The handle http://hdl.handle.net/1887/29997 holds various files of this Leiden University dissertation.

**Author:** Aziz, Aamir  
**Title:** Theatre as truth practice: Arthur Miller’s The Crucible - a play waiting for the occasion  
**Issue Date:** 2014-12-09
Theatre as Truth Practice: Arthur Miller’s *The Crucible* — a Play Waiting for the Occasion

Proefschrift

ter verkrijging van
de graad van Doctor aan de Universiteit Leiden,
op gezag van Rector Magnificus prof.mr. C.J.J.M. Stolker,
volgens besluit van het College voor Promoties

te verdedigen op dinsdag 9 december 2014
  klokke 10.00 uur

doors

Aamir Aziz

geboren te Faisalabad
  in 1983
Promotiecommissie

Promotor: Prof. dr. F.W.A. Korsten (Universiteit Leiden)

Leden: Prof. dr. M.A. Bleeker (Universiteit Utrecht)
Prof. dr. C.J.M. Zijlmans (Universiteit Leiden)
Prof. dr. P. Th. M.G. Liebregts (Universiteit Leiden)
Dr. Y. Horsman (Universiteit Leiden)
Contents

Introduction  5
  0.1 Why a Play – and Why One that Waits for an Occasion?  5
  0.2 Theatre versus Poetic Fabrication  14
  0.3 Heterogeneous Voices, Individual Responsibility  23
  0.4 A Play Waiting for the Occasion: Theatre as Truth Practice in Relation to History  25

Chapter 1. A Truthful Account: the Events of the Salem Trials in a Literary Work of Art  31
  1.1 Salem: Aspects of the Case  31
  1.2 Witchcraft and Fabrication  39
  1.3 A Truthful Account  43

Chapter 2. Showing It as It is Through (Postmodern) Parody: History’s Spectrality and Anachronism  49
  2.1 Spectral Illusion: Doing Justice to the Facts between Telling and Showing  54
  2.2 Beyond Representing History?  62
  2.3 The Crucible as a Postmodern Parody of History: Salem as the Parody of McCarthyism  68
  2.4 The Crucible in the Present: the Preposterousness of McCarthyism Parodying Salem  76

Chapter 3. Using the Past to Intervene in the Present: Spectacular Framing and the Point of Theatre  79
  3.1 McCarthy’s Response to, and Use of, Forms of Anxiety  83
  3.2 Power and the Frame of Spectacle  92
  3.3 Theatricality, the Spectacle’s Veil and Allegory-in-Reverse  99
  3.4 An In-Between State of the Spectacle and Clairvoyance  108

Chapter 4. Actualizing History: Responsibilities with Regard to the Future  115
  4.1 Miller as ‘Child of his Times’  116
  4.2 Intervention I: Allegory as a Means to Open Up an Alternative Future  121
  4.3 Intervention II: Responsibility or Literature’s Classical Role in Democracy  131
  4.4 Intervention III: Irresponsibility, or Literature as Democracy  135
Chapter 5. *The Crucible* and the Production of Fear in the Contemporary World: Persistency in Culture 143

5.1 Long-Term Cultural Patterns in the US Socio-Cultural Environment 144

5.2 *The Crucible* as a Work of Art Operating Through Time: Pre-diction and the Schmittean Revival 155

5.3 *The Crucible* as a Work of Art Operating Through Time: Depicting the Future 164

5.4 The Persistency of Spectres: From the Past and the Future 173

Conclusion: Written for an Occasion 181

Bibliography 187

Samenvatting 207

Acknowledgements 217

Curriculum vitae 219