been quite a trial for you, I know, but I'll remember you most for the wisdom and generosity you have shown throughout my writing period.
- The lecturers who have directly or indirectly contributed to this dissertation: Prof. Lim Chee Seng, Prof. Madya Margaret Yong, Ms. Wong Ming Yook, Pn. Siti, Mr. Philip Looi and Ms Mary Susan Phillip. You have helped me grow as a student and an individual.
- Mr. Leonard Jeyam, the hilarious tea sessions have been one of the highlights of my student years. You're a riot, you know that!
- Dr. Redzuan, Mrs. Cheah and Kak Asiah, thank you for assisting me in all the administrative work.
- En. Zainal, Ms. Bhatma and Abg. Zohri — the friendly faces of UM library. I extend my deepest gratitude for helping me acquire countless material that was absolutely essential for my writing.
- Ma, Pa, Abg. Li, Raja, Cinniya, Girl, Boy, Adik, Appi, Kak Tun, Kak Suria and all the li'l brats, thank you for patiently waiting for me to reach the end of the tunnel.
- Salina, you've been my sounding board. Thank you for listening to endless rambles about witches and inner demon, and for editing my work again and again and again ... that's the least you can do after I've been such a brilliant and wonderful sis!
- Donut, my li'l imp. Just the thought of you brings a chuckle ... even when I'm down in the dumps.
- Tuti and Gina, my dear MASOCHISTIC buddies. You two are my ROCK! I don't know what I'd done without you guys. You make something as dull as proofreading a hilarious and an absurdly amusing experience ... you witches!
- Saint Yate and Saint Mages, I'll hex the house from its ‘tornado-trodden décor’ to a more decent bachelorette pad! Yate, I've *felt* you walking beside me throughout this journey ... your feet must be pretty tired. Thank you my ‘bull-mate’! Mages, you've been such a bratty gem ... thank you for all your help.
- Yatt, my other ‘bull-mate’, you have done so much for this dissertation and for me personally ... no need to thank me for the wonderful experience!

- Simon, you'll see traces of your wisdom here ... thank you dear Maestro!
- John J. a.k.a Azazel, you're the most adorable devil I know ... thank you for 'Montague Summers'.
- Warlock John and Kermit, thank you for the books and marvellous sense of humour ... you're truly a heart-warming pair.
- Nish, Maddie, Chot, Syah, Che Ruh, Laila, Su, Rozi, Becky, Serena and all those who my addled brain cannot recall at this moment. You have kept me company (in your own ways) during my long 'hermit' phase ... you guys rock!

Alhamdulillah!

ABSTRACT

Discussing the phenomenon of witchcraft in early modern Europe requires one to probe into the complex history of this period. No one factor can be isolated as the main reason witchcraft grew and created such a stir during this time. Fundamental changes in society including religion, economy, politics and the judiciary system inter-mingled to form an incredible force that much influenced the outbreak of witch accusations. However, in tracing the movement of witchcraft in history, one noticeable characteristic is the gendered nature of the witch-hunts.

The main thrust of this dissertation is to show that the witchcraft phenomenon is a manifestation of patriarchy's inner demon. The plays I have selected to demonstrate the above-mentioned statement are The Witch (Thomas Middleton), The Witch of Edmonton (Thomas Dekker, John Ford and William Rowley) and The Late Lancashire Witches (Thomas Heywood and Richard Brome). Each text uncovers various layers of humanity, at its best and worst forms, responding to the social environment of early modern times. However, as patriarchy held the reign of power, it manipulated the social conventions (formed using, among others, religious propaganda, economy and legal statutes) to assert control over the other sex. Witchcraft accusations act as an extreme form of punishment against deviant women and a deterrent to others. By making women scapegoats, patriarchy is able to place blame on someone or something for the state of unrest and chaos that afflicted society at that time.

The misogynistic foundation of patriarchal power reveals frailties within the masculine self. Patriarchal institutions have failed to insulate society from various ills and

misfortunes, and it has failed to protect women, especially, from its own inadequacy. This inner conflict springs from masculine inability to reconcile social demands and conventions with desires of the self. I will delve into this chaos within the masculine body to discover its shape and form, and its major contribution towards the witch craze.

In deconstructing the witch figure, we will come to realise that witchcraft provided the path to self-discovery for women who wished to cross the constricting rules of the "fathers". Although the risk of transgressing endangered life and limb, the intrinsic need to search for fulfilment beyond the household domain takes brave women into a journey that transcends the domination of patriarchy — a difficult journey of enlightenment and self-knowledge.

ABSTRAK

Dalam perbincangan mengenai fenomena ilmu sihir pada era awal Eropah moden adalah perlunya peninjauan ke dalam penyelidikan sejarahnya yang kompleks. Perkembangan dalam gunaan ilmu sihir serta pergolakan yang berlaku waktu itu tidak berpunca daripada satu faktor sahaja. Perubahan asas yang mengambil tempat dalam sesebuah masyarakat dari segi agama, ekonomi, politik dan sistem perundungan berhubung kait dan membentuk pengaruh yang amat kuat dalam letusan sikap penuduhan ahli sihir. Namun dalam menjelaki pertumbuhan pergerakan ilmu sihir dalam sejarah, satu corak yang jelas tertonjol dalam era ini adalah unsur gender di dalam pemburuan ahli sihir wanita.

Perbincangan utama disertasi ini adalah paparan fenomena gunaan ilmu sihir sebagai manifestasi pergolakan jiwa patriaki. Drama-drama yang dipilih akan memperjelaskan lagi kenyataan tersebut, iaitu The Witch (Thomas Middleton), The Witch of Edmonton (Thomas Dekker, John Ford and William Rowley) dan The Late Lancashire Witches (Thomas Heywood and Richard Brome). Setiap teks mengupas pelbagai lapisan kemanusiaan semasa yang bergerakbalas terhadap persekitaran sosial era moden awal di dalam keadaannya yang paling unggul mahupun jelek. Walaubagaimanapun, apabila ‘patriaki’ memegang tunggak kekuasaan, ia memanipulasikan kelaziman sosial (bentuk penggunaan lainnya: propaganda keugamaan, ekonomi dan undang-undang) untuk mengenakan kawalan ke atas jantina yang berlawanan. ‘Penuduhan gunaan sihir’ berfungsi sebagai satu bentuk hukuman ke atas wanita yang dianggap ‘jahat’ dan pencegah kepada yang lain. Patriaki dengan

mudahnya dapat meletakkan kesalahan ke atas orang lain atau sesuatu dengan sengaja menuduh wanita sebagai penyebab kepada berlakunya keadaan yang tidak tenang dan huru-hara yang melanda masyarakat ketika itu.

Asas kepada misoginistik (anti wanita) bagi kuasa patriaki memperlihatkan kelemahan dalam diri seseorang lelaki. Institusi patriaki telah gagal untuk mengekang masyarakat daripada pelbagai masalah dan kesukaran, dan ia telah gagal melindungi wanita terutamanya daripada kepincangannya sendiri. Konflik dalaman ini lahir daripada ketidakupayaan kaum lelaki memenuhi tuntutan dan kelaziman masyarakat sosial dengan keinginan diri. Ketidak-keruan dalam diri lelaki akan diselidiki untuk mengenali sifatnya dengan lebih lanjut lagi , dan sumbangan utamanya kepada kegilaan ilmu sihir.

Di dalam membongkar sifat ahli sihir, kita akan menyedari bahawa penggunaan ilmu sihir memberi laluan kepada kesedaran diri bagi wanita yang ingin melepas batasan serta kekangan yang dikenakan oleh 'para bapa'. Walaupun risiko melanggar undang-undang ini membahayakan nyawa dan tubuh badan, wujud keperluan intrinsik untuk mencari kepuasan di luar batas rumah tangga serta dominasi lelaki. Ia mengajak wanita yang berani melalui pengembalaan sukar yang melangkau dominasi patriaki untuk mencapai kesedaran baru, pengetahuan dan pengalaman.

CONTENT

ACKNOWLEDGEMENT	i
ABSTRACT	iii
ABSTRAK	v
CONTENT	vii
Chapter One : INTRODUCTION	1
Chapter Two : THE WITCH	24
Chapter Three : THE WITCH OF EDMONTON	51
Chapter Four : THE LATE LANCASHIRE WITCHES	74
Chapter Five : CONCLUSION	100
BIBLIOGRAPHY	107