

Deconstructing “The Witch”: As Etched on the Body

K. A. Rabia

M. A. English Language and Literature
Maharaja’s College, Ernakulam, Kerala

Abstract

This research article attempts to understand the creation of the other through the image of the witch. The image of the witch is a tool used by patriarchy to police both female behavior and sexuality. The society is so constructed in such a way that everything in the society accepts and inherently recreates this hierarchical structural dynamics in which man is at the center and women are tools to fulfill the desires, needs and fantasies of men. The woman who is a second sex is further demeaned onto a third tier if she is a rebel. The ideology is propagated through various means like society, family, education, culture, religion etc. One of the very powerful means of influence is literature and in the present age it is the media like film, TV etc. Such an ideological indoctrination is part of the socialization of every man.

The indoctrination starts from the infant stage itself. Apart from familial pressures to adopt the societal norms, there is the urge to ‘identify with’. Children’s tales or fairy tales are prime examples of where such indoctrinations masquerade. Fairy tales are the primary information of the culture. The article explores the power of fairy tales in the indoctrination of the ideologies and body is an important factor within this discourse through the image of the witch.

She does not submit her individuality to any person or live with a sense of purposelessness. She is evil because she acts. There is the good woman who is the victim and must be possessed and the bad woman who must be killed, or punished. Since written from the male perspective, women with characteristics of great sacrifice, domesticity and submissiveness were put in a good light while those that did not meet the standards or needs of men were deemed witches.

The old witch was the hag stereotype where evil is staring at us while the new witch has changed, evil has become hypersexualised. The witch represents stigmas associated with women and go beyond the binary of mother-whore. Such a change in image creation has been delved into. The paradigm of Indian witches has also been touched upon. So the real question is what does the witch represent?

Keywords: Witch, Stereotyping, indoctrination, other, stigma

Deconstructing “The Witch”: As Etched on the Body

K. A. Rabia

M. A English Language and Literature
Maharaja’s College, Ernakulam, Kerala

For centuries, women have been denied the justice owed to them in terms of social, economic, political and other facets due to variety of reasons of which religion and societal structuring has played no small part. They have been largely neglected as the ‘weaker sex’, secondary to men. Simone de Beauvoir in her *The Second Sex* argues that this secondary position is not natural but rather created by the societal and cultural factors that mold them like education, traditions, literature, media etc.

When talking of the society one cannot leave out the hierarchical nature of society. The society is so constructed in such a way that everything in the society accepts and inherently recreates this hierarchical structural dynamics in which man is at the center and women are tools to fulfill the desires, needs and fantasies of men. The woman who is a second sex is further demeaned onto a third tier if she is a rebel. The ideology is propagated through various means like society, family, education, culture, religion etc. One of the very powerful means of influence is literature and in the present age it is the media like film, TV etc. Such an ideological indoctrination is part of the socialization of every man.

The indoctrination starts from the infant stage itself. Apart from familial pressures to adopt the societal norms, there is the urge to ‘identify with’. Children’s tales or fairy tales are prime examples of where such indoctrinations masquerade. Fairy tales are the primary information of the culture. “They delineate the roles, interactions, and values which are available to us” (Dworkin 34). Fairy tales are the story of heroic men in which women are mainly damsels in distress or subservient to the man. These images imprint itself onto the minds of children.

As feminist commentators contend, there are, indeed, astonishing relics and role constraints in connection with gender from the patriarchal realm. While the man carries out heroic deeds, the woman generally plays a menial role. She is abased as goosegirl, or else she leads a cindermaid existence at the domestic hearth. As Frau Holle’s serving maid she is rewarded for diligent and devoted housework. Or else she keeps house for the seven dwarfs, while they—as men—leave home for work in the morning. Negative female stereotypes reveal themselves particularly in the female antagonist roles of wicked stepmother or witch. (Röhrich 5)

The tales including witches as characters have been numerous in literature. There has been a certain fascination with them and have always been associated with a certain amount of fear and awe. They are either revered or feared.

their fearful, dreadful content terrorizes us into submission — if we do not become good, then evil will destroy us; if we do not achieve the happy ending, then we will drown in the chaos. As we grow up, we forget the terror—the wicked witches and their smothering malice. We remember romantic paradigms: the heroic prince kisses Sleeping Beauty; the heroic prince searches his kingdom to find Cinderella; the heroic prince marries Snow-white. But the terror remains as the substratum of male-female relation — the terror remains, and we do not ever recover from it or cease to be motivated by it. Grown men are terrified of the wicked witch, internalized in the deepest parts of memory. Women are no less terrified, for we know that not to be passive, innocent, and helpless is to be actively evil. (Dworkin 35)

When we compare the witch to other female models available in the fairy tales such as the passive, submissive but stunningly beautiful heroines like Cinderella, Snow-white or the magical fairies we understand that the price to be good is silence and loss of self. They never reach the zenith of power or presence in the story that the witch gains. They can be mere victims to the society but the witch challenges the society. She does not submit her individuality to any person or live with a sense of purposelessness. She is evil because she acts. There is the good woman who is the victim and must be possessed and the bad woman who must be killed, or punished. Since written from the male perspective, women with characteristics of great sacrifice, domesticity and submissiveness were put in a good light while those that did not meet the standards or needs of men were deemed witches.

all are characterized by passivity, beauty, innocence, and victimization. They are archetypal good women — victims by definition. They never think, act, initiate, confront, resist, challenge, feel, care, or question. Sometimes they are forced to do housework.... That one other figure of female good, the good fairy, appears from time to time, dispensing clothes or virtue. Her power cannot match, only occasionally moderate, the power of the wicked witch. She does have one physical activity at which she excels —she waves her wand. She is beautiful, good, and unearthly. (42-3)

The witches of older literatures were the stereotyped images showing more a hybrid creature with some similarity to a woman. These women were isolated and alienated from the society and lived on the fringes of civilization. They became trope for something much larger. It was the personification of the inner fear of man towards women. “These are the same fears that led early modems to demonize the domestic scold or any woman attempting to usurp patriarchal power structures or gender hierarchies” (Williams 3). They were repulsive and did not evoke any empathy or pathos but rather we felt only fear and disgust.

The image of a witch portrayed was that of a hideously disfigured woman with either pale skin or green skin with warts made iconic through Margaret Hamilton’s depiction of the

Wicked Witch in the 1939 film *Wizard of Oz*. She was hunched, skinny wearing black long robes and a pointy hat. She was even shown as a seductress, cannibal and jealous. She had control over various natural powers, animals and had no good characteristics. The witch faces social alienation and isolation, often in deserted forests. The ‘ugly as evil’ stereotyping resurfaces in the witch type where she is often seen as having repulsive green skin with warts and big moles. While the witch being evil is ugly, the fairies and angels are the endowment of beauty and good in the fairy tale world. In the image of the old hag, evil is perceived of as being less threatening, explicitly evil, while the modern witches who are young and attractive and do not follow the set patterns show the confusion of good and evil, where even evil may appear good.

Though repulsive the witch is someone of great strength and rebellion. She is repulsive and must be destroyed. She is the female protagonist, the non-male source of power which must be defeated. She is repulsive because she is evil. She becomes repulsive not just due to her ugliness but also because of her power that does not come under any control neither of state, church or patriarchy. The fear in men of a latent power in women led them to typecast women with such a power as repulsive and fearful in society giving a strong message that such women are unwelcome.

The definition of woman, in common with the pornographic definition, is her carnality; the essence of her character, in common with the fairy-tale definition, is her malice and avarice. The words flow almost too easily in our psychoanalytic age: we are dealing with an existential terror of women, of the “mouth of the womb,” stemming from a primal anxiety about male potency, tied to a desire for self (phallic) control; men have deep-rooted castration fears which are expressed as a horror of the womb. These terrors form the substrata of a myth of feminine evil which in turn justified several centuries of gynocide. (Dworkin 134)

Witchcraft historian James Sharpe talks of “the sense of otherness implicit in witchcraft; the sense of danger; and the sense that somehow ‘power’ is involved” (2). The witch is the other to not just the ‘good’ women in society but also to power yielding men. She is the mirror to which both these groups can be analyzed. She is the mirror reversal to the good woman according to society and a figure established by men to consolidate their power by showing what happens when power is held by women. Historians Sara Mendelson and Patricia Crawford have asserted that the scold, the whore, and the witch were three of the most dangerous women as a result of specific societal fears: “the scold, of the power of women's tongues; the whore, of unbridled sexuality, the witch, a mirror reversal of all that the patriarchy deemed good in a woman” (Williams 3-4).

The fairy tales become not just a cautionary tale showing the consequences of transgression but also a conditioning of the innocent minds of children to adapt and react to change and are socializing agents. Early literature used this image of witches as evil supernatural manifestations and human manifestations of crimes were also attributed to them because people

blinded themselves to a reality which they would not accept. “Whether or not the demonic creature of our worst fears existed in fact, if we only looked into ourselves – and into our society we should find the demon already there” (Frayling 34).

Most women who have done crimes like murder, adultery were also blamed on witchcraft and evil sorcery.

Parallels between the representations of witches and unruly women have existed since the Elizabethan era in popular culture and literature. Witchcraft was classified as a pact with the devil as far as learned writers were concerned but popular audiences conceived of it as malfeasance, or the witch's capacity to do harm or destruction through occult means. Though witchcraft was tried and punished differently from other crimes, the process through which a witch might be singled out and accused shows that other deviant forms of social behavior were related in the popular consciousness. (Williams 2-3)

Sharpe has also noted that London's presses were producing popular literature on witchcraft usually with a ‘heavy moral undertone’ which reaffirmed contemporary religious beliefs. In Thomas Middleton’s *The Witch*, one character declares “What young man can we wish, to pleasure us/But we enjoy him in an incubus?”(1.2.30-1). Since one of the primary concerns about witches was the lustful nature of women the earlier works took those fears a step further, into actual sex with the Devil.

The *Malleus Maleficarum* (1487), one of the most prominent texts of the great European witch-hunt, claimed that witches “persistently engage in the Devil’s filthy deeds through carnal acts with incubus and succubus demons” (120). *Malleus Maleficarum*, with its frenzied and psychotic woman-hating and deaths of 9 million women due to witch hunt, demonstrates the power of the myth of feminine evil, reveals how it dominated the dynamics of a culture, shows the absolute primal terror that women, as carnal beings, hold for men. German printmaker Hans Baldung Grien’s 1514 drawing, alongside dramatic works, such as *The Witch* (c.1609-1616) and *The Late Lancashire Witches* (1634), depicted witches of all ages acting lewdly.

Some of the greatest dramatists of English language like William Shakespeare, used the image of witches, most famously in *Macbeth*, where the three witches become forbearers of evil and decay. It was with the publication of *The Golden Bough* by Sir James Frazer that the witch as embodiment of evil was established. Later myth studies by Carl Jung also categorized the witch as an incarnation of the mad mother figure.

There have been many witches that have etched themselves into our mind, from the witches of fairy tales, wicked witch from *Wizard of Oz*, the three witches of *Macbeth* to the modern day witches like Sabrina, Charmed ones, *The Craft*, Bonnie from *Vampire Diaries* and many others. Our popular culture which involves our thoughts, media, literature, theatre has seen great changes. Witches have come and gone in popular culture. The modern day soft witch came

into being with the portrayal of Samantha in *Bewitched* which showed a domesticated witch. Two films that stand out as precursors to *Bewitched*'s presentation of soft witch were *I Married a Witch* and *Bell, Book and Candle*. Literature had by then started to experiment in the subject of witches and witchcraft. Television took the witch and brought forth the attention of the common masses on them with changing formulas of entertainment and changing versions of witch perspectives.

With the entry of the witch into the TV culture the representation of the witch as epitome of evil and ugliness equation changed. Samantha of *Bewitched* was a typical woman of the suburbs looking after her family, stay at home mother and wife who cooks and cleans but can also get her way with the twitch of her nose. Witches on the silver screen began to become more and more sexy and attractive. They could be seductresses and used not just their magical abilities to get their way like Charisma Carpenter in *Charmed*. The evil witches were shown as more sexy and seducing than the typical girl next door, do good witches. Evil and good started becoming more etched on the flesh than ever.

As the newly-evil queen, Phoebe's make-up and costume are even more decadent and glamorous than usual, reiterating that excessive femininity is aligned with anomalous behaviour. . . . Here the episode suggests that excessive sexuality and evil equals power, and it constructs Phoebe as a desirable but dangerous sexual object. Moseley points out that 'the word "glamour" reveals a relationship between feminine allure and magic, witchcraft and power'. When Phoebe is at her most sexually appealing and most powerful, she is also pregnant and evil. (Beeler and Beeler 122-3)

The character of Bellatrix Lestrange in *Harry Potter* presents an anomaly because she juxtaposes the old wicked witch, black robe with confidence and power. She is inherently evil but also a member of the new class of witches. The image of Professor Umbridge however, is a contradiction on many levels as she represents evil in the disguise of the sweet. Here too overt sweetness manifests her wickedness.

Body is a main concern of witch representation. The old hag has now been morphed into sexy seductress. The old myth of the witch being the consort of the devil and being represented as an incubus in tales may be at the root of this. Evil and good are somehow shown to be inscribed on the bodies of the women themselves. The earlier hideousness of witches came from the belief that evil inside would show its face outside and so ugly is equivalent to evil. Today's witches are more different in this aspect as can be seen in the many witches in *Vampire Diaries* or *Witches of the East End*.

When talking of the woman one cannot overlook motherhood. Motherhood has often been venerated as the sole function of women. Witch is part of the archetypal role of bad mother and are mythological figures. "They define for us the female character and delineate its

existential possibilities” (Dworkin 41). Witches also depict the society’s anxiety on fertility and motherhood. The old hag is representative of a barren woman and shows the societal stigma attached with infertility in women. The witch is the inversion of the good mother that preserves the fantasy of the good mother. Dr Sarah F. Williams in her *Damnably Practises* points out

Infanticide and the “unnatural mother” are other themes associated with witches in popular literature. Just as witches were the antithesis of our world, a mother who kills her own child was also the opposite of maternal love, family order, and socio-domestic stability. A relationship with the devil was usually the explanation for why a mother would commit such a heinous crime. (33)

It is within the context of motherhood that the cannibalistic nature of witches is to be explored. The old hag witches were usually depicted as having a dislike towards children in general but also catching them for food like in the story of *Hansel and Gretel*. We see the clear division in the Wizard of Oz where the girl stands as rival to only the bad witch and not the white magic good witch. “Cannibalism was one of European metaphors for otherness, for the non-civilized” (Zika 445). Cannibalism symbolised their unnatural, anti- social character defined through their violence against children. It was the transgression of the natural feminine and maternal tendencies inverting the common image of woman and mother.

In the witches of today’s popular culture like Samantha of *Bewitched*, Piper and Phoebe of *Charmed*, Bony in *Vampire Diaries* there is a very considerable role and influence of mothers and motherhood as an important recurring theme dealt with by these women. In all these television cult serials the power and magic of the witches arise from the maternal line and they are strongest when among their sisterhood. These witches like typical women have the yearning to be mothers and pass on their wisdom and magic to their children. They are neither cannibalistic nor have any unexplained hatred towards children, unlike the old hags. Even black or bad witches are depicted as having children and having maternal love. Such a change in perception of the witch as unnaturalistic beings with no maternal or feminine tendencies to women capable of being mothers with supernatural powers shows an acceptance of the new woman who can do everything and yet has a burning spirituality within her.

Witches, however, were not the pitiable victims of societal typecasting or the victim of various institutions in the society nor were they “wretched women” duped by fantasy or illusion. To interpret witches purely as victims is to ignore or deny the challenge they represent to the dominant institutions within their societies. The process of branding as a witch is a disintegration of identity, a silencing of a powerful voice that created an anxiety within these dominant institutions.

When deconstructing the trope of a witch we must take into account the various factors that leads a societal classification of a witch and who exactly in society brands someone a witch and for what purpose. Why was it that witches have been prosecuted or made evil and they were

always women? Even the name witches has an odd tone of pessimism associated to it while the words like wizard or magician has more an awe stimulating effect. “Each word tastes of the context in which it has lived its socially charged life: all words and forms are populated by intentions” (Bakhtin 278).

Even though a wizard too dresses up in a pointy hat and long robes they are not type casted in them like the witches are. Such an image creation could not have occurred coincidentally. “Image-making is an essential characteristic of human sense-making” (Weber and Mitchell 21).

Images are constructed and interpreted in attempts to make sense of human experience and to communicate that sense to others. Images in turn become part of human experience, and are thus subject to reconstructions and reinterpretations. While images always maintain some connection to people, places, things, or events, their generative potential in a sense gives them a life of their own, so that we not only create images, but are also shaped by them.

Images exert their generative power largely through their fundamental role in metaphor. (21)

Men were most often the bewitched. Subject to women’s evil, they were terrified victims. Those men who were convicted of witchcraft were often family of convicted women witches, or had ambitions, interests that opposed that of those in power. Andrea Dworkin in *Women Hating* states that “men were protected from becoming witches not only by virtue of superior intellect and faith, but because Jesus Christ, phallic divinity, died to preserve the male sex from so great a crime” (130).

The witch has undergone a transformation unlike any other. The focal point of much of these earlier transformations lie in the character of Samantha in *Bewitched* who is shown as a domesticated witch unlike the wild witches until then usually perceived in literature and on stage. The series depicted how she and her family got along in their circumstances and how magic caused troubles for her and often helped her resolve problems.

Today she has moved past her old hag phase into the new age where she is a part of the society. In the popular culture of today we find witches in the forefront whether it be in literature like *Harry Potter*, comics like *Archies* or movies like *The Witch*, *The Craft* or on television series like *Charmed*, *Vampire Diaries*, *Buffy the Vampire Slayer* etc. Though these witches shy away from total disclosure of their powers to the public and show the fear associated with having powers, they are no different from any other human being. They too undergo the same emotional, financial, political pressures but they have an added skill and can influence and even create a difference with their powers.

They are shown as good people. They also become symbols of girl power, femininity. Most noted in this is, Willow from *Buffy the Vampire Slayer* and the Halliwell sisters from *Charmed*. They subvert the typical, archetypal notions of witches either as old crones who are evil or as beautiful sexual objects of fantasy. They show even evil characters as extremely beautiful, attractive and seductive like Charisma Carpenter in *Charmed*. This change in the representation of witches in fiction, movies and television series have affected the image creation and the notion of the archetypal witch with black robes and pointy hat riding on a broom has been affected towards a change. Hermione Granger of *Harry Potter* stands for the new phase of witch, the cool witch, who is both feminine and has power but above all an individuality that was lost to the earlier witches.

Even the notion of witch as an asocial being has changed as the witch becomes more and more part of the general fabric of society and by the depiction of witches as vigilant fighters of evil and demonic powers, while sustaining the good of society. The new depictions of such transformed witches have made it possible to identify a witch as something not necessarily evil. Julian Beck in his *The Life of the Theatre* has rightly pressed that “you cannot be free if you are contained within a fiction” (81). The figure of witch contained within the fiction of centuries has created an obscure image of the witch which is being radically transformed. If the works like *Buffy*, *Charmed* and *The Craft* gave witches a new dimension of vigilantism, power, defiance and spirit later works like *Harry Potter*, *Wizards of Waverly Place*, *Sabrina* and others built their foundation upon the earlier works but also showed how witches like any other humans are effected by emotions, feelings, needs, individuality and most of all the will to survive.

Witches have influenced general public to a great extent. Even in the twenty first century cases, reports and hunting of witches is as rampant as it was back in the old days. Around the world Wicca as a popular belief is widely emerging and accepted. Wiccan cults, covens and lifestyle (not Goth) have become common. The mass media along with the internet has provided the necessary accessibility for such activities.

When taking a cross cultural view we see that Indian myths and folk traditions have a dearth of female magicians. We have goddesses and yakshies but no priestesses or witches. In the Indian culture religion has a greater power on people. Magic was associated with the godly and so with power and these powers are strictly in the hands of men. Men administer power. The Indian association with witch might be remote.

However in North India and other communities women who are considered unlucky or as being cursed or putting curses on others or women that do not conform or are rebellious are often called as *dayan* which means witch and are prosecuted or killed on the basis of such suspicion. However, more often than not, these killings are connected to feudal or village disputes and the suspicion is mere excuse. Such a marginalisation of women is explored by Mahasweta Devi in her play *Bayen*. It is only in the post-colonial phase that the trope of an archetypal witch came into existence and we have popular witches like Janoo in *Tinkle* comics, Dagini in *Balarama*.

Both these characters are polar opposites. Dagini encompasses the image of the witch as evil and old crone in pursuit of power and having a mad hatred of children. She and her paraphernalia are always defeated in her exploits showing the defeat of evil in a more or less classical fashion. Janoo, however, is a good and courageous witch who helps the people in need and punishes the evil doers who try to bring about destruction and chaos who incidentally are evil wizards. Such polar oppositions in the case of the witches show how the power of the witch is feared and in awe. Both these stories are children's fiction and imprint on their minds the cost of being evil and again are cautionary. However these stories do show the witch as isolated beings from society or as living in an alternative universe manifesting an unconscious fear of the power and the unacceptability of such a person within the mainstream society.

Witch as a major character or even archetype is not something common in the Indian context but not entirely obscured. With the rising cross culturalism we find witches in Indian context accounting for the undying spirit in women and of a social balance between good and bad. The label witch has often been misused for private gains and other forms of revenge exaction both in India and world over.

We have found a predominance of women under persecution of the title witch. The witch image of old as evil, old crone has shifted to a mere girl next door image who is a do gooder. Such a radical change in the image creation of witch can also be attributed to feminist reclaiming of the witch as an eternal female symbol for her undying spiritual tenacity and power. The witch is the first outcast of women for her rebellion and her challenge on societal dictum.

The change in perceiving the witch is also due to the change in narrative patterns and author text dimension. Earlier witches came across more in the works like fairy tales, novels, and dramas written by men from their view point. Today the witches have gained their own voice and the change in narration from the perception of the witches has also allowed the witches to explore themselves and softened them to us. The added power of female writers writing about the experiences and lives of witches has also closed the gap left by a gender misconception.

The image of a witch is created through performance in culture and society. Judith Butler in her *Gender Trouble* talks of how identity is a product of performance. "Certain cultural configurations of gender take the place of 'the real' and consolidate and augment their hegemony through that felicitous self-naturalization" (45). We construct a gendered self performatively. Representation shapes material existence.

The representations of gender produced by culture—through language and literature, through film and art, through news-casts and advertisements, and so on—shape the notions of gender available to people within that culture. The relationship between representation and material existence is complex, reciprocal, and multi-faceted, expressed in never-ending variations, but the relationship is certain. . . .

Certain representations become normal; certain representations become “other.” (Breuer 5-6)

The witch becomes the other to the good woman by societal conceptions as the woman with magic. Magic gives power. Such a performative conception of the witch as old hag has allowed the witch to transform according to the societal changes implicit within the culture and embodies the female transgression of the “ideals of chastity, silence and obedience”.

The witch as the other to the feminine and maternal but also to that of patriarchy gives her a power that emerges from a fear, fear of the society of the sexuality and spirituality of the woman. This fear has been etched on the body of the witch necessitating the metamorphosis of the old hag to the attractive girl next door. The images, stories have all performatively allowed the witch to subvert herself.

The witch’s body functions as preferred site of the witch’s identification. The voyeuristic gaze onto the witch's body as a site of transgressive sexual practices is particularly evident in an obsession with ocular. . . .

By contrast, the humanization or rather feminization of the witches in the later witch... coincides with an increasing focus on the witch's body... can be read as a satirical reduction of the witches' threat, but also as a reminder of the unrelenting power of female transgressiveness. . . . Can be read as limitation of the threat of the witch, while her unrelenting spirit . . . emphasises her continuing threatening otherness. (55-6)

Works Cited

- Bakhtin, M. M. “Unitary Language.” *The Routledge Language and Cultural Theory Reader*. Burke, Lucy, Tony Crowley, and Alan Girvin. London: Routledge, 2000. Print.
- Beck, Julian. *The Life of the Theatre*. San Francisco: City Lights, 1972. Print.
- Beeler, Karin E and Stanley W Beeler. *Investigating Charmed*. London: I.B. Tauris, 2007. Print.
- Breuer, Heidi. *Crafting The Witch*. New York: Routledge, 2009. Print.
- Butler, Judith. *Gender Trouble: feminism and the subversion of identity, Part 1*. New York: Routledge, 1990. Print.
- Dworkin, Andrea. *Woman Hating*. New York: Dutton, 1974. Print.

- Frayling, Christopher. *Vampyres. Lord Byron to Count Dracula* London: Faber, 1991. Print.
- Mackay, Christopher S and Heinrich Institoris. *The Hammer of Witches*. Cambridge, UK: Cambridge University Press, 2009. Print.
- Middleton, Thomas. *The Witch*. Ed. Elizabeth Schafer. London: Bloomsbury, 2014. Print.
- Röhrich, Lutz. "Introduction". *Fairy Tales and Society: Illusion, Allusion, and Paradigm*. Ruth B. Bottigheimer. Philadelphia: University of Pennsylvania, 1989. Print.
- Sharpe, J. A. *Witchcraft in Seventeenth Century Yorkshire*. Peasholme Green, York: Borthwick Institute of Historical Research, University of York, 1992. Print.
- Weber, Sandra and Claudia Mitchell. *That's Funny, You Don't Look Like A Teacher!*. London: Falmer Press, 1995. Print.
- Williams, Sarah F. *Damnable Practices*. Farnham: Ashgate Publishing, 2015. Print.