COMPARATIVE PARAGRAPH SAMPLE

The austere roots of Salem and Dungatar highlight the deceiving nature of appearances through characters who mask their true identities to gain power. Miller's stage directions introducing Abigail as a servant girl with an "endless capacity for dissembling" foreshadows her manipulative way of gaining strength within society. Miller reinforces the misleading nature of appearances through alluding to the biblical reference of Moses and the Red Sea by having the crowd "part like the sea for Israel" upon Abigail's presence in court, reflecting her supposed purity and devotion within society. However Miller represents the irony here as she is seen to be the saviour of her people but rather, in reality just strives for power and authority. This irony is almost identical to Ham's construction of Evan Pettyman who appears to be the "Shire President" of Dungatar, however hides his true self as being "a man who touch[es] women." Unlike in Salem, who blindly believe Abigail's groundless accusations as she is viewed as "the voice of Heaven", the people of Dungatar ignore Evan's true motives solely due to the fact that he had "a lot on his plate." Here, Ham depicts the easiness of one's ability to hide the true cruelty and that authority figures are able to evade judgement. Although Abigail puts on a facade and destroys Salem in the process, she does this in order to escape the harsh restrictions that are imposed on her as a female and a child who was "only permitted to walk straight". Here the 21st century readers may view Abigail as an anti-hero for challenging the expectations of women even though she impersonates her craziness through acting innocently. Unlike Abigail who can be seen as a hero with flawed moral integrity, Evan is condemned by Ham for hiding his true nature by having Marigold slice his achilles tendons and make him "trumpe[t] like an elephant". Hence, both author and playwright present the faulty nature of appearances through characters who earn for power.