

## The Crucible and The Dressmaker – Comparative notes

Blue – Quote from The Crucible

Pink – Quote from The Dressmaker

Blue Text – Stuff Nadeen has added Imao (random quotes n shi)

<b><u>SIMILARITIES</u></b>	
<b>Geographical and ideological isolation</b>	<p>→ The towns of both Salem and Dungatar are geographically secluded, which fosters insular and narrow-minded ideologies.</p> <ul style="list-style-type: none"> <li>○ Dungatar is connected to Melbourne only by the local bus or train, reflecting its profound seclusion.</li> <li>○ Just as Dungatar is hemmed in by wheat fields, Salem is bordered by an expansive forest. <b>“The virgin forest was the Devil’s last preserve”</b> -TC</li> <li>○ In both cases, the isolation of the towns fosters a herd mentality whereby outsiders and change are feared. <b>“parochial snobbery”</b> -TC Miss Prudence <b>“Dimm”</b> (Ironic, as she’s the educator of the townspeople – shows how uneducated they are) <b>“Taught the people of Dungatar to read, write, and multiply.”</b> -TDM</li> <li>○ The townspeople of Salem have a pervasive anxiety around the forest as its vast expanses represent the unknown, which is a constant source of fear. Similarly, the debate around steam versus diesel trains in <u>The Dressmaker</u> is also symbolic of the fear of change. <b>“It’s the diesel taking over you see... Damn progress.”</b> - Hamish O’Brien in TDM</li> <li>○ The insular perspectives of the Salemites are juxtaposed against the actions of the girls. The forest being the location of their ceremony is a vital symbol, as its associations with change and the unknown enable the girls to temporarily escape the strict Puritanical expectations of Salem. Similarly, the parochial mindsets of the Dungatar townspeople are juxtaposed against the progressive fashions created by Tilly, which are akin to the Salem forest as a symbol of the anxiety around outside change.</li> </ul> <p>→ Although Salem and Dungatar are geographically isolated, they both function as microcosms of the wider world.</p> <ul style="list-style-type: none"> <li>○ A myriad of different human behaviours and tendencies</li> </ul>

	<p>are displayed in Salem and Dungatar.</p> <ul style="list-style-type: none"> <li>○ In Dungatar, snobbishness is reflected by the Beaumonts, tolerance by Sergeant Farrat, cruelty by Mr. Almanac, etc. <ul style="list-style-type: none"> <li>- Elsbeth holds a constantly “imperious expression”</li> <li>- Farrat’s “sermon of sorts” asserted that “love was as strong as hate.”</li> <li>- Mr. Almanac is “stuck fast in a corner” and postulates that “sin [is] the cause of all disease.”</li> </ul> </li> <li>○ In Salem,vengefulness is reflected by Abigail, integrity by John Proctor, etc. <ul style="list-style-type: none"> <li>- Abigail is described in the stage directions with a “bitter anger” when discussing Elizabeth as a “cold, sniveling woman, and you [Proctor] bend to her!”</li> </ul> </li> </ul>
<p><b>Retribution and revenge</b></p>	<p>→ Salem and Dungatar are both deeply vengeful towns where people take every opportunity to get revenge on those they dislike.</p> <ul style="list-style-type: none"> <li>○ Despite Salem being characterised as strictly Puritan, the townspeople do not, in fact, uphold Christian values such as love thy neighbour. The reality is that they are deeply vengeful, with the witch-hunt exposing people’s self-interest and vindictiveness.</li> <li>○ For example, the witch-hunt illuminates people’s desire to blame the behaviour of the girls on vulnerable individuals such as Tituba. These marginalised individuals are scapegoated, emphasising how the witch-hunt became a vessel whereby “long-held hatred of neighbours could... be openly expressed and vengeance taken”.</li> <li>○ Similarly, the townspeople of Dungatar refuse to let others move on from their past, such as Molly being persecuted for being “mad” since Tilly’s birth out of wedlock.</li> <li>○ Additionally, Mr. Almanac is a vengeful figure, prescribing treatments that are actually painful punishments for “sinners”. This parallels Abigail in <u>The Crucible</u>, who enacts her personal vendetta against Elizabeth by creating the witchcraft hoax.</li> </ul> <p>→ Salem and Dungatar both seek to find scapegoats who they can blame for things going wrong.</p> <ul style="list-style-type: none"> <li>○ In Salem, Tituba is first accused of witchcraft. As a black slave, she is subject to greater suspicion and mistrust than a white servant.</li> </ul>

	<ul style="list-style-type: none"> <li>○ Similarly, in <i>Dungatar</i>, Tilly is scapegoated. She is held responsible for the deaths of Stewart Pettyman and Teddy McSwiney, and vilified as a murderer.</li> <li>○ Tilly and Tituba are both susceptible to blame due to being vulnerable figures within their respective towns. Tituba, as a result of her race, and Tilly, due to her status as an illegitimate child, are both outcasts. Thus, they are both easy targets for the towns.</li> </ul> <p>→ Both texts send the resounding message that the greatest threat to a community is not outsiders or social change, but rather the vengeful and prejudicial attitudes of within.</p>
<p><b>Religion</b></p>	<p>→ <i>Dungatar</i> and <i>Salem</i> superficially adhere to Christian values, but in reality are defined by corruption and immorality.</p> <ul style="list-style-type: none"> <li>○ The townspeople of <i>Salem</i> perceive themselves as God's soldiers, but underneath this virtuous façade is greed and selfishness. The witch-hunt exposed the undercurrent of selfishness within <i>Salem</i>; for example, superficially the Putnams are attempting to chase out the Devil, but in actuality Thomas is attempting to further his land holdings and Ann is seeking vengeance for the loss of her children in utero.</li> <li>○ Similarly, Mr. Almanac is the most explicitly religious character in <i>The Dressmaker</i>, but takes a strict, Puritanical worldview. His belief that one's physical health is linked to moral purity ultimately reveals his true hypocrisy as it is in contradiction to his cruel and abusive nature. Despite not being morally pure himself, he seeks to enact retribution upon those he views as immoral, thus showcasing that he is as hypocritical as many of the Salemites in <i>The Crucible</i>.</li> </ul> <p>→ Miller and Ham both condemn religious fundamentalism through their texts, crafting cautionary tales about the dangers of complete dogmatism in faith.</p> <ul style="list-style-type: none"> <li>○ In <i>The Crucible</i>, excessive adherence to faith leads to tragic outcomes. For example, John Proctor's commitment to <i>Salem</i> and the general respect he had earned with the townspeople were outweighed by his inability to recite all ten commandments and his lack of attendance at church. This leads to his downfall, highlighting the danger of inflexible religious values.</li> <li>○ Additionally, the fact that Rebecca Nurse is convicted of witchcraft and hung for it further condemns dogmatic adherence to faith.</li> </ul>

	<ul style="list-style-type: none"> <li>○ Similarly, in <u>The Dressmaker</u>, excessive adherence to religious ideological values prevent the townspeople from recognising Tilly's compassion. She is the character who shows the most Christian values, such as forgiveness and kindness, but is ultimately called a witch, a murderer, and a bastard. This emphasises how inflexible adherence to values can cause dangerous narrowmindedness.</li> </ul>
<p><b>Male power + patriarchy</b></p>	<ul style="list-style-type: none"> <li>→ Both texts feature men in positions of power, with Miller and Ham condemning these men for leading with cruelty rather than compassion. <ul style="list-style-type: none"> <li>○ Evan Pettyman and Governor Danforth are starkly similar. They both hold positions of power within their communities, with Evan Pettyman being the local Shire Councillor and Governor Danforth playing a significant role in the court.</li> <li>○ They also both abuse their positions of power. Evan Pettyman behaves in a predatory way towards women and also drugs and sexually assaults his wife. Danforth refuses to allow Proctor and Mary Warren's testimony to challenge the court's belief in the girls' testimony, thus prioritising the stability of Salem's theocracy over protecting the lives of innocent people.</li> <li>○ Thus, both men behave tyrannically and use their positions of power for their own self-interested purposes.</li> </ul> </li> <li>→ Sergeant Farrat and Reverend Hale are also comparable. They both hold positions of power, but lead with more empathy, and thus are not entirely condemned. <ul style="list-style-type: none"> <li>○ Sergeant Farrat seeks to foster compassion within Dungeness, and while he is victimised by Tilly's vengeance at the close of the novel, he is described as being haloed by the light in the same way that Tilly is. This is reflective of the fact that Ham does not condemn him fully.</li> <li>○ Similarly, Reverend Hale is a more empathetic leader, willing to abandon his belief in the need to seek out and destroy the Devil in Salem. He is flexible enough in his belief system that he is able to recognise that Abigail and the girls are lying. He even begs John Proctor to sign his name in an attempt to assuage the guilt he feels at having played a part in the witchcraft crisis, highlighting his empathy.</li> <li>○ Sergeant Farrat and Reverend Hale both try to do the right thing, but ultimately both fail as they mistakenly assume that others will listen to the truth.</li> </ul> </li> </ul>

	<p>→ Patriarchy and its concomitant gender roles are presented as destructive in both texts.</p> <ul style="list-style-type: none"> <li>○ Salem is controlled by men, such as Reverend Parris and Reverend Hale, while women are consigned to stereotypically feminine roles, such as Elizabeth Proctor being a housewife and Ann Putnam's only purpose appearing to be carrying babies.</li> <li>○ Further, Tituba is made the scapegoat for the witchcraft crisis. The fact that she is both a Barbadian slave and a woman highlights that under patriarchy it is often the most vulnerable members of society who are victimised.</li> <li>○ This is seen similarly in <u>The Dressmaker</u>, where the role of women is vacuous, expected to do little more than maintain the gossip cycle of Dungatar.</li> <li>○ Evan Pettyman symbolises patriarchy as he controls Dungatar as a councillor and exerts his power by raping his wife nightly. This epitomises how patriarchy enables men to abusively wield power.</li> </ul>
<p><b>Premarital and extramarital relations</b></p>	<p>→ Both texts feature premarital and extramarital affairs as catalysts for conflict and tension.</p> <ul style="list-style-type: none"> <li>○ Abigail's behaviour is largely motivated by a desire to rekindle her affair with John Proctor, and Evan Pettyman's seduction of both Molly and Marigold has pervasive and long-lasting consequences for the Dungatar community.</li> </ul> <p>→ Premarital and extramarital relations are presented as shameful burdens within the conservative communities of Dungatar and Salem.</p> <ul style="list-style-type: none"> <li>○ For John Proctor, his sin of lechery is deeply burdensome. The shame of his actions is symbolised in Elizabeth Proctor, a woman of integrity, lying to the court to protect John's reputation.</li> <li>○ The consequences of John's affair are clear through Abigail's behaviour. She is accused of casting a spell to murder Elizabeth, and even stabs herself with a needle to provide evidence of Elizabeth's supposed witchcraft.</li> <li>○ The guilt that John holds regarding his lecherous actions is epitomised by him being unable to remember the sin of adultery when Reverend Hale questions him. This highlights the profound mental burden and shame of extramarital relations.</li> <li>○ Similarly, William and Gertrude in <u>The Dressmaker</u> engage in premarital relations, forcing them to marry to</li> </ul>

	<p>avoid risking Gertrude's reputation.</p> <ul style="list-style-type: none"> <li>○ Additionally, Evan Pettyman seduced Molly before marriage, resulting in Tilly's illegitimacy, with Marigold's wedding to Evan facilitated through similar circumstances.</li> </ul>
<b>Fate and justice</b>	<p>→ The central protagonists of each text are able to achieve a sense of justice.</p> <ul style="list-style-type: none"> <li>○ John Proctor's final act of redemption where he refuses to provide a false confession can be seen as a form of justice. It allows Proctor to maintain his personal integrity, and therefore stand victorious.</li> <li>○ Similarly, Tilly is able to maintain a sense of personal integrity by taking vengeance on the townspeople who hurt her loved ones. In this way, she is victorious over the villains of Dungatar.</li> </ul>
<b>Social class and order</b>	<p>→ Dungatar and Salem are both deeply classist societies.</p> <ul style="list-style-type: none"> <li>○ In both texts, economic and social divisions are key determinants in people's societal position.</li> <li>○ Both Dungatar and Salem inhibit opportunities for social development. In this way, both towns view social division as a given.</li> <li>○ Resultantly, those who elevate themselves to a higher class are viewed as threats due to the fact that they overturn the fundamental class division which organises societal order.</li> <li>○ This can be seen through Abigail and the girls overturning the class structure of Salem and replacing it with their own power. Similarly, Tilly is viewed as dangerous in Dungatar as she represents a new perspective that challenges the traditional class structure.</li> <li>○ The classism of Salem is exposed through Thomas Putnam stealing land from poor townspeople by accusing them of witchcraft, which parallels the McSwineys being looked down upon for their poverty in <u>The Dressmaker</u>.</li> </ul>
<b>Paranoia, hysteria, and fear</b>	<p>→ Dungatar and Salem are both defined by paranoia, with fear essentially forming the way of life.</p> <ul style="list-style-type: none"> <li>○ In Salem, fear of the Devil shapes everything the townspeople do and believe. For example, Parris understands the threat posed to his ministry if the Salemites believe he allowed the girls to dance in the forest. Thus, he chooses to exploit fear by declaring a witchcraft crisis, reasserting his power by manipulating</li> </ul>

paranoia.

- Similarly, the foundation of Dungatar is built on rumour and suspicion. Thus, the strict maintenance of social order stems from a deep fear that if secrets are revealed, the stability of the town will collapse. This is clear from Septimus' comment that telling the truth in Dungatar is to "earn a broken nose".

→ Hysterical fear fosters a mob mentality of persecution.

- In The Dressmaker, the townspeople of Dungatar enact a collective campaign of targeted harassment and bullying of Tilly. She is continually excluded and victimised due to the townspeople fearing the threat that she poses to their insular mindset.
- Similarly, The Crucible revolves around the mob mentality of Salem, whereby the town largely unites to mete out so-called 'justice'. In reality, the paranoia of the town does not result in justice, but rather leads to the persecution of innocent people such as John Proctor.

→ Fear is so powerful that it changes communities and causes profound suffering.

- Abigail exploits fear of the Devil to enact vengeance upon Elizabeth and John Proctor, manipulating Salem's theocracy.
- Similarly, the profound paranoia around outsiders in Dungatar contributes to the loss of Tilly's loved ones, pushing her to burn the town down.
- In both cases, fear is destructive and contributes to immense damage and ruin.
- Further, the hysteria in both Salem and Dungatar was unfounded, with those hanged for witchcraft being innocent and Tilly also being innocent of the accusations levied against her. However, the pervasive hysteria still leads to real alienation and chaos, epitomising the power of fear.

→ Hysteria is invoked as a concept to highlight the misogyny prevalent within Salem and Dungatar.

- Hysteria is the Latin term for 'womb', and thus has been predominately associated with women. In this way, women have often been reduced to over-emotional and 'crazy' individuals, with this trivialisation reflecting misogynistic ideology.
- In The Crucible, the girls stage hysterical episodes, with Mary Warren describing symptoms such as "a misty

	<p>coldness” and “a screaming voice” which she realises was her own.</p> <ul style="list-style-type: none"> <li>○ In <u>The Dressmaker</u>, Gertrude experiences a genuine episode of hysteria, “screeching and pounding” as she deteriorates during rehearsals for the play.</li> <li>○ In both cases, it is women associated with hysterical episodes, highlighting the inextricable link between hysteria and misogyny.</li> </ul>
<p><b>Love and forgiveness</b></p>	<ul style="list-style-type: none"> <li>→ Love is closely linked to forgiveness in both texts. <ul style="list-style-type: none"> <li>○ Elizabeth’s forgiveness of John, stating that “whatever [he] will do, it is a good man [who] does it”, empowers him to resist the court. Their farewell kiss emphasises their deep love for each other, enabling John to finally reach atonement and self-forgiveness for the affair through his death.</li> <li>○ Similarly, Teddy helps Tilly to forgive herself for her past, using the “might of his love” to reject Tilly’s belief that she is “cursed”.</li> </ul> </li> <li>→ The opposing emotions of love and hate are expressed through character dichotomies. <ul style="list-style-type: none"> <li>○ In <u>The Dressmaker</u>, Sergeant Farrat speaks of love and forgiveness at Teddy’s funeral, but this only escalates the town’s hatred towards Tilly. This reflects the stark contrast between loving figures, such as Sergeant Farrat and Tilly, and hateful figures, such as the majority of the townspeople.</li> <li>○ Similarly, the cruelty and mercilessness of Danforth and Hawthorne is in opposition to the goodness and integrity of the Proctors and Rebecca Nurse.</li> </ul> </li> <li>→ Love is presented as a force for good that is so powerful it can even challenge hatred and bigotry. However, both texts also link true love to tragedy. <ul style="list-style-type: none"> <li>○ The relationship between John and Elizabeth in <u>The Crucible</u> and Teddy and Tilly in <u>The Dressmaker</u> are parallels.</li> <li>○ It is the fact that they sincerely love each other that creates the opportunity for genuine grief and tragedy, highlighting the potential for deep pain that love generates.</li> <li>○ Thus, both texts suggest that despite the complexities and vulnerabilities of love, it is vital to open oneself to intimacy. For example, though their relationships ultimately end in tragedy, John and Elizabeth as well as</li> </ul> </li> </ul>



	Teddy and Tilly nourish each other with their love.
<b>Truth and lies</b>	<p>→ Deception is fuelled by fear of others in the community.</p> <ul style="list-style-type: none"> <li>○ In Salem, the anxiety of if one will be accused of witchcraft significantly contributes to deception, just like in <i>Dungatar</i> where the townspeople engage in deception to hide their own secrets and thus avoid being targeted by gossip.</li> </ul> <p>→ Truth and integrity is subverted in both texts.</p> <ul style="list-style-type: none"> <li>○ In <i>The Crucible</i>, Abigail is heralded as a saint by the intimidated community of Salem, while true saints such as Rebecca Nurse are accused of witchcraft.</li> <li>○ Similarly in <i>The Dressmaker</i>, Evan Pettyman holds a respected position within <i>Dungatar</i> despite being a reprehensible and morally corrupt individual. In contrast, sincerely good individuals such as Tilly are alienated and condemned.</li> </ul> <p>→ Truth is overpowered by the pervasive force of hysteria.</p> <ul style="list-style-type: none"> <li>○ Sergeant Farrat in <i>The Dressmaker</i> and Hale in <i>The Crucible</i> both represent the need for moderate, rational voices to promote the truth.</li> <li>○ However, their messages are drowned out by the majority who are powered by hysteria. The efforts of Farrat and Hale are isolated and thus largely ineffectual.</li> </ul> <p>→ Individuals in both texts not only deceive others, but also deceive themselves.</p> <ul style="list-style-type: none"> <li>○ The townspeople of <i>Dungatar</i> believing that they can stage a production of <i>Macbeth</i> despite their total inexperience exposes their self-delusion and willingness to deceive themselves.</li> <li>○ This is reflected in <i>The Crucible</i> by the citizens of Salem altering the truth to provide a more satisfying explanation of occurrences. For example, Ann Putnam sees witchcraft as an explanation for the loss of her babies due to the fact that she cannot rationalise the losses otherwise.</li> </ul> <p>→ Gertrude and Abigail both represent the ephemeral power of deception.</p> <ul style="list-style-type: none"> <li>○ Gertrude's total narcissistic belief that she can shape <i>Dungatar</i> for the better, suggesting that the townspeople will "take <i>Doongatah</i> for the ride of its life", is reflective of Abigail's all-consuming self-belief.</li> </ul>

	<ul style="list-style-type: none"> <li>○ Through deception and force of personality, both women are able to carry others along with them. Gertrude is able to promote the idea that Dungatar can successfully stage Shakespeare's 'Macbeth', which is akin to Abigail's cries of witchcraft being unquestionably accepted by many within Salem.</li> <li>○ Although deception is thus clearly powerful in convincing others, its power is ultimately fleeting. Abigail and Gertrude's deception is ultimately exposed, and they both experience negative outcomes: Abigail is said to become a prostitute in Boston, and Gertrude has a mental breakdown.</li> </ul> <p>→ The truth lacks meaning in both Dungatar and Salem, with people willing to forgo the truth for their own self-interest.</p> <ul style="list-style-type: none"> <li>○ In <u>The Dressmaker</u>, people spread malicious gossip and rumours to achieve their own selfish desires.</li> <li>○ Similarly in <u>The Crucible</u>, Danforth and Hathorne distort the truth for their own gain. They seek to justify their actions by investing their "entire contention" in the testimony of the girls even after Abigail's duplicity is starkly evident.</li> </ul> <p>→ The act of telling the truth is profoundly difficult and risky in both Dungatar and Salem.</p> <ul style="list-style-type: none"> <li>○ In Dungatar, the truth is seen as a threat to the typical social order of the lying, gossiping town.</li> <li>○ Similarly, lying becomes more appealing than telling the truth when only a lie can save someone from being hanged. For example, Hale urges Elizabeth to get John to give a false confession to prevent being hanged, declaring that "God damns a liar less than he that throws his life away for pride".</li> </ul>
<p><b>Guilt, shame and sin</b></p>	<p>→ Dungatar and Salem are both obsessed with notions of sin and blame.</p> <ul style="list-style-type: none"> <li>○ Salem is a strict Puritan town, and thus it finds evil in anything that resembles unnecessary pleasure. For example, the girls are condemned for dancing in the woods.</li> <li>○ Hale urging the townspeople to consider "what may have drawn from heaven such thundering wrath upon [them] all" places collective guilt on the community, blaming them for causing such wickedness.</li> <li>○ In a similar way, Dungatar has an obsession with placing unwarranted blame on Tilly, compounding her own deep</li> </ul>

sense of guilt.

- Both texts explore the corrosive effects of guilt and how it exacerbates feelings of self-doubt.
  - Tilly and Proctor both judge themselves harshly, leading to a profound sense of unworthiness.
- Guilt is shown to affect one's judgement.
  - Proctor's guilt initially prevents him from demonstrating principled conviction, believing that he "cannot mount the gibbet like a saint" because he is "no good man".
  - Similarly, Tilly's guilt makes her reluctant to enter into a relationship with Teddy, believing herself to be cursed.
- Forgiveness of one's guilt can only come from within.
  - Proctor eventually realises that he is not defined by his mistakes and that he is worthy to die with "saints" such as Rebecca.
  - His self-forgiveness is evident when he states that he "see[s] some shred of goodness in [himself]".
  - Similarly, Tilly experiences a journey of healing and self-forgiveness, with her ultimate realisation of her innocence serving as a motive for her vengeance upon Dungatar.

## DIFFERENCES

### **Geographical and ideological isolation**

- The town name Salem is linked to strict religious ideology, whereas the name Dungatar evokes disgusting imagery.
  - Salemites have a mindset of religious superiority, with characters such as Thomas Putnam viewing Salem as the first battleground between God and the Devil in the Americas. This perspective is epitomised in the town name 'Salem', which is derived from the name of the holy city 'Jerusalem'.
  - Conversely, the town name 'Dungatar' lacks the same religious context, instead referencing 'dung' (excrement) and 'tar' (a sticky black substance). This symbolises the fact that the townspeople are stuck in their disgusting ideology and actions.
- Salem's isolation is more profound than that experienced by the town of Dungatar, leading issues to catalyse in different ways.
  - The fact that Salem is the only Christian European settlement for miles means it is wholly isolated, making it essentially impossible for alternative ideologies to even be considered. Thus, Salem's issues stem from within their own community as a result of their isolation from the outside world.
  - In contrast, Dungatar's isolation is somewhat lessened by contact with the outside world, although the townspeople resist this contact due to fear of change. Therefore, Dungatar's issues similarly stem from within the community, but are also exacerbated by the arrival of people from the outside, such as Tilly's open-mindedness challenging the traditional ideologies of Dungatar.
- Salem's strict Puritan ideology restricts people's ability to engage in activities of pleasure, whereas Dungatar is united by enjoyment of football.
  - Puritanism associates anything pleasurable with potential sin. This is reflected in the horror around the girls dancing in the forest.
  - In contrast, the townspeople of Dungatar riotously and enthusiastically enjoy and celebrate football. This highlights the absence of a strict religious ideology within Dungatar.

<p><b>Retribution and revenge</b></p>	<p>→ Revenge is achieved within <u>The Dressmaker</u>, whereas the outcasts in <u>The Crucible</u> are unable to seek vengeance.</p> <ul style="list-style-type: none"> <li>○ In <u>The Dressmaker</u>, the victimised outcasts get their revenge against the prejudiced townspeople, epitomised by Tilly burning Dungatar down as vengeance for the treatment of her loved ones.</li> <li>○ In contrast, the outcasts in <u>The Crucible</u> are not able to seek revenge, reflected in Tituba being imprisoned and Sarah Good being hanged.</li> </ul> <p>→ Revenge is presented as unhealthy in <u>The Crucible</u>, but satisfying in <u>The Dressmaker</u>.</p> <ul style="list-style-type: none"> <li>○ <u>The Crucible</u> argues that revenge is unhealthy and selfish. This is emphasised by key players in the vengeful witchcraft trials experiencing unrewarding outcomes, such as Parris living in fear and Abigail allegedly becoming a prostitute.</li> <li>○ Conversely, revenge is presented as cathartic and necessary for the process of healing and moving forward in <u>The Dressmaker</u>. This is reflected in Tilly's final act of revenge against Dungatar being framed positively, generating approval by the reader.</li> </ul>
<p><b>Religion</b></p>	<p>→ In Salem, religion is the foundation of society, whereas in Dungatar, religion is not so explicitly central.</p> <ul style="list-style-type: none"> <li>○ Salem is a community entirely led by religion, to the extent that there is no separation when it comes to religion and the law. The Bible is significant in all parts of life.</li> <li>○ In contrast, Dungatar operates within a façade of Christian values, but there is no explicit church or religious leader. Resultingly, individuals establish their own moral codes rather than being entirely dictated by strict religious ideology.</li> <li>○ In Dungatar, football is essentially their religion. The local team fosters an intense, parochial loyalty, and the sport brings the community together. Thus, the townspeople of Dungatar worship the local team in a way akin to the Salemites worshipping God.</li> </ul>
<p><b>Male power + patriarchy</b></p>	<p>→ <u>The Dressmaker</u> presents women as almost entirely repressed, whereas <u>The Crucible</u> highlights the abuse of power by women.</p> <ul style="list-style-type: none"> <li>○ In <u>The Dressmaker</u>, women are presented as subject to the abuse of power by men, highlighting men's</li> </ul>

	<p>structural power within society which is reliant on keeping women subservient.</p> <ul style="list-style-type: none"> <li>○ Conversely, <u>The Crucible</u> not only explores the abuse of power by men, but also is centred on the abuse of power by women. The witch-hunt empowers Abigail, providing her with status and influence. Resultingly, her sense of entitlement grows to the extent that she abuses her power for selfish vendettas.</li> </ul> <p>→ Cruel male power is exhibited even by generally good men in <u>The Crucible</u>, whereas abusive patriarchal power is more so confined to sadistic men in <u>The Dressmaker</u>.</p> <ul style="list-style-type: none"> <li>○ In <u>The Crucible</u>, even John Proctor, a generally good and fair man, abuses his male power. This can be seen by Mary Warren responding to John Proctor's threats of brute force with the comment "I'll not stand whipping any more". This indicates that Proctor's violent aggression is not out of the ordinary.</li> <li>○ In contrast, the men who abuse their power in <u>The Dressmaker</u> are profoundly cruel. For example, Mr. Almanac is a sadistic bully, and Evan Pettyman is a brutal and ruthless man.</li> </ul> <p>→ Miller doesn't talk explicitly about gender in <u>The Crucible</u>, instead inferring things and thus subtly transmitting messages related to gender roles. In contrast, Ham's discussions around patriarchy and gender norms are clear and essential to the novel.</p>
<p><b>Premarital and extramarital relations</b></p>	<p>→ Miller and Ham use premarital and extramarital relations to transmit different messages.</p> <ul style="list-style-type: none"> <li>○ Ham endorses freedom, critiquing the social convention of marrying for the sake of protecting reputation.</li> <li>○ This message from Ham is clear from the fact that she reveals the unhappiness of those who have been forced into marriage by expectation. This is contrasted against Tilly and Teddy's loving and honest relationship, with Ham endorsing their intimacy due to their union being one characterised by integrity and goodness.</li> <li>○ Conversely, Miller uses Proctor's journey through adultery to convey a message around the threat of McCarthyism. In other words, adultery serves merely as a vessel for exploring the paranoia and hysteria of McCarthy-era America.</li> </ul>
<p><b>Fate and justice</b></p>	<p>→ The texts disagree on the notion that life is fair and that good</p>

	<p>people will prevail to achieve justice.</p> <ul style="list-style-type: none"> <li>○ In <u>The Dressmaker</u>, fate is presented as a force that punishes individuals for their transgressions. For example, Beula Harridene gets hit in the face when Tilly throws out an old radio, which is a direct result of her prying and thus highlights Ham's belief that negative behaviours generate negative consequences.</li> <li>○ In contrast, Miller in <u>The Crucible</u> questions whether fate truly does exist to punish wrongdoing. Characters who fight for integrity such as John Proctor ultimately experience tragedy.</li> </ul> <p>→ Ham presents a narrative where justice can be found, whereas Miller presents a much more cynical perspective.</p> <ul style="list-style-type: none"> <li>○ In <u>The Dressmaker</u>, characters whose transgressions cause suffering for others are punished in horrific ways. For example, Stewart Pettyman breaks his neck against a wall as a direct result of him bullying Tilly.</li> <li>○ Conversely, Abigail escapes the wrath of the town despite her self-interest causing significant suffering, and the Putnams also escape rebuke despite benefitting financially from the witchcraft trials. Further, characters with moral integrity such as Rebecca Nurse are hanged.</li> </ul>
<p><b>Social class and order</b></p>	<p>→ The towns of Salem and Dungatar enforce class differently.</p> <ul style="list-style-type: none"> <li>○ In Salem, class is inextricably linked with religion, with God and faith being wielded to secure class divisions. For example, Reverend Parris secures his place atop the class structure by asserting that all Christians must be loyal to him.</li> <li>○ Conversely, Dungatar does not have a central religious authority to enforce class. Instead, people do it themselves by putting people back in their class position through the spreading of damaging rumours and suspicion.</li> </ul> <p>→ <u>The Crucible</u> revolves around the disturbance of social order, whereas <u>The Dressmaker</u> transmits the message that social order itself is destructive.</p> <ul style="list-style-type: none"> <li>○ In <u>The Crucible</u>, Abigail's reign is so ruinous because it threatens public order through the vengeful tyranny of the girls "jangling the keys of the kingdom".</li> <li>○ John Proctor ultimately sacrifices his life to shatter the "power of theocracy", thus restoring public order in Salem. Similarly, Reverend Hale opposes the court because he comes to the realisation that it is destroying</li> </ul>

	<p>public order within Salem.</p> <ul style="list-style-type: none"> <li>○ Thus, <u>The Crucible</u> reflects the need for one to serve their community, showcasing individuals changing their beliefs and even sacrificing themselves in the pursuit of public order.</li> <li>○ In stark contrast, Ham promotes the notion that individual freedom is more important than protecting social order. Tilly sees no need to serve Dungatar, and thus her act of burning down the town is individually empowering in contrast to John Proctor's act of community restoration.</li> <li>○ <u>The Dressmaker</u> comprehensively rejects the idea that individuals should sacrifice themselves to restore public order. Ham condemns the prioritisation of social order over expressing one's individuality, praising Tilly for forging her own path.</li> <li>○ Overall, order itself is condemned in <u>The Dressmaker</u> as something that generates suffering, as seen in Molly being made mad by Dungatar itself. Conversely, it is the disturbance of order for selfish purposes which is most destructive in <u>The Crucible</u>.</li> </ul>
<p><b>Paranoia, hysteria, and fear</b></p>	<p>→ <u>The Crucible</u> is more allegorical in its portrayal of the dangers of paranoia, whereas <u>The Dressmaker</u> transmits a more direct message.</p> <ul style="list-style-type: none"> <li>○ Miller crafts <u>The Crucible</u> as an allegory for McCarthyism, with innocent people being hanged for witchcraft functioning as a parallel to innocent people being blacklisted for so-called 'Communist sympathies'. The play is a critique of unjust and corrupt authoritarian governance.</li> <li>○ Conversely, <u>The Dressmaker</u> is more straightforward in its message, seeking to condemn those who find pleasure in gossiping about and hurting innocent people.</li> </ul>
<p><b>Love and forgiveness</b></p>	<p>→ Affairs in <u>The Crucible</u> are ultimately met with atonement, whereas in <u>The Dressmaker</u> there is an absence of remorse.</p> <ul style="list-style-type: none"> <li>○ In <u>The Crucible</u>, Elizabeth initially struggles to forgive John for having an affair with Abigail. This is reflected in John's exclamation that "[Elizabeth's] justice would freeze beer", essentially calling her cold.</li> <li>○ However, Elizabeth ultimately forgives John, and so too does John learn to forgive himself through his death.</li> <li>○ In contrast, Evan Pettyman in <u>The Dressmaker</u> is not</li> </ul>



	<p>apologetic for his affairs and shows no remorse for his behaviour. This is reflective of the lack of love he has for the women he is involved with, showcasing the inextricable link between love and forgiveness.</p>
<p><b>Truth and lies</b></p>	<p>→ Tilly is not believed as a child, but the children in Salem are.</p> <ul style="list-style-type: none"> <li>○ Social order and hierarchy determines who is believed versus who is seen to be lying.</li> <li>○ As Tilly’s truth as a child is potentially disruptive to the social hierarchy of Dungatar, with Evan Pettyman in a position of power, she is disbelieved.</li> <li>○ Conversely, the girls in Salem end up helping Danforth and Hathorne to reinforce their power by distorting the truth of the witchcraft trials. As their actions benefit those atop the social hierarchy, the girls are believed.</li> <li>○ Ultimately, in both cases the attitudes of the townspeople are wrong – Tilly was actually telling the truth, whereas the girls were actually lying. This indicates the danger of letting social order determine fundamental things such as what constitutes truth.</li> </ul> <p>→ Although the truth ultimately ends up being seen as unappealing and threatening in both towns, Salem still has reservations around deception due to religious codes.</p> <ul style="list-style-type: none"> <li>○ In Dungatar, the truth is almost entirely perceived as a threat to the social hierarchy of the town, with lying and gossiping simply being the natural order of things.</li> <li>○ Conversely, lying is generally seen as a sin within the deeply religious town of Salem, seen in Hale mentioning that “God damns... liar[s]”. Thus, Salem doesn’t entirely reject the importance of truthfulness, yet still ultimately becomes dominated by deception.</li> </ul>
<p><b>Guilt, shame and sin</b></p>	<p>→ Proctor’s guilt is somewhat warranted, whereas Tilly is a totally innocent victim.</p> <ul style="list-style-type: none"> <li>○ Tilly and Proctor are both persecuted by their respective towns in similar ways.</li> <li>○ However, Tilly is entirely innocent and thus receives completely unwarranted blame.</li> <li>○ She is irrationally blamed for killing Stewart in a similar way to Proctor being irrationally punished for witchcraft-related reasons. However, Proctor is actually guilty of adultery, and thus his feelings of shame are not totally unjustified.</li> </ul>