

T.C
BAHÇEŞEHİR ÜNİVERSİTESİ
INSTITUTE OF SOCIAL SCIENCES
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**WITCH AS REFLECTION OF WOMAN
OVER TIME**

MASTER THESIS

SELEN KÜSKÜ KURT

Supervisor: ASSIST. PROF. DR. KAYA ÖZKARACALAR

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For the witches

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ABSTRACT

WITCH- AS REFLECTION OF WOMAN OVER TIME

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This thesis aims to illustrate the parallelism between the changing witch concept in cinema and the concept and role of woman in western society through a historical period. The witch and the woman who are both “the other,” have contributed to the creation of the witch in movies. As a result of findings reached by the categorization of the witch through the films in various genres, the hypothesis is that the witch serves as a reflection of woman in western society.

The first part of the thesis analyses the period starting from the primitive ages up until the present, highlighting major cases from the history of witches in cinema, while the second part makes a general overview of the theories by academic quarters that cover witch movies as well. As for the third part, a survey is presented on the topic of Emily Edward’s categorization system and how much the witch, who found her representation through cinema, reflects the woman in the western society of the twenties through the eighties through the symbolism of film.

Key Words: witch, woman, ‘the other’, cinematic witches, types of witches

ÖZET

CADI- ZAMAN BOYUNCA KADININ YANSIMASI

Küskü Kurt, Selen

Sinema ve TV

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Bu tez, sinemada değişen cadı konseptiyle, batı toplumundaki kadın arasında tarihsel bir süreçte paralellik kurmayı amaçlamaktadır. Her ikisi de “öteki” olan kadın ve cadı, filmlerdeki cadının oluşumuna katkıda bulunmuştur. Cadının bir çok türe yayılmış filmleri üzerinden kategorilere ayrılarak yapılacak saptamalar sonucu, sinemadaki cadının batı toplumundaki kadının bir yansıması olduğu önermesi irdelenmiştir.

Tezin ilk bölümünde, cadıların tarihinden sinemaya da yansıyan önemli olayların ışığında, ilkel çağlardan günümüze kadar olan süreç incelenirken, ikinci bölümde akademik çevreler tarafından cadı filmlerini de içine alan teorilere genel olarak bakılmıştır. Üçüncü bölümde ise sinema aracılığıyla ifadesini bulan cadının, Emily Edwards’ın yaptığı kategorilendirme sistemi üzerinden 20lerden 80lere kadar olan süreçte, simgesel bir film alınarak batı toplumundaki kadını ne kadar yansıttığı araştırılmıştır.

Anahtar Kelimeler: cadı, kadın, ‘öteki’, filmlerdeki cadılar, cadı türleri

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1. INTRODUCTION

The aim of this thesis is to analyze the changing witch concept in cinema history as a reflection of the changing role of woman in western society. I realized that the social evolution of woman in the western society shows a parallelism with the changing witch concept in cinema. For this reason, while making a distribution of the witch films over the years in general, certain types of films stood out and this has strengthened my idea. Hence, there are numerous reflections of the witch in movies which were studied in this context. While certain movies gave the history as it is, some others placed her in a large scale by adding new things adding to the mysticism that she has always had since the beginning.

The history of the witch, a concept which was founded in primitive ages by Shamanism, took form with the birth of Christianity, and caused deaths in masses as a result of the penalties of the Inquisition courts, showing a painful reality specific to western societies.

During women's history, she has at one time, in the primitive ages, been crowned as a goddess, and then undergone a change during which she became of secondary importance due to the dawning of monotheistic religions and the effect of the male-dominant structure. Even though the woman succeeded in entering various fields in the male-dominant system, she stayed in second place for a long time just like the witches in the cinema. Witches entered various genres in cinema but never created their own genre. As films remind the place the woman of her place and to obey the symbolic order, likewise, the witch in the film is either forced to obey the symbolic order or she disappears at the end of the film. This situation continues until the witch and the woman who are both "the other" so to not create anymore danger.

While such themes like being a good wife, good mother and domesticated gained importance until the fifties, the situation changes after the sixties. As the films about woman killing with a sharp tool [slasher] appeared, a new category that did not exist in the witch genre until sixties emerged as a reaction in the seventies to the second

generation feminists who started to find their voice in the previous decade. The witch is the reflection of the patriarchal view of feminism, with movies of the witch who was burnt at the stake 300 years ago and came back to take her revenge from her killers.

In my thesis, I will try to make a generalization over the witch movies starting from 1920, discussing one film from a certain genre for every ten years and take this to the eighties. Meanwhile, I will go over the classification of Emily Edwards, which for the first time has separated witch movies into sub categories. Edwards has categorized witch movies into eight categories: the historical witch, the satanic witch, the fairy-tale witch, the shamanic witch, the enchantress, the new-age witch, the ingenue witch, and the dubious witch. These categories will be studied in detail in the section 4.

I will not involve one of these categories; the dubious witch, in any decade. Because, by a hypothesis spread around of this thesis in general, the status of the witch is doubtful and this is reflected in witch movies as well. Hence, the witch categories I will study in a period of 70 years will be evaluated as couched in a history of 300 hundred years of misunderstanding and I will use the doubtful status of the witch in films in order to make generalizations.

In the first part of my thesis, I will observe how the belief in magic was formed and evolved in the primitive ages. This involves discussing the basis of the process which started with the passage to settled life and reached its climax under the effect of Christianity, creating a perception of the witch as bad. With a broad analysis, I will bring to light how a witch was proclaimed as guilty and penalized, along with the last form it took in the recent and modern times.

In the second part of my thesis, I will observe what kind of findings on witches are reached by academic quarters and departing from the research conducted on women in general, and analyze the theories that may involve the witch.

In the third part of my thesis, in the light of the general analysis I made in the second and third parts with regards the categorization system of Edwards, I will analyze the films of *Haxan* (1922), *The Wizard of Oz* (1939), *I Married a Witch* (1942), *Bell, Book*

and Candle (1958), *Rosemary's Baby* (1968), *Carrie* (1976) and *Resurrection* (1980) in order to prove the hypothesis that these seven films of various types bear reflections of the woman in western society.

As my primary goal was to gather the unorganized literature on witches that exists on a very large scale in cinema, I hope that my thesis will provide a basis for future studies in this field, while also offering a fresh point of view, gained through approaching the changing role and image of woman parallel to the witch, as an ensemble.

2. WITCHCRAFT THROUGHOUT THE AGES

2.1. INTRODUCTION

An investigation of the history of witchcraft is an investigation of the history of mankind. The aim of this thesis is to investigate the changing concept of the witch in cinema history as a reflection of the changing role of woman in western society. In the present chapter we will discuss how the concept of magic evolved over time, to what extent it affected the later developing identity of witches as well as the latest form the witch has acquired, focusing on certain topics which are taken from the real history of witches and then appropriated for cinema.

First, the etymology of the word “witch” is examined, after which the history of witches is discussed in three sections: The Ancient Times, Middle Ages, and the Early Modern and the Modern Times.

In the Ancient Times section, we will discuss for which purposes the Shamanistic belief and sorcery were used in the nomadic hunter-gatherer societies and, following the emergence of sedentary societies, the criteria according to which magic came to be evaluated as good or bad.

In the Middle Ages section, certain penalties brought forth with the influence of western religions and discuss how the witch was declared responsible for all the disasters of the age is mentioned, as well as the trial processes and the methods of witches.

In the Early Modern and Modern Times section, the continuing witch trials and the latest form the witch acquired is discussed.

2.2. DEFINITION OF WITCH

In earlier centuries witches were healers (Creed 1993: 74), and they were known as wise and good people. Famous commanders in history asked for witches' help before battles. However, an action that is perceived as good by one can be perceived as bad by another; especially if the action is not compatible with one's interest. Witches who helped some people created negative reactions among others. The balance of their good and bad reputation began to shift towards bad over time.

The etymology of the word 'witch' has its "origins from Middle English *wicche*, from Old English *wicca*, masculine, wizard & *wicce*, feminine, witch; akin to Middle High German *wicken* to bewitch, Old English *wigle* divination, and perhaps to Old High German *wīh* holy" (Merriam-Webster Online Dictionary 2008), and is defined by Webster Dictionary as, a woman who practices black magic: sorceress; an ugly vicious old woman; hag; a bewitching young woman or girl (1994: 1323).

While the definition of witch is as such, the definition of witchcraft, which entails everything that witches are engaged in is as follows: "[it] is the human exercise of alleged supernatural powers for antisocial, evil purposes (so-called black magic). A female held to have such powers may be called a witch or a sorceress, the male counterpart being named wizard, sorcerer or warlock" (*Encyclopedia Britannica* 1968). If we take this definition as a starting point, the concept of witch encompasses a woman and her physical appearance. The word "witch" itself seems to be created for women.

Again following the definition above, one can conclude that the word "warlock" is used for male witches. In fact, this is not the case. According to Eileen Holland, warlock was a Scottish name for male practitioner who knew how to bind people, but mainly warlocks were servants of the Inquisition. They were men who pretended to be witches in order to penetrate and betray Covens to witch hunters during the Burning Times (2003: 21).

On the other hand, according to Herbst;

“Witch” is not parallel with either “warlock” or “wizard.” Even though both male and female terms commonly refer to a person who practices the black arts, “witch” is a more common symbol of moral darkness in the popular imagination and besides connoting devilry, as does “warlock,” is also used to describe a woman considered mean or cruel. [...] Wizard can also mean a man with control both magic and wisdom (2001: 296).

This definition may be correct in a century in which witches were believed to have supernatural powers. However, in our contemporary world witchcraft has, like everything else, acquired new meaning and does not have to be an inborn quality anymore. According to Geoffrey Scarre “witchcraft” is an internal power some people possess and an inborn property which they inherit just as they may inherit the property of right-handedness while, on the other hand, anyone can become a sorcerer by learning the appropriate techniques (Scarre 1987: 3).

On the other hand ‘sorcery’ is often used interchangeably with “witchcraft.” According to Walter and Fridman:

Witchcraft and sorcery are in many societies understood as essentially the same phenomenon, or at least closely linked; shamanism is usually held to be quite distinct from witchcraft and sorcery. Despite a clear distinction between these two categories, several lines of evidence indicate that phenomena labeled as sorcery and witchcraft, have their deep origins in activities related to shamanism.[...] Evidence of the intimate relationship between shamanism and witchcraft is found in ethnographic studies, cross-cultural research, historical analysis, and linguistic data. Many cultures with shamanic traditions recognize that shamans may specialize in a good healing path or in an evil path of causing harm to others. Cross-cultural studies provide evidence of empirical similarities and support for an evolutionary theory, according to which shamanistic practices became transformed into what is called sorcery and witchcraft (Winkelman 1992).[...] Historical and linguistic evidence reveal continuity of sorcery & witchcraft with shamanism. Linguistic evidence of the ancient meanings of the root of the term ‘witch’ [weik] reveals shamanic referents (Walter and Fridman 2004: 271).

Erica Jong claims that, to understand the word “witch” is to understand anthropology, history, the history of religion, and the history of relations between the sexes (1981: 14). It is necessary to explore the history of mankind in order to find the origins of witchcraft.

2.3. ANCIENT TIMES

The history of “witches” goes back to the beginning of time, when the word “witch” did not even exist. The belief in magic and magicians with wisdom and healing abilities form the foundations of witch terminology. Studying the primitive societies’ beliefs and the social hierarchy that existed before the witch is necessary in order to understand the concept of magic and its impact on women. While doing this, the rituals of magic is discussed.

According to Akin, magic is, generally speaking, the concept which is used to define the power mankind acquired in his quest for claiming control over his surroundings by exploring the boundaries of the unknown and the supernatural and thus acquiring a certain privilege (Akin 2001: 30).

On the other hand, Luck defines “magic,” as a technique grounds in a belief in powers located in the human soul and in the universe outside ourselves, a technique that aims at imposing the human will on nature or on human beings by using super-sensual powers. Ultimately, it may be a belief in the unlimited powers of the soul (Luck 2006: 33).

Although the first findings regarding magic belong to the Neolithic era [beginning about 10.000 B.C] “we know that human kind has been engaged in rituals at least since the Middle Paleolithic era” (Özbudun 1997: 37,38). During the Paleolithic era, primitive people who are known to have been nomadic hunter-gatherers “became aware of death and may have started magic or religious tires” (Bi 2007: 130).

The information about this era is based on predictions made through ancient remains and wall drawings. For this reason, there is no written source in which the word

“magic” appears yet. As Özbudun points out, Campbell classifies the worshipping forms before the Neolithic rites under five stages, based on these assumptions. In the first stage, he questions whether the cutting off of the tails and heads of the lesianthropus hunters’ [600 000 B.C.] preys and the skinning of their bodies with their heads and tails is used in some sort of a magical rite in order to guard against a probable vengeance (Campbell 1987, cited in Özbudun 1997: 36). The people of this era chose to exalt the phenomena they could not explain completely. Campbell points out that fire can be perceived as the presence of a deity as well as warmth (ibid, p. 37).

Woman gets her share from obscurity too. That the fertility and menstruation of woman were not understood is also problematic and brought forth the conclusion that there might have been different conceptions of woman. In ancient times, “man didn’t understand how women could create babies” (Halikarnas Balıkçısı 1989: 66). Astonished by woman’s power to create a new life he chose to adore what he could not understand and identified her as a goddess. “Campbell argues that women were the first witches and associated with the powers of magic long before men because of their mysterious ability to create a new life” (Campbell 1976 cited in Creed 1993: 74).

“Mankind, who began to abandon his primitive herd lifestyle from the beginning of the Late Paleolithic era” (Bi 2007: 132), began to form sedentary patterns in the Neolithic era. Özbudun points out that it would be incorrect to assume that during this era all nomadic hunter-gatherer societies became sedentary societies; and underlines that the transition extends over a period of 4000-5000 years (1997: 31).

The religious beliefs of the Neolithic era are as stated:

The religion of Neolithic settlements was a system based on securing the produce by turning the unpredictable natural forces in mankind’s favor through effecting powers which are assumed to govern natural phenomena with various offerings, rituals with music and dances; where the female element was significant and for this reason the women played dominant roles in cult services (Özbudun 1997: 49,50).

Characteristics such as witches' dances under the full moon, their presence by the water and harmony with plants, which would be recognized as characteristics of witchcraft in the following eras, are again a part of this "moon-water-female symbol system". (ibid, p:48).

According to this system;

The fact that the cycles of the woman body follows the moon calendar points to a link between woman's fertility and the moon. On the other hand, women take their place in this system as cultivators of plants. The Moon's relation to water, especially underground water, includes the snake as a phallic symbol within this system (Harding 1977 cited in Özbudun 1997: 48).

According to Özbudun, the fact that woman who is the producer of life with her fertility is also linked to death must be one of the properties of this system. D'Eaubonne points out that many historians believe that women are at the origin of burial rituals (D'Eaubonne 1976: 23, cited in Özbudun 1997, 48).

Shamanism is the basis of the magic practiced by the shepherd communities specific to this era, and "a certain magical-religious system called shamanism is observed in all shepherd communities" (Özbudun 1997: 50). And claims that:

Shamanism is not a religion [...] but a technique of acquiring concrete results by trance. Just like treating the adrift soul of a patient by research. However, in order to achieve this, the Shaman has to travel to the sky, to the other world, which separates him from other magicians. (And 2007: 89)

The Shaman's can be characterized as the "therapeutic, the seer, the astrologist of the community, the psychologist-clergy who accompanies individuals in times of crises such as birth or death, the protector of sacred texts, the watcher of rituals, the executor of the tribe calendar, the master and the sacrificer of animals" (Özbudun 1997: 51). The drum, which is used in almost all shamanist communities, is "the helper of the Shaman in this journey into the heavens" (And 2007: 91). The Shaman who revolves to the sound of the drum goes into a trance and brings news from the other world by connecting to the spirits. "The purpose of the ceremonial rite is to encourage 'soul

travel' in which the Shaman's dream soul leaves for the invisible worlds of the heavens or the nether regions to effect change, acquire information and often rescue the lost soul of an ill person" (York 2003: 40). The belief that the soul leaves the body to take a cosmic journey provides the ground for the witches' night travels.

According to Ripinsky-Naxon,

The institution of Shamanism, in its general form, gave rise to a number of particular functions, one of them being that of a ritual specialist, in the sense of a religious leader, or a priest. Consequently, a shaman can be described as a man, or less frequently a woman [shamaness], whose roles in the community in addition to the obvious religious one entail several of a secular nature (1993: 62).

With the transition of societies into states, there have been new regulations in all public spheres. Certain novelties emerged as a result of sedentary life and the woman has been pushed out of the foreground. In 4000 B.C., the use of the plough in agriculture started. This has been "one of the factors which brought men to the foreground" (Özbudun 1997: 64).

One of the first sedentary societies "Sumerians' class segregation is reflected in their laws [and later in Babylonian laws and the Code of Hammurabi]. Three main social classes can be identified in the Sumerian society: aristocracy, bureaucracy, clergy and the army" (ibid, p. 76).

The position of the woman in Sumerian rituals is rather interesting. As Woolley characterizes it, in the rituals carried out in certain periods of the year, the priestesses [who are sacred prostitutes], with the title of 'god's wife' have intercourse with the priest [and later on the king] who represents god. Thus, they secure fertility and transfer divinity to the person she has had intercourse with (Woolley 1930: 110, cited in Özbudun 1997: 83).

The divinity that woman possesses is related to the meaning assigned to woman in this era; if we consider how she is situated, the woman is believed to have divine power. In

this respect, it will enable the witch that is to appear in the future to be attributed with all kinds of powers.

Babylonians, under the influence of Sumerians, “were faithful to the basic properties of Sumerian culture and most of their deities (Özbudun 1997: 94). In the creation myth of Babel, the representation of man and woman announce how the perception of woman is moving towards two poles. According to Graf and Marier, Babylonian creation poem *Enuma Elish* [1100 B.C.] mentions about Apsu and Tiamat, who were the only Gods before heaven and earth existed. Apsu embodied the male, fresh waters, Tiamat the female, salt waters (1993: 90). The separation of male and female in terms of fresh water and salty water, may aim to point out their differences or it may point out that they inhabit [are beginning to inhabit] opposite poles.

The situation is not different at all with Hittites, who founded the first state in Anatolia. According to Özbudun, in every village there were magicians or physicians who carried out rituals for protection against certain diseases or to achieve certain aims (Özbudun 1997: 103, 104). “Hittite magical rituals are performed primarily to cure or heal, to purify, to undo illicit magic” (Güterbock, et al. 2002: 129).

In the primitive era, in which ritual, shamanism and magic existed, we come across the word “magic” in the Ancient Egyptian pyramids where words that could convey it were discovered. During the research carried out by E. Hornung, in the texts which were found in the pyramids the word ‘heka’, which could describe the concept of magic, came up frequently (Hornung 1992, cited in Akın 2001: 57). The contradictory forces complete each other in the Ancient Egyptian belief system and neither is labeled good or bad. After the establishment of civilizations in Mesopotamia, this belief takes new shape. According to Akın, in Old Persia, whose basic belief system is Zarathustra [6th century B.C., taken as the creator of demonological system], magic has a dualist structure that inhibits both good and evil (2001:45). This dualistic structure later helps to form the dualistic shape of the term “witch.” While Old Persians choose to believe in a dualistic structure of good and evil, the Babylonian Empire decides to punish the evil one in the first written law of Ancient Ages, *Code of Hammurabi* [1760 B.C.].

If a man charge a man with sorcery, and cannot prove it, he who is charged with sorcery shall go to the river; into the river he shall throw himself and if the river over come him, his accuser shall take to himself his house and goods. If the river shows that man to be innocent and he come forth unharmed, he who charged him with sorcery shall be put to death. He who threw himself into the river shall take to himself the house of his accuser (Harper 1999: 11).

Akin states that demonology teachings which are based on Zarathustra and which involve magic, astrology, and the art of reading the future were rediscovered in different eras by the Jews, Greeks, and early Christian Church fathers. (2001: 61). In the fourth century A.D., while Emperor Constantine banned all kinds of magic with his new law, “Saint Augustine lays the foundation for “the teaching of alliance between Satan and man” by pointing out that there is collaboration between men and demons based on certain signs and words” (ibid, p. 294). On the other hand, Satan starts to be viewed as responsible for all evil and this prepares the ground for the witch woman who collaborates with the Satan in the following centuries.

2.4. MIDDLE AGES

In ancient times, sorcery was practiced in harmony with nature. There was no need for the existence of an external force like “Satan” yet; black magic in relationship with Satan came in later periods and the sorcerer became a scapegoat and was blamed for all the disasters like bad weather and human illness. Some sorcerers were highly respectable people; in order not to harm all of them, the term “witch” was created. They found a way by putting the “witch” label on female sorceress’ who have been the weak gender anyway since the beginning. Eve was the classic example of this. “Throughout the Old Testament, a number of women of power and personality [beginning with Eve] precipitate or change events, sometimes for the better, sometimes for the worse” (Retzlaff 1999: 124).

Throughout the Middle Ages western religions spread rapidly and, while at the beginning all heathen people were tried because they set a bad example for the pious, later on all accusations were addressed to the witches. “It is interesting to know that, in

the beginning, the image of witches was both good and bad, with the growing influence of Christianity, their good reputation would largely disappear” (www.rosadoc.be).

According to Akin, starting from the ninth century the belief, based on Saint Augustine’s “the teaching of alliance between Satan and man” and elaborated by the church fathers and translated into Latin, that mankind can depart from God’s way and enter into Satan’s service gradually spread all over Western Europe (2001: 150).

Scognamillo states that, magic, which we come across frequently in old civilizations, primitive societies and even sacred books gains a new identity with the spread of Christianity and the magician is no longer considered as the wise person, but as the Satan’s servant (Scognamillo 2003: 93).

“At the root of Satan’s myth there are two contemptuous theses: according to the first, this myth is rooted in the Shaman tradition which has pervaded European and Asian cultures; according to the second, this myth starts with the religion arguments in the Middle Ages” (Sallman 1996: 62). As stated by Akin; the “demon-woman” cult which is to be formed with the Satan discourse, appears with the Church influence from the 9th century onwards, and is mentioned in the Canon Episcopi for the first time (2001: 124).

In the tenth century, the *Canon Episcopi* was composed by Regino of Prüm on the subject of Ancient Greco-Roman church law and for the first time, women’s changing shape was stated. It was based on ancient mythologies which were later used by priests to describe the witch’s nature by priests. “Regino mentions malevolent women gathered together with ‘Diana’ at nights” (Crow 2006: 256).

In the 11th Century, heresy becomes a dominant compulsion of the church and the first group of heretics was burned at the stake, pioneering collective judgments. The necessity of having a court was inevitable for the Christian priests in order to legitimize their claims so they established the Inquisition Courts in 12th Century.

Brooke has argued that, the methods of Inquisition were not only brutal but hidden in order to capture new suspects. The rumors can be accepted as a proof and any suspect can be innocent (1997: 74). Heretics were proclaimed to be involved with the devil by Inquisitors and punished with death. This Inquisition continued for a long time. The execution method of burning at the stake which was created for heretics is “to save the soul of the accused in this world” (Akin 2001: 173).

Akin stated that:

the belief in harmful magic developed first in Upper Germany than separated through Europe and later every culture created its own witch in 14th Century.[...] Although until 14th Century the word ‘witch’ was rarely found in literature, some other words like ‘Lamia’, ‘Empusa’, ‘Striga’ and ‘Unholde’ correspond to it. (ibid, p. 132,133)

As the priests punished heretics into the 14th Century, the literature on witches continued to grow. The 14th Century was marred by plagues and disasters and there was a need to find a culprit for the bad weather and severe illnesses. So the term “witch” enters the literature with all maleficent impacts on people and events. At the same time, priests were studying the subject matter and trying to find ways of self-justification on behalf of the church thus they played a great role in shaping “the witch.” According to Creed, “The earliest known witches were feared not as agents of the devil [as the Christian Church later argued] but because they were thought to possess magical, terrifying powers” (2005: 74).

In the 15th Century, two Dominican inquisitors, Heinrich Kramer and Jacob Sprenger wrote *Malleus Maleficarum* and the witch-hunt began in Europe. *Malleus Maleficarum* was a collage of ancient beliefs on witchcraft, surveying them from ancient times to the time of writing. Inside this collage, the new formed “witch” undertakes Saint Augustine’s ‘pact with the demon’ doctrine, and *Canon Episcopi*’s ‘flying at nights’ legend with the light of Thomas Aquinas’ anti-thoughts on women, so shaped the ‘Witch’s Sabbath’ which helped to form the demon woman.

Malleus Maleficarum was written in three parts which argued for the presence of witchcraft, the methods of recognizing witches and the methods of destroying them.

Ankarloo and Clark claim that:

The main purpose of the Malleus Maleficarum was to systematically refute all arguments against the reality of witchcraft, refute those who expressed even the slightest skepticism about its reality, to prove that witches were more often women than men, and to educate magistrates on the procedures that could find them out and convict them (2002: 240).

But with the accusations of the Christian Church, after *Malleus Maleficarum*, not only old women but also young girls and men were classified as witches and were burnt. “Witches were accused among other things, of copulating with the devil, causing male impotence, causing the penis to disappear and of stealing men’s penises - the latter crimes no doubt exemplify male fears of castration” (Creed 2005: 75).

The interrogation of a witch consists of tests whose the main purpose it is to learn the relationship with Satan and to learn other witches names. While undergoing torture, suspects gave the names of neighbors they did not like, or the people they envy, which resulted in great numbers persecuted, mostly women. According to Gülçur; the reason why there are more female than male witches is because women are more credulous, they are more talkative, so they spread among other women what they know and because they lack bodily strength, they use sorcery when trying to avenge themselves (1995: 36).

There were nearly a dozen torture methods which were employed by Inquisitors in order to learn the truth, but it is necessary only to look at the common ones. One of the common tests was to tie the hands and feet of the person and to throw them in to the river; if they float, this must be the Devil’s help so they are guilty and must be burned. Another one is the needle test, if there isn’t any blood after pricking with a needle, they are guilty. Also, there existed a general belief about “witch’s not crying” (Crow 2006: 277). If she cries, she is not a witch.

“Witchcraft was revolting against religion, nature and God”, so the tests keep going until the Modern Times in some countries and witches were found guilty on whenever bad things happened between these periods (ibid, 255). As stated by Dennis Wheatley;

both the Catholic and Protestant zealots who carried out the great witch hunts justified their acts by quoting Moses who declared ‘Thou shall not suffer a witch to live’ (Wheatley 1971: 13).

The geography of the witch hunt was limited to European countries. “In all countries, except England [and later in American colonies] where they were hanged, witches were executed by burning” (Drury 2003: 68).

2.5. EARLY MODERN & MODERN TIMES

Persecutions continued in Europe until Modern Times. People continue to believe in the existence of witches for a long time. Throughout Medieval and Modern Times, millions of people, especially women have been accused and persecuted as witches.

Witch-hunts were seen across early modern Europe, and the United States, one of the most famous of which was the Salem Witch Trials. As stated by Brauner;

The number of the victims remains unclear. Although nineteenth century historians speculated that as many as nine million died, estimates now ranged from 60,000 to 200,000 with 100,000 the most commonly accepted figure. Between 75 percent and 90 percent of those executed were women (200: 5).

In Salem alone, “185 people were accused, 141 women and forty-four men. Of that number, fourteen women and five men were hanged, the last group on September 22, 1692” (Macbain 2002: 52).

By the 18th century, the belief that witches may have special powers began to disappear. It was at this time that the witch as characterized by the *Canon Episcopi*, with broomstick, takes her place in art. As such she left her place as a real threat to society and became an icon, a character of Halloween. It is this image which comes to mind when, in modern times, hear the word ‘witch’. According to Jensen; the symbolic Halloween witch with her peaked hat, broomstick, black grab, and a hooked nose made her first appearance in children’s chapbooks in the early eighteenth century in England

(Jensen 2006: 180). This image of witch that has been accepted worldwide recently has been analyzed especially by the 20th century intellectuals. The witch's broomstick was also included in the formation of the symbolic meaning.

According to the *Dictionary of the Esoteric*:

According to tradition, witches rode through the air with broomsticks between their legs, en route to the witches' Sabbath. It is now believed that the witches' flight was a hallucinogenic dissociation effect brought on by such psychopathic flying ointments as henbane and belladonna that were rubbed into the skin, and that the broomstick is a euphemism for the male penis, in much the same way that the maypole is also a symbol of fertility (Drury 2002: 38).

While the function of the broomstick is as defined above, what it symbolized extends to the mystic roots of witchcraft. According to Grimassi:

The broom is a magical tool associated with the hearth and the witch. The Witches' broom symbolizes the branch of the sacred tree that was once considered to be a god or goddess. It is the tree rooted in the Underworld and stretching into the starry night. Traditionally, the Witches' broom was made from the branch from an ash tree. [...] In ancient lore, the ash tree is associated with the waters of life and with the sea. [...] Therefore Witches' broom was linked to earth, water and air (2004: 34).

With the meeting of the broomstick symbol and the Ancient Neolithic societies' belief that water is female, Paganism, which encompasses witchcraft and other polytheistic beliefs, became a current issue in the second half of the 20th century: "The term 'Pagan' refers to ancient tribal and usually pre-Christian cultures that are mostly extinct. To avoid confusion between historical Paganism and the modern movement, many social scientists and Pagans alike have decided they prefer the word 'neo-Pagan'" (Higginbotham 2004: 7).

Whereas according to King:

Pagan was a term of colloquial usage whose first written record can be found in Christian inscriptions from the fourth century. There, pagan referred to persons who had not been baptized, in short, to non-Christians. Classical historians invented the derivative,

“paganism” primarily to describe the cultic aspects of ancient Mediterranean religious practices (2003: 48).

On the other hand, Paganism according to Higginbotham is:

an umbrella term that describes a multitude of religions and spiritual traditions.[...] Under Paganism’s umbrella, found such diverse traditions such as Wicca, Shamanism, Asatru, Eclectic, Family Traditions, Celtic Traditionalism, Druidism, Strega, Santeria, Voudon, Ceremonial Magick, Mystery Traditions, solitaries, as well as a wide variety of Blended paths such as Judeopaganism, Christopaganism, Buddhistpaganism and so on (2004: 7,8).

The emergence of Wicca, which falls under Paganism, also takes place during the 20th century. According to Davy; Wiccan traditions are traceable to the tradition popularized by Gerald Gardner beginning in the 1940s and 1950s Britain, while Paganism more broadly has more diverse roots. Gerald Gardner popularized modern Witchcraft as a religion (Davy 2006: 5). The Wicca movement, as is called Gerald Gardner’s modern incarnation of Witchcraft, spread rapidly and became more prominent within the other Pagan beliefs. According to Davy, Wicca is the single largest tradition within Paganism; nearly half of all Pagans are Wiccan (ibid, p. 8).

Another social phenomenon taking place in the 1950s is McCarthy’s communist hunt, which is referred to as the second witch hunt in the history of America. Following the end of World War Two in 1945, the Cold War between America and Soviet Union caused a fear of communism among Americans. This state of affairs is the subject matter of Arthur Miller’s *The Crucible* (1953): “*The Crucible* was written in the 1950s, and was intended to draw parallels between the rise of McCarthyism during this period and the Salem witch hunts of the seventeenth century” (Culpeper 1998: 129).

On the other hand;

Trevor-Roper, describing the witch craze of the sixteenth and seventeenth centuries in Europe, compares the climate of fear that was pervasive with the comparable situation of the McCarthy tribunals. According to Trevor-Roper; in both situations, social fear was given intellectual form as heretical ideology, and then suspect individuals were persecuted in this atmosphere of fear. Trevor-Roper

characterizes the tribunal as a process of “political exploitation of a social fear” (Trevor-Roper 1967: 128, cited in Walton 2000: 169).

Another phenomenon which took place in the 20th century was that, with the impact of feminist movements, and witches became a current issue again. Feminists evoked the witch image, formed within the depths of history and used it as an image to represent modern-day persecution of women. According to Davy; various groups using the acronym ‘witch’ in the 1970s were originally entirely political in focus, but they picked up on the fact that the witch hunts had targeted women and that modern women were also oppressed, and they began to reclaim the word “witch” through feminist spirituality (Davy 2006: 148).

With improvements in science and art, the witch-craze was forgotten in 20th Century and had its place only in plays, films and “in those areas where people had no answers and no control” (Edwards 2005: 127)

3. OVERVIEW OF THE ACADEMIC LITERATURE ON WITCH CINEMA

3.1. INTRODUCTION

Along with articles written on the role of the woman in cinema, the literature on the witch that also represented woman and women's movements arose from the dark pages of history and gradually found a place in cinema.

In this part of the thesis, the witch in the academic literature is divided under two topics as theoretical discussions and empirical survey of the genre. The psychoanalytical approach and psychoanalytically oriented feminist film theory are placed under one topic. As for the empirical survey of the genre, a general overview will examine the theoreticians who have made statements that cover certain witch films which can not make a genre by itself as well as on theories that have contributed to this field.

In the overview of theoreticians, I examined how they have mentioned the witch theme or made statements involving the witch. As there is no witch film genre, the witch was a subject that was only mentioned inside important books/articles for a long time. As these articles that were generally on women and mostly placed inside the feminist theory focused on woman's role as a "victim," the witch who represents the monstrous role of woman was not analysed until the works of Barbara Creed emerged. In the 2000s Edward gathered the disorganized witch films and classified them in categories.

3.2. THEORETICAL DISCUSSIONS

“One is not born, but rather becomes, a woman” (Beauvoir 1989: 267)

Although women emerged on the screen since the beginning of cinema history, writings on them have only emerged with the ascension of feminist film theory. Feminist film theory was formed at the end of sixties as a result of the second-wave of the women’s movement in search of equal rights and liberties.

“In the 1960s, student and civil rights movements provided an impetus, shaping the topics and language of current feminist theory” (Humm 1997: 5). According to Hayward, “no discussion of film [or television for that matter] can ignore feminist film theory which, since the early 1970s, has so strongly impacted on film studies starting with the issue of gender representations” (Hayward 2000: 112).

Witches, a concept strongly linked to women, were mentioned as a side note on the important articles. A few theorists especially feminists interested in the subject by using psychoanalytic approaches. Among the theories, some focussed on the historical persecutions, some accepted her as an object creating male anxiety and some engaged in her threat to symbolic order. According to Ryan and Kellner the major concern of feminist film theorists is the following,

whether there is such a thing as patriarchal form, whether women employ forms that are by virtue of socialization significantly different from men’s, and whether the traditional Hollywood forms used by men are appropriate to women’s lives and issues, or whether women need to create altogether different forms appropriate to their own voice (Ryan & Douglas 1990: 138).

Another point of view about feminist film theorists has been discussed by Barbara Creed. According to Creed, “Most writers adopt Freud’s argument that woman terrifies because she is castrated, that is, already constituted as victim” (2005: 7). [...]. “Because the notion of the castrating woman is repressed in Freud’s writings, it has similarly been neglected in feminist film theory” (ibid, p.152).

Not only feminist approaches but also psychoanalytic ones focus on Freud's theories, which are extended by film theorists in time. As Freud's writings keep a large place in the field, it is necessary to glance at his theories.

According to Freud, "a child moves through five psychosexual stages: oral, anal, phallic, latent and genital" (Freud 1964, cited in Rider and Sigelman 2002: 31). And feminists focused on the third biological stage of Phallic in which the first differentiation between genders occurs. The effect of Phallic Stage continues throughout life and cinema plays with our primitive senses. Males punish females in films and make them victims in a way; the female spectator remembers her place in society while watching the role-models. If they try to compete with male counterparts, it can be seen as a threat to patriarchy and can remind the castration.

Although feminist film theorists study the representation of woman in filmic discourse, they are especially interested in spectators. This interest began after Laura Mulvey's famous psychoanalytically oriented essay *Visual Pleasure and Narrative Cinema* (1975).

Mulvey begins her first article by stating that "the unconscious of patriarchal society has structured the film form" (Mulvey 1989a: 14), and in her ensuing article *Afterthoughts on "Visual Pleasure and Narrative Cinema" inspired by Duel in the Sun* (1981), she indicates that "Hollywood genre films structured around 'masculine pleasure', offering an identification with the active point of view, allow a woman spectator to rediscover that lost aspect of her sexual identity, the never fully repressed bed-rock of feminine neurosis" (Mulvey 1989b: 31). Which means, woman identifies with the active males.

Generally, movies give certain roles to men and women which we used to see in patriarchal society we live in. According to Mulvey, "the paradox of phallocentrism in all its manifestations is that it depends on the image of the castrated woman to give order and meaning to its world" (1989a: 14). This is the pleasure which cinema gives woman. Woman identifies with protagonist males in movies. Under this identification, Lacan's 'mirror phase' stands.

Jacques Lacan has described how the moment when a child recognizes its own image in the mirror is crucial for the constitution of the ego. [...] The mirror phase occurs at a time when the child's physical ambitions outstrip its motor capability with the result that his recognition of himself is joyous in that he imagines his mirror image to be more complete, more perfect than he experiences his own body (Lacan 1977 cited in Mulvey 1989a: 17).

Mulvey carries this thought a step forward and declares that this mirror phase is seen in the movies just as in our childhood. We identify ourselves with the characters in the movies because they are more complete and more perfect than us. She intends to define the mainstream films as “primitive narrative structure” (Mulvey 1989b: 33), which offers male fantasies of invulnerability. That means films are constructed for male viewing pleasure and woman is at the centre of the gaze. The three gazes towards the women are; the gaze of the male within narrative, the gaze of the camera and the gaze of the spectator. Although men enjoy looking at the woman, she indicates the castration anxiety. Here, men have two options to escape from this anxiety; either “investigating women or demystifying her mystery” (1989a: 21) or “turning the represented figure into a fetish” (1989a: 21) object.

In her essay, she analyses masculine spectators and forgets the female spectators. Then, she writes another essay *Afterthoughts on Visual Pleasure and Narrative Cinema* for female spectators, which is on a “metaphor of masculinity” (1989b: 37).

Mulvey's essays opened up new perspectives on females in movies and to the spectators, and are considered as a guide for film theorists especially feminists.

Another feminist theorist, Carol Clover, in her book *Men, Women and Chain Saws* (1992), investigates the appeal of horror cinema which especially plays to male audience and features female heroes. She classifies the movies under ‘slasher’, ‘occult’ and ‘rape-revenge’ and “argues for a primarily masochistic and empathetic, rather than sadistic-voyeuristic, identification on the part of both male and female spectators with the originally suffering but ultimately empowered "Final Girl" of the slasher movie” (www.sensesofcinema.com).

Apart from 'slasher', under the occult type, she describes the witch as "supernatural and psychosexual intersect: cause a girl enough pain, repress enough of her rage, and [no matter how fundamentally decent she may be] she perforce becomes a witch" (Clover 1992: 71). Clover notes that; "the occult film is the most female of horror genres, telling as it regularly does tales of women or girls in the grip of the supernatural" (1992: 65).

Her mention of "possessed" films includes the movie *Carrie* (1976) and she voices a different point of view with her description of menstrual blood. Rather than it being "abject" which is used by Creed, Clover says; in the world of occult horror, in any case, menstrual blood would seem to have little to do with castration or loss and much to do with powerful things going on behind closed doors (1992: 78).

Another theorist, applying a psychoanalytical approach to his ideas is Robin Wood, who "offered a structural model of horror informed by Freudian theory" on repression (www.filmreference.com). According to Wood; basic and surplus repression [...] forms societies and without a certain amount of basic repression, society cannot continue to exist. On the other hand, surplus repression is used by authorities to keep all 'others' coherent to the dominant order (Wood 1986, cited in Benschoff 2002: 96). His main argument is with the term 'other' and as stated by him; "others' are: quite simply 'other people, women, proletariat, other cultures, ethnic groups, alternative ideologies or political systems, children and deviations from ideological sexual norms" (Wood 1986: 27,28). As implied by him, we can see the reflection of 'others' in American horror films as monsters. Although he is interested in gender relations, he has not discussed the nature of female monstrosity in any detail.

The one and only theorist who discussed the female monstrosity in detail and contributed new perspectives to the field is Barbara Creed. In her book *The Monstrous Feminine* (1993), she closely examines the female form of monstrosity in the light of Freudian and Lacanian theories of sexual difference and with the help of Kristeva's thoughts on 'abject' under psychoanalytic film theory.

At the beginning, Creed mentions some theorists who are largely Freudian and Lacanian too and who intersect with her arguments but at the same time who forget the monstrous

role of the female and analyse the victim role instead. She criticizes Robin Wood, Gerard Lenne, David J. Hogan and James B. Twitchell as “they adopt Freud’s argument that woman horrifies because she is castrated, that is, already constituted as victim” (Creed 2005: 7).

According to Creed; when woman is represented as monstrous it is almost always in relation to her mothering and reproductive functions (2005: 7). In the light of these functions, she divides ‘monstrous-feminine’ movies in to seven as the archaic mother, the monstrous womb, the witch, the vampire, the possessed body, the monstrous mother and the castrator and analyses the seven ‘faces’ of monstrous-feminine inside the movies which are *Psycho* (1960), *Alien* (1979), *Carrie* (1976), *The Hunger* (1983), *The Exorcist* (1973), *The Brood* (1979) and *Sisters* (1973). As implied by her, “the selected films include ‘the abject’ as a construct of patriarchal ideology” (2005: 83).

In her analysis on “the abject,” which depends on Kristeva’s thoughts, her main question is “What is the relationship between physical states, bodily wastes and the horrific, in particular the monstrous-feminine” (2005: 3). And the answer is that “horror film uses ‘the abject’ as a means of terrifying and creating the feeling of disgust which is provided with ‘corpse, bodily wastes such as blood, vomit, saliva, sweat, tears and putrifying flesh” (2005: 10).

Under the category of witch film, she mentions Sharon Russell’s thoughts on *Witch in Film* (1984) and uses her inferences to describe the history of witches and collates Kristeva’s thoughts on ‘the abject’ in the movie *Carrie* (1976).

During the history of the witch, as the witch is generally woman and the woman is ‘other’, Creed sees the fear of the witch as the fear of the castration and states that “the major reason given for woman’s ‘otherness’ is her carnal nature” (2005: 75), which finds body with *Carrie* (1976). Carrie gains her special powers after her first menstrual blood and has a close connection with Kristeva’s ‘the abject’. According to Creed, Women’s blood is represented in the film as an abject substance and helps to construct Carrie as monstrous (2005: 81).

Among different perspectives, Molly Haskell contributed to the field with her study of women roles in films over a wide range of disciplines, including politics and sociology in her book *From Reverence to Rape* (1987). She observes the recent developments of the appearance of woman in films. Her analysis includes historical and descriptive connections with the sociological events in movies in order to understand woman's roles and the treatment of these roles. Although she doesn't single out any witch film in particular, her observations on the improvement of the woman's role over the decades are noteworthy.

The first theorist who wrote on [only] the witches is Sharon Russell and her essay on the subject is significant. In her article *The Witch in Film* (1984), Sharon Russell analyses witches according to the boundaries of the myth. According to her, to understand witches in films, the underlying myth must be investigated. As the witch is generally a woman, she chooses a feminist perspective for her analyses. She focuses on the extensions of the witch in real life and the filmic ones. As stated by Russell; witches in literature and folklore generally operate independently; it is only in their filmic representations that male control enters as a central theme (Russell 2004: 67).

She begins by analysing the historical beliefs about witches throughout the ages like copulating with Satan, doing maleficia and causing men to become impotent and adds that, "women now use the term witch as means of revenge against persecution" (2004: 63), but in cinema, the witch is under the same control of male domination as a woman is in real life. She states that, patriarchy implied these persecutions in the Middle Ages and extensions of this domination go ahead in films. So there is male control on witches in cinema as in real life.

After exploring the myth, she tries to find answers to the question "Can the myth in any form be seen in feminist terms" (2005: 65), and decides that it cannot. This thought makes only the male ones "the central figure in the myth" (ibid, p. 65).

She complains about the numbers of serious witch movies in which the witch wields terror or power. According to her, many films focus on satanic cults and at the center of

these films there is a male. She exemplifies the films beginning from the silent era and continuing throughout film history. After the 'trickfilm' [she calls Melies' silent films], she states that some historical and comic films continued to be shot until Universal Studio's time in 1930s. But Universal also didn't give importance to the female witch among the other monsters which they created, so the witch as a central figure in movies is absent until the 1960s and "even when the witch is central to the plot, it is the ramifications of witchcraft, the hunting and burning of witches rather than the power inherent in the figure that are developed" (ibid, p. 67).

She selects two major films as "explorations of the power of witchcraft and therefore feminist expositions" (ibid, p. 68), which are Carl Dreyer's *Day of Wrath* (1943), and Nelly Kaplan's *A Very Curious Girl* (1969), both of which has leading female roles. Both films have a young lady, whose mothers' have been accused of witchcraft in the past. Although they both have their revenge at the end, Russell finds Dreyer's work more balanced than Kaplan's. Because there is "a portrayal of the joy of life and there is a search for real tragedy" (ibid, p. 69). She concludes her essay with her words "this may be a way to achieve tragedy or revenge, but it is not road to liberation" (ibid, p. 71).

3.3. EMPIRICAL SURVEY OF THE GENRE

Parallel with 'theoretical discussions', empirical surveys are full of generalizations, not related with 'the witch' in particular but with a whole survey of movies. Here, the renewal came with Emily Edwards but Derry's, Tudor's and Hunt's contributions should not be underestimated.

Essentially, Charles Derry is the first theorist who classified horror movies under three main titles in his book *Dark Dreams* (1986) as 'Horror of Personality' which includes psychotic killers, 'Horror of Armageddon' in which "the world is constantly being threatened with extinction, usually by nonhuman, unindividualized creatures" (Derry 1977: 49), and 'Horror of the Demonic' in which "evil forces exist and are constantly undermining the quality of existence" (ibid, p. 85).

Charles Derry although a pioneer of the genre with these categorizes, unfortunately did not examine the woman or the witch in detail. He has some determination on the subject by years as “the witch and the devil, returned in sixties with a vengeance” (ibid, p. 86) which was forgotten by Emily Edwards but considered by Leon Hunt in his essay *Necromancy in the UK*.

Leon Hunt is another theorist who investigates witch movies in Britain and groups them under two titles connected with their subjects. The first group includes films “that deal with vengeful witches, returning from the dead” (Hunt 2001, 90), and the second group includes films which “deal with a cult or community consisting of, or led by woman” (ibid, p. 90). As his analysis covers only a specific country’s cinema, he contributed to the field limited to British witch films.

The most detailed empirical survey was made by Andrew Tudor in his book *Monsters and Mad Scientists* which is a systematic history of the horror movies based on nearly 1000 films. He divides horror movie monsters into three categories as Mad Scientists, Supernatural Monsters and Psychotic Killers and closely examines them.

Andrew Tudor states that; “in traditional horror movies, we see vampires, witches, werewolves and zombies” (Tudor 1989: 9). None of them is powerful as the ‘witch’ figure. Only the witch has its connection with past and real life which has been declared by Gerard Lenne before as “the only indisputably active role in the fantastic that is exclusively female is that of the witch” (Lenne 1979: 39).

Tudor further classifies horror film monsters under two titles: supernatural and secular. Supernatural relates to the traditional horror movies as mentioned above. Secular ones are invaders from space, mad scientists, prehistoric monsters or psychotics. He makes other classifications after this one which are based on being external-internal or dependent-autonomous.

According to Tudor; “external and internal is concerned with the threat [...] and a threat may be thought of as external or internal with respect to human beings [...] in this case, the magician or the witch, the caster of the spell is external to the victim” (1989: 10).

Accordingly, being autonomous or dependent shows the nature of the threat in movies. Autonomous “have not been created by human beings [...] they simply exist” (ibid, p.10). On the other hand, “dependant is consequences of human actions” (ibid, p.10). The table below shows the ‘witch movies’ place among other horror films clearly.

Table 3.1: Variations of the horror-movie threat

	Supernatural		Secular	
	Dependent	Autonomous	Dependent	Autonomous
External	Magic Witchcraft etc.	Classic vampires The mummy	Medical monsters Eco-nasties	Space invaders Kong
Internal	Magic Zombies Possession	Some werewolves Spirits	Some explained psychotics	Some parasites Disease

Source: Tudor, A., 1989. *Monsters and Mad Scientists*. p.11

As can be seen above, the witch in film is supernatural, dependent to human and external to the victim. Tudor analyses films released prior to the 1980s. His main focus is the numbers of these movies and their subject’s harmony with each other in order to make a generalization. So he didn’t analyze female roles in any detail but generally looks at the genre with satanic, possession and voodoo films together under supernatural. According to Tudor; supernatural horror movies have always been inclined to represent woman as less able to resist the conjoint threat from sex and the supernatural (1989: 183).

Although he didn’t especially examine woman as witch in movies, he was the first film theorist to calculate the evolution of supernatural-based horror movies and prove that

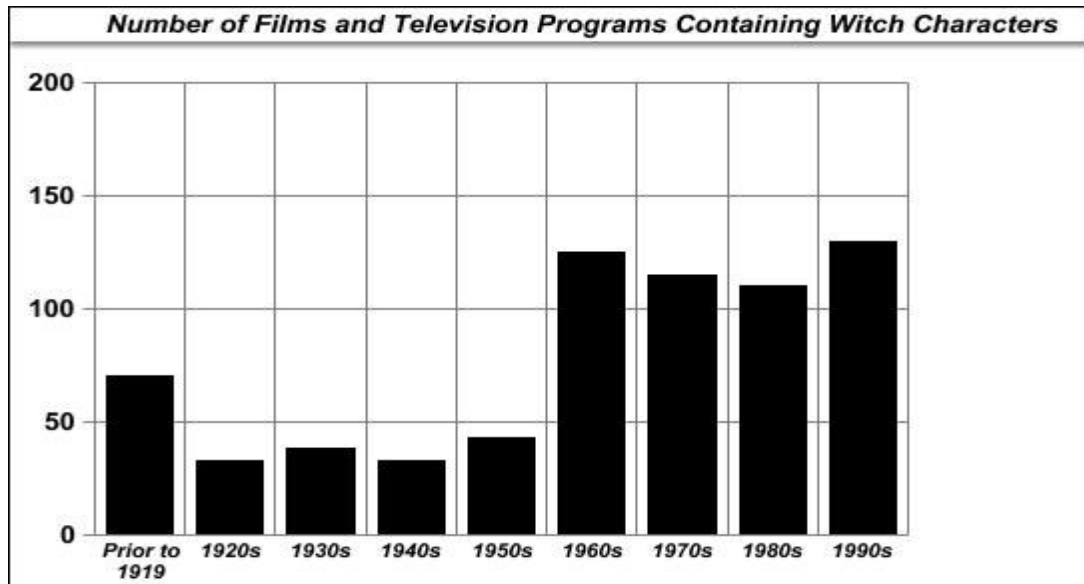
witchcraft movies could own their own sub-genre in the 60s with a chart in his book (1989: 181).

On the other hand, the outstanding theorist of witch films is Emily Edwards, who makes a full description of witches for the first time and contributed to the field with newly generated witch types. Her research is a sociologically based and media supported long-term study which attempts to make a generalization of mediated witches. She collects witches under eight titles and closely examines them in her book *Metaphysical Media – the Occult Experience in Popular Culture* (2005). She develops eight portraits of the witch beginning from silent era to nowadays and includes 732 films, videos, and TV programs in order to develop her categorization. Her categories are based on searching for the keywords, ‘witch’, ‘sorcerer’, ‘warlock’, ‘shaman’, ‘wizard’, ‘magic’, ‘potion’ and ‘charmed’, in the plot descriptions of various sources. She categorizes witches as ‘the historical witch’, ‘the dubious witch’, ‘the satanic witch’, ‘the fairy-tale witch’, ‘the shamanic witch’, ‘the New Age witch’ and ‘the enchantress witch’.

Like Andrew Tudor, she sees an increase of witch movies in the 1960s media. She explains the increase from 40 movies in the 1950s to 125 movies the 1960s as the impact of the feminist movement. Also in these years, TV series were partaking in the overall figures.

The chart below shows the rising number of witch films over the years. Vertical columns show the number of movies per decade.

Table 3.2



Source: Edwards, E., 2005. *Metaphysical media: the occult experience in popular culture*. p.81

In her research, she includes not only the female witches but also the males. She says she excluded only the ones with blurred identifications, i.e. unclarity as to whether they are ghosts or witches; or whether they are vampires or witches. She draws attention to the increase in witch movies and TV series and says girls are becoming increasingly interested in witch concepts and this makes them more popular; as well as their increasing bonding among girl friends.

Before Emily Edwards, nobody had taken the topic seriously therefore nobody had conducted an in-depth analysis. As the first witch types occurred with her, my research will focus mostly on Emily Edwards, although I will remain open to everything else written on the topic.

4. WITCHES IN CINEMA

4.1. INTRODUCTION

In the previous chapters, there have been some definitions of witches in cinema. Witch movies had been divided into categories for the first time by Edwards. The research in this thesis used her selected movies and TV serials in order to make inferences with additional ones. The male-witch movies were eliminated from the overall tables as the witch in this thesis is represented by the female. On the other hand, the study is not limited to USA only as some foreign films which present a suitable witch type will be included in overall tables.

This chapter has been divided into sections such as Different Types of Cinematic Witches, Distribution of the Categories in Different Time Periods and Case Studies.

The first section examines eight types of witches drawn by Edwards and the characteristics of these witches, but the common characteristics of the movies from different types will be brought together and a couple of generalizations will be made.

The table of second section has been prepared on the basis of the distribution of these generalizations over the years and demonstrates the arising witch types and their ascension. Some facts will be drawn from the table and the movies that represent the different decades. The criteria by which these movies have been chosen will be explained, and the bases for “the changing witch concept in cinema history as a reflection of changing role of woman in society” will be discussed in the case study section.

In the third section, the movies between the 1920s and 1980s will be analyzed. As a prerequisite of the thesis, the context of the movies will not only cover witches but also representation of women of the period, and they will be evaluated together one by one along with the characteristics of the period.

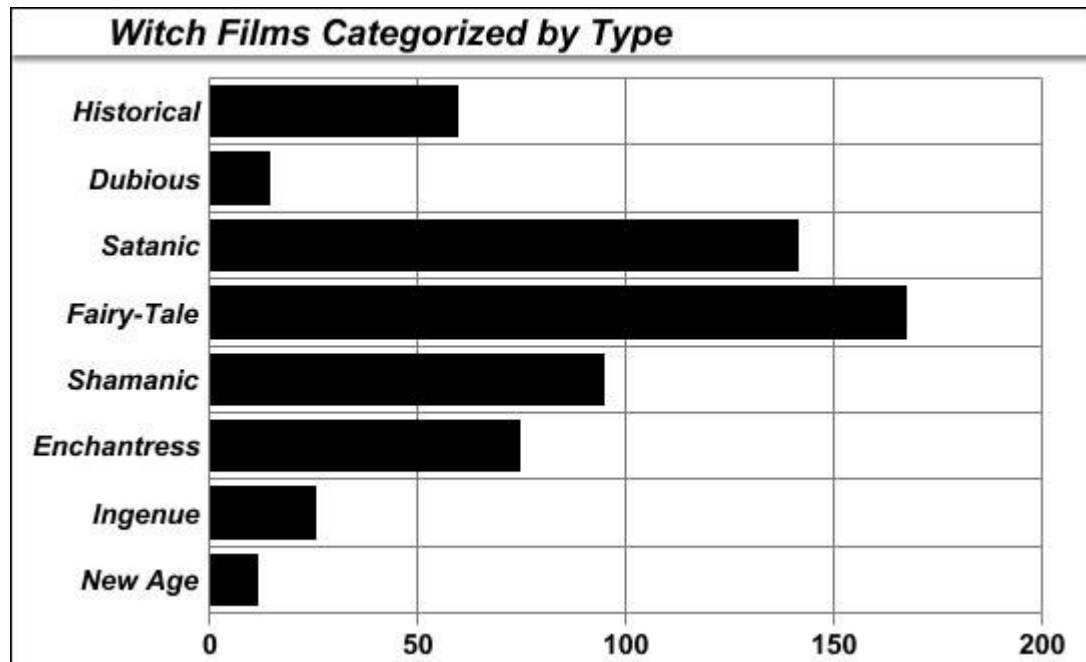
4.2. DIFFERENT TYPES OF CINEMATIC WITCHES

As already noted in previous pages, Emily D. Edwards draws “eight noticeable portraits of the witch” (Edwards 2005: 80) by separating them according to similar features they have. This separation includes “the historical witch,” “the fairy-tale witch,” “the satanic witch,” “the dubious witch,” “the ingenious witch,” “the new-age witch,” “the shamanic witch” and “the enchantress.”

The chart below shows the distribution of witch film types by Edwards. According to this chart, the fairy-tale witch films are superior in numbers and followed by satanic witch type films.

The rows show the number of witch films in total, total number of films categorized is 593.

Table 4.1



Source: Edwards, E., 2005. *Metaphysical media: the occult experience in popular culture*. p.83

The ability to perform magic is the main feature which defines a witch. This “magic” can be categorized into two groups: black and white magic. One can assume that black magic is connected to the bad and white to the good, but rarely will the two might be used for both good and bad purposes. The good witches generally choose to make white magic and the bad witches the black. On the other hand, harmonizing with the symbolic order is a more important issue which characterizes a witch as “good” or “bad.” The better she adapts to the symbolic order means the better witch she becomes. Adaptation is the only way to make the society to accept the witch [who has always been the “the other”] as a part of it. In some of the movies we might witness a bad witch turns into a good one at the end by harmonizing to the symbolic order.

Bad witches use magic occasionally for deceiving the other people by means of changing their appearances [usually becoming beautiful] and puzzling other’s minds, for taking revenge or ruling the world. On the other hand, the good witches use their magic for the good of the symbolic order by rechanging a situation back to normal, helping people to become mentally and physically healthy by healing them.

Witch movies take place in almost all movie genres. Bad witches are mostly seen in fantasy and horror, and good witches in family type of movies like romance and comedy.

The first type is the fairy-tale witch and according to Edwards, “is an independent creature without alliance to the Christian Devil [...] but shares the potions, cauldrons, herbs, spells and incarnation with ‘the satanic witch’” (2005: 101). This type of witch movie is seen especially in adventures, fantasies, cartoons and children programs where she is usually portrayed as wicked and a bad creature and the murder of the bad witch is necessary for a happy ending. As romance and comedy films are produced especially for families, the happy ending is achieved by the assimilation of the witch to the society and the symbolic order is maintained in by this way. Although there are some coven films, generally “the fairy-tale witch” is depicted as lonely and “unconnected to a

coven¹” (ibid, p. 102). The important films of this type are *The Wizard of Oz* (1939), *Snow White* (1937), *The Witches* (1990), *Hocus Pocus* (1993) and *Merlin* (1992, 1998).

Worshipping a superior force or creature is another issue in the witch movies. However the “bad witches” are associated with Christianity, while “the good witches” with the Paganism. Generally, bad witches worship the Christian devil, while on the other hand good witches, with a few exceptions, worship the goddess related to the forces of nature. This type of witch movies is deemed as the “Satanic witch” movies by Edwards and they are “rarely sympathetic” (ibid, p. 94). The “Satanic witch” is mostly seen in the horror genre, thrillers and suspense movies. This type of the witch is “noticeably involved in Devil worshipping” (ibid, p. 94) and they are second most popular witch type in movies after ‘the fairy-tale witch’. As noted by Edwards, “the satanic witch” is the depiction of the witch in *Malleus Maleficarum*, who makes pact with Satan and prepares magical potion for the bad (ibid, p. 94). All coven films pertains to this category either have a connection with Satan or not. The famous examples are *Rosemary’s Baby* (1968), *Suspiria* (1977), *Omen* (1976, 2006), *Ninth Gate* (1999), and all Faust films.

The good and the bad witches use their magic for seducing the opposite sex. The movies in which the witch allures her victims with potions and magic are classified into ‘Enchantress’ type by Edwards. The enchantress use her magic not only to seduce men but also for making any of her victims to fulfill her wishes. The enchantress occurs in any genre especially the witch movies casting the fairy-tale witch and the ingenue witch. The good enchantress is usually casted in comedies and romances while the bad enchantress in the horror genre.

The enchantress is usually a sympathetic witch who does not worship Satan. According to Edwards; “the enchantress is the strongest character type of the witches” (ibid, p. 120). The important films of this type are *I Married a Witch* (1942), *Bewitched* (1964), *The Witches of Eastwick* (1987) and *Practical Magic* (1998).

¹ Coven: an assembly of witches, esp. a group of thirteen. (<http://dictionary.reference.com/browse/coven>)

Another witch type using potions and cauldrons with additional voodoo dolls is named as “the shamanic witch” by Edwards and associated with foreign culture’s beliefs and “exotic otherness” (ibid, p. 81). Generally, the film is not sympathetic to the shamanic witch even if there are some exceptional films. The “shamanic witch” can be seen in different genres and “tends to be a practitioner of Pagan religions often in contrast with the belief of the film’s hero” (ibid, p. 105). The important films of this type are *Medea* (1969), *The Wicker Man* (1973), *Black Robe* (1991), *Jungle Goddess* (1958), and *Serpent and the Rainbow* (1988).

Possessing power is an indication of witchcraft other than possessing magic. This power is occasionally ESP which mainly pertains to science-fiction but also related to witches in some exceptional movies like *Carrie* (1976).

The witches possessing ESP powers or noticing these powers as a teenager in a later period are categorized into “the ingenue witch” type by Edwards. “The ingenue witch” is generally a teenager who discovers his/her powers after a long period for being “an outsider and unpopular,” especially at school (ibid, p. 111). The “ingenue witch” is often portrayed as sympathetic except a few exceptions, and seen generally in adventures, fantasies, cartoons and children programs like “the fairy-tale witch.” The important films of this type are *Teen Witch* (1989), the *Harry Potter* series (2001, 2002 . . .), *Matilda* (1996), *The Craft* (1996) and *Carrie* (1976).

Another kind of power attributed to witches is healing power. The good witch uses her powers only for the good of the others. Edwards named this type of witch occurring as the eighties’ “new-age witches”. “The new age witch” is a sympathetic figure who is a messenger between the spirit world and the everyday life. The new age witches are frequently portrayed as healers who live in peace with nature. The important films of this type are *Resurrection* (1980), *The Gift* (2000), *Chocolat* (2000) and *The Mists of Avalon* (2001).

Another type which reflects the witches history from the director’s viewpoint is “the historical witch” according to Edwards and this type is mostly seen in documentaries, docudramas and dramas. “The historical witches are generally given as victims of the society in narrative and within a few exceptions, films portray “the historical witch”

also tend to be sympathetic towards the accused witch” (ibid, p. 90). Edwards places all documentaries within this type and except documentaries, nearly all *Joan of D’Arc* movies, and Salem witch trials or movies based on other persecutions in Europe exists in this category. The important films are *Haxan* (1922), *Witchfinder General* (1968) and *The Burning Times* (1993).

Apart from real historical events, some fictitious films present the witch fitting into history. This type of witches named as “the dubious witch” by Edwards and are mostly seen in mysteries and dramas. Like “the historical witch,” they are portrayed as the victims of the society. The difference between “the historical witch” and “the dubious witch” is that the narrative does not have to rely on real historical events for “the dubious witch.” Generally, the spectator feels close with the accused witch but at the end of the narrative, the witch is usually killed, which indicates that she does not have any special power to save herself from dying, which makes her position dubious.

Although the witch is counted with other supernatural creatures in cinema, only she has a real history. She was once believed to fly as portrayed in *Canon Episcopi*, and once believed to have a connection with Satan as in *Malleus Maleficarum*. All the powers associated with the witch in films were once believed to be real in history so she was executed.

4.3. DISTRIBUTION OF THE CATEGORIES IN DIFFERENT TIME PERIODS

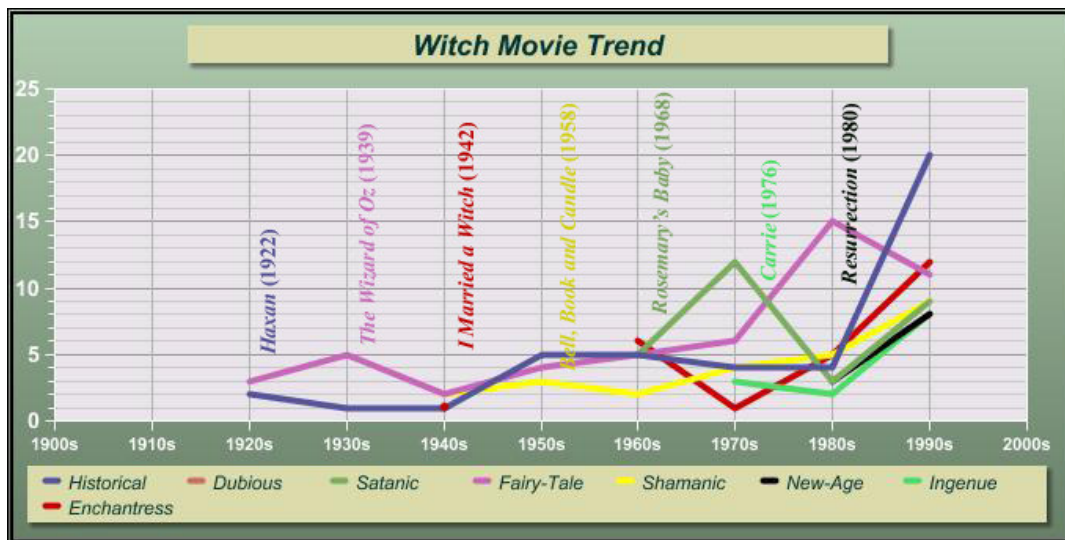
For her categorization, Emily D. Edwards had taken more than 700 films and television programs “featuring characters that either used magical powers to influence others, believed they have these powers or were accused of doing so by other characters” (Edwards 2005: 80). In accordance with the eight witch type, the number of the films have decreased to 230 after eliminating films that do not fit neatly into the categories. As implied in previous chapter, she had taken both male and female witches together in order not to leave a gap. From the point of this thesis, in order to narrow the subject to

only female witches, I eliminated some additional films too, and they can be seen in the tables in the Appendix. The number of the films and TV series has decreased to 203 according to given reasons below.

Firstly, the films must have a witch character and this character must be in leading roles as protagonist or antagonist. In some cases, the presence of the female as the witch character may be blurred, and in these conditions with the given appropriate reasons, her witch identity will have to be proved. Secondly, the selected films will have to be mainstream films and with a few exceptions mostly from USA. And lastly, the short and silent films must be eliminated as they are experimental.

The selected films which have a portrait of the witch determined earlier by Edwards will either have to show the increasing type of the witch, or enter the decade for the first time. And they all belong to different genres, sub-genres or non-genres as horror, drama, comedy, fantasy, thriller romance and documentary. Considering this description, the witch film trend occurred as can be seen in *Table 4.2*. The chart below shows the rising of witch movies by years. Vertical columns show the number of witch movies, and the horizontal rows indicate the decades. The colors symbolize one title, each according to Edwards' categories. The movies which represent the decade were highlighted with the same color of the category title.

Table 4.2



As a note, the included film list can be found in the Appendix.

Until 1919, 23 films were produced related with cinematic witch. As they are short and silent, they will not be included in this thesis filmography. The presence of the witches are ‘the satanic witch’ and ‘the fairy-tale witch’ which has leading actors for the previous one and an actress for the later.

During twenties, the first types of female witches in feature-lengths appeared. 11 films featured witches as can be seen from the chart above, and “the historical witch” enters as the category for the first time. The first was *Haxan* (1922), shot by Swedish filmmaker Benjamin Christiansen.

This decade’s films are not different from previous ones, mainly dwelling on satanic and fairy-tale witches, generally with leading actors. So as a sample, *Haxan* is selected as being a documentary for the first time and representing the historical witch with the its history.

During the thirties, seven films emerged, five of which include fairy-tale witches. There is an increase in fairy-tale witch films as can be seen on the chart above. There is one satanic witch film and one historical one in this decade but the former does not feature a female witch. The selected film is *The Wizard of Oz* (1939) gives the double personality of the witch at the same time as good and bad, and belongs to a different sub-genre ‘fantasy’.

During forties, out of seven films, the majority is on “fairy-tale witch” movies and like the previous decade, the satanic witch type does not present a female witch. The new types of the witch which appeared in this decade are “the enchantress” witch, and “the shamanic witch.” The shamanic witch obeys the rules of the description as carrying the foreign cultural beliefs. Films do not represent a suitable female witch. Females are faced with magic and they are the object of the magic cast by male Shamans. The magic, controlled by others, makes the female a victim not a witch. On the other hand, the enchantress witch type occurred for the first time with a leading lady and belongs to

comedy genre which will influence the later made television programs and movies. It is *I Married a Witch* (1942) and was selected for this decade in which both good and bad sides of the witch were represented by a single witch and that makes the enchantress witch's position dubious.

During fifties, fourteen films and TV programs were examined, one of them a satanic witch film with a male as the witch. Four of them have fairytale witches, five of them are historical witches, three of them are shamanic witches, and one, a dubious witch, is not included in this thesis categorization. Among the shamanic witch films, two of them present male shamans again like in previous decade in which the female is a victim, like a doll controlled by others. Only *Bell, Book and Candle* (1958) fits the Shamanic witch type presenting a female Shaman, but Edwards states that the witch in film belongs to enchantress witch type, but with her voodoo gift shop and naked foot, represents "exotic otherness" (Edwards 2005, 81). So in my opinion it is suitable to be labeled as a shamanic witch type. The film is also under romance sub-genre and presents the "dubious" position of the witch with its narrative as being a witch at the beginning and being an ordinary woman at the end.

During the sixties, twenty-seven films and TV programs represent the five types of witch, as fairy-tale, shamanic, historical, satanic and the enchantress. Satanic witch films numbers are increasing in this decade and some of these films include the returning witch with a vengeance. According to Edwards "such a witch character, which is burned at the stake and returns as a vengeful ghost [...] are examples of films that blur the distinction between the ghost and the witch. In these films, the witches may be dead but continue to work curses against the living" (2005: 78). In order to prove this statement, she selects the films *Witchery* (1988), *Superstition* (1982) and *The Blair Witch Project* (1999) in which the distinction between ghost and the witch is blurred. But missing films from her filmography include ones shot outside the US and have worldwide success in this decade include *The City of the Dead* (1960) and *Mask of the Satan* (1960) which deals with the subject of a returning 300 years old witch who seeks revenge from the devout villagers and descendents. These movies prove what Edwards

missed. She neglected that it is not the ghost that comes back to take revenge, but the witch.

In that decade, some TV serials are made following *I Married a Witch's* (1942), such as *Bewitched* (1964), and continue until 1970s. A majority of the films includes “the satanic witch,” with cults² and covens. The curse is the center of these films and connected with Christian elements. In total, there are eleven “satanic witch” films, ten of which include female witches. As the number increased in this decade, there are female witches under this type. It is appropriate to select a film which has direct connections with Satan himself, such as *Rosemary's Baby* (1968), which belongs to thriller sub-genre. Normally Rosemary is not counted as a witch, but with the accusations against the witch in Middle-Ages' *Malleus Maleficarum*, in my opinion she had a sexual intercourse with Satan which makes her a witch. On the other hand, the character she represents with all her innocence is portrayed as a victim so that makes her position “dubious.”

During the seventies, thirty-seven films and television programs included the satanic witch, the historical witch, the enchantress, the fairy-tale witch and the shamanic witch. The decade also featured a newly emergent “ingenious witch,” totaling three in number. The selected film belongs to this type is *Carrie* (1976) as both being new to the categorization and belonging to the horror genre. Also Carrie's character has dubious sides as being good at the beginning and emerging as bad at the end of the film.

During the eighties, forty-three films and television programs were examined, and six of them were eliminated as they are dubious witch type. According to Edwards, “a new, portrait of witchcraft emerged, stressing magical healing, feminism, reverence for nature and medium-ship between the spirit world and everyday life in this decade” (2005: 121). Others include the satanic witch, historical witch, fairy-tale witch, shamanic witch, enchantress witch and ingenue witch. The selected type is from newly

² Cult: A particular system of religious worship, esp. with reference to its rites and ceremonies. (<http://dictionary.reference.com/browse/cult>)

emerged new-age witch and one of the first examples of the type *Resurrection* (1980) which belongs to drama genre.

Among the given types of the witch, “the dubious witch” type is not placed within a decade as the witch’s position is dubious every decade not only in cinema but also in real life. So the type is eliminated but generalized to the cinematic history related with social life.

4.4. PERIODIZATIONS AND SAMPLES

4.4.1. Introduction

This section analyzes the changing concept of the witch in cinema history as a reflection of the changing role of woman in society. Seven types of witch represent seven different woman characters symbolic of society spanning seven subsequent decades (1920–1980).

In early movies, almost the entire witch descriptions were based on evil fairy-tale creatures which had been investigated in *Haxan* (1922) for the first time. The portrait of the ‘good witch’ emerges in the thirties with *The Wizard of Oz* (1939), a reflection of the forties woman who is obliged to sacrifice everything to make her husband happy. *I Married a Witch* (1942) basically reminds women of her responsibilities as a wife and mother and inspires the next decade’s *Bell, Book and Candle* (1958). The sixties reflected the changing concept of the woman in society with *Rosemary’s Baby* (1968) which is considered as an inquiry of marriage, motherhood and faith in general. During the seventies women achieved more rights as a result of the increasing Second Wave of Women’s Movements, and consequently resulted in a brand new monstrous female character impersonated by *Carrie* (1976). The eighties woman’s quest for her innocence was represented in *Resurrection* (1980) and this quest was also approved of by society.

The duality of woman as a witch was projected onto the screen on various occasions. The evilness that had been attributed to witches was considered as a disease that must be cured by patriarchal society that transformed them [‘the other’] into citizens just like

themselves. This is the only way to transform evil into good, the concepts based on the duality of the witch.

4.4.2: Twenties:

Narrator William S. Burrough : *Is there such a difference between the witch of yesteryear and the clairvoyant of today?*

The periodization starts with *Haxan* (1922), the first documentary on witches and thus it is placed first chronologically. *Haxan* is characterized under the ‘historical witch’ type that I chose for the twenties as a good example of the evaluation of the past from present from the perspective of a male director [Benjamin Christensen]. He tried to look back from the twenties, not only by reflecting on women of that decade, but also by expressing the concept of the witch in history.

Before mentioning the connections of the film with the women of that decade, it will be useful to take a look at certain developments until twenties as they influenced *Haxan*’s formation both in thematical and technical ways.

The cinema itself that had its basis with Magic Lantern and was formed approximately two decades prior to *Haxan* and was considered as magical. Méliés, the first film maker, had benefitted from this innovation and spearheaded the development of the cinema in the limits of their power of imagination. Méliés, a former magician, found it easier to place images in cinema, compared with doing shows on a theatre stage. Hence he added several new genres added to cinema. According to Sklar; Méliés brought the fantastic to the cinema – he was heir to the screen tradition of Robertson’s *Fantasmagorie*. He had been credited as originator or precursor of such long-lasting film genres as horror, science fiction and dark comedy (Sklar 2002: 31).

Méliés, who gave place to supernatural in his films, used tools such as satan, witchcraft and magic, which could have had a prior effect on *Haxan*. As Schreck stated for Méliés, Satan was simply the stuff of entertainment (Schreck 2001: 15).

In the decade of Méliés, rather than creating images, the cinema provided an opportunity for the development and making narrative films.

The film historian and theorist Tom Gunning has established the year 1906 as pivotal to the establishment of narrative cinema. Before then narrative, where it had existed, was used very differently, primarily as a pretext for sequences of tricks, effects or 'attractions' (Gunning 1990: 59, cited in Lister 2003: 150).

There has been two methods used in narrative for audience comprehension, as sound had not been introduced to cinema at that point. These were, “either to turn control of the story over to the narrative voice of the lecturer, or to use intertitles [which, incidentally, appeared in 1903]” (Bal 2004: 363).

With the passage to more complex and longer films, “economic and structural changes in the film industry requiring increased production and greater management organisation were probably the most severe challenges to Méliés’s survival, rather than aesthetic obsolescence.[...] Méliés gradually shifted his interest back to live theatre” (Sklar 2002: 41).

Before passing to *Haxan* which was half documentary, half fiction and had the fantastic elements founded by Méliés, it would be useful to mention the First-wave of the women’s movement, another major, important event for women in film: “between 1880 and 1920,[...] questions of women’s social, economic and political rights generated substantial popular support and public discussions, initially in Europe, North America, Australia and New Zealand” (Code 2000: 208).

For women who won their rights and started to enter every field of life, it was inevitable to make a film that analysed woman of that decade as does Benjamin Christensen. According to Freedman, the self-consciously female community began to disintegrate in the twenties, just as ‘new women’ were attempting to assimilate into male-dominated institutions (Freedman 2006: 24).

These developments proliferate *Haxan*, giving the history of witches, proving that the witch is a reflection of woman in western society. It shows a parallelism with the situation of women in twenties and tries to bring a solution for the witches in the past from a twenties perspectives. The film does not present a woman that can be identified with, only presenting the female image as envisioned by the director. At the same time those years represented the rise of women actresses, due to the expressive narration technique that came along with it being a documentary, combining animation with documents, discussing certain parts of history with fast transitions and by using several actresses.

As stated by Haskell, two kinds of auteur operated during the twenties: the director and the stars. With the director, women reflected his tastes and took on the coloration of his fantasies (Haskell, 1987: 87). In an example Haskell gives for identification in that period, “woman identify in spirit with certain male comedians and respond to the ‘feminine’ side of their nature. Women project themselves into the place of the comic rather than into that of the women he ignores or rejects” (Haskell, 1987: 68).

Haxan, which formed the basis for the films shot afterwards, was initially banned due to the reaction of the Church’s and for its frightening of audiences. “*Haxan* was re-released during the witchcraft craze of the 1960’s by William Burroughs’s narration” (Schreck 2001: 34), and was stated as, “25 years ahead of its time in The New York Times” (Stevenson 2007: 66).

Some images used in the film were way beyond that decade hence they were strictly criticized. The nasty nuns and witches kissing Satan’s hand are some of the scenes which horrified the audience of its time. As stated by Özkaracalar; “*Haxan* is the first feature-length including the nasty nuns theme” (Özkaracalar 2007: 234).

If we take a look at its theme, as *Haxan* starts with the display of beliefs in primitive ages to the screen through engravings and by analyzing the formation of the Satan and emphasizing the service of women to Satan, it basically analyses the formation of evil and blames it all on woman. Although there were also men witches in the history of

witchcraft, the film delves only on women and examples of the witch of the Middle Ages and woman of twenties in a comparative sense. Moreover, sometimes the point of view of the 1920's is so clearly articulated, that there is a failure when looking at the past from a future date.

The first part of *Haxan* refers to the history of witchcraft and the false beliefs of human race since the beginning of time. Among these were depictions of how the Earth was located, and how the stars hung in the sky, among other beliefs. The film questions the role of the Creator with ancestral beliefs. According to an ancient belief, God lived on the ninth floor of the sky and Satan boiled a cauldron underground and the witches accompanied him. It is said that the witches burned at the stake because a pact was signed here. Also, it is believed that the Satan would come at the last moment and save his witches. The first part ends with the magic performed by witches, how they worship Satan and the performance of their rituals.

The second part starts with the visuals of a witch, mixing special ingredients. She uses a human finger, a frog, a snake, as ingredients and that was enough for people to deem her a witch. However, at the same time, medical students who stole corpses from the cemetery were also called witches in this era.

The third part starts with the tests performed by inquisitors to find out if someone is a witch or not, such as throwing someone into the lake with her hands and legs tied and watching if she drowns [innocent] or not [witch]. In the subsequent scenes, a woman accuses an older woman of being a witch, which she attributes to her husband's illness, demonstrating that nothing has changed since primitive ages. Just as Satan was created by human to explain things that can't be solved, the witch was can said to be created for the same purpose of explaining the unexplainable.

The fourth part starts with the search for "witch powder" on a woman's body who is believed to be a witch. She "confesses" under torture and denounces other possible witches, who have denounced her before.

The fifth part consists of the “witch hunt.” The numbers of witches multiply as one had accused 10 more people of being witches. In this era, to be old and ugly is to cause trouble, yet there are dangers lurking for young and beautiful too. A priest declares a woman who he is attracted to as a witch. After all the hunting and killings, when there is no one left to burn in the town, the priests head to the next town, and this goes on resulting in a total of eight million men, women and children burned to death.

The sixth part focuses on confessions. By showing the torture tools in detail, it demonstrates that anyone would confess to be a witch under torture from those tools. In this part Christensen mentions nuns going crazy and becoming witches and declares that Satan is seen here as well.

The seventh part points out that what was considered as witchcraft before, is in the present of 1922 considered a symptom of “hysteria,” and all who were burnt at the stake, accused of being a witch, had died for nothing. The image of witches flying on their broomstick fades in time and transforms to a woman flying a plane and the magician of the past is now a fortune teller. Witches of the past were burned at stake but now sick women get medical treatment in spas.

In this film that focuses on the witch, the director clearly seeks answers to the questions in his head. Christensen also tries to discuss the past witch cases by looking back from the twenties to explain the situation of women in his decade. One can see naturally that the women of the 1920’s are the representation of the witch indeed.

During those years, sexuality is not represented through the woman’s body. Scenes, one after another, depict a smiling woman looking outside the window of the church at the freshly glowing spring flowers. She holds the priest’s hand and then looks outside the window and smiles. When the demon begins rapidly pounding his chest, immediately after Satan hugs the woman, it also alludes to sex.

In figure 4.1. the woman's body is shown in a ritualistic atmosphere where the body is worshiped, while in figure 4.2, the woman's treatment according to modern medical methods is related to hysteria.



Figure 4.1: Satan's examination



Figure 4.2: Modern doctor's examination

The witches relationship with Satan according old beliefs is far from the way envisioned 300 years ago. The film is reflective of a twenties perspective. Besides, giving both cure methods together, it shows the way a person from the Middle Ages looks at modern medicine. A similar comparison is given in the second part of the film, where two witches steal corpses from the cemetery to use in spells is compared to two medical school students together.

Most of the women in the film are nuns and old women. Both woman types have certain sexual limits. This situation is valid both for twenties and the Middle Ages. Images taken while relating nuns' becoming insane to the hysteria of twenties illustrates repressed sexuality. The nun stealing Jesus Christ baby in figure 4.3 points out the woman with suppressed sexuality longs for fertility, while figure 4.4 shows the modern woman stealing jewellery because she has lost her husband in the war. Both women are hysterical and both women long for what is repressed and it is explained this way in the film.



Figure 4.3: Nun stealing Jesus Christ Baby



Figure 4.4: Modern woman stealing jewelry

The film also compares the flying witch and woman who actually flew in twenties to underline women's rights. Both cases are given in ensemble in figure 4.5 and 4.6.



Figure 4.5: Flying Witches



Figure 4.6: Pilot woman

Other scenes compare women that used to cast spells in the past and her superstitions still continuing in the years the film was shot. As the woman who is casting a spell in order to seduce a priest is shown in figure 4.7, a modern woman want to learning her future from a fortune teller is shown in figure 4.8.



Figure 4.7: The Middle Age woman casting a spell



Figure 4.8: Modern woman having her fortune told

Christensen explains the history of witchcraft with images of a woman who was believed to have survived a burning with those who show her survival in modern spa centers with a cure of hot water in twenties. Figure 4.9 shows the witches burned in the Middle Ages, while figure 4.10 shows a modern woman's cure under boiling water to get over her sickness.



Figure 4.9: Witches, burned at the stake



Figure 4.10: 1920's woman having a hot shower

As a result of looking back from twenties to the Middle Ages, seeking an answer for the complicated history of the witch and finding hysteria while looking for someone to blame, carries some similarities with men's blaming all unsolvable on the bad starting from the early ages. Finding parallels between the witch and the modern woman through the story telling clarifies the scary witch and also invokes fear of the situation of the woman of twenties. One must take into consideration that what makes a woman modern is the rights she has earned, which were earned in that decade. The result is that

the woman who was “the other” in the Middle Age still continued to be “the other” in twenties. In this case the film reflects the woman of twenties in the proper way by making comparisons with the witch.

4.4.3. Thirties:

Glinda, the Good Witch of the North: *Are you a good witch or a bad witch?*
Only bad witches are ugly.

The film I chose to represent thirties, *The Wizard of Oz* (1939), is a new adaptation of Frank Baum’s novel *The Wonderful Wizard of Oz* written in 1900, with some changes. Departing from these changes, instead of comparing the complete novel with the film, I will make statements that cover this decade by giving the priority to cases that reflects woman and witches.

The Wonderful Wizard of Oz, which was thought to involve political messages in that decade, and is assumed to have a populist agenda. According to Littlefield; ‘The Good Witch of the North’ symbolizes New England: a stronghold of populists. ‘The Wicked Witch of the East’ symbolizes the eastern industrialists and bankers who controlled the people (Littlefield 1964). The colors of gold, silver and green that were chosen in the novel are again the colors that are products of populist ideology and they reflect the colors of money according to Dighe (Dighe 2002: 2).

A new style is given to the film as the populist messages supported with the dialogues in the novel were taken out of the story and injected into the film. It reveals the time of the film [1939], while the colors were changed independently from Frank Baum’s work. Another point where the film differs from the novel is that it is based upon a dream at the end of the film, while all the events are accepted as real in Baum’s work. The film is thus detached from the novel due to these differences and took a total different form in thirties.

If we take a look at the theme of the film, Dorothy Gale is an orphan girl who is unhappy with her black & white (sepia) life on her uncle and aunt’s farm in Kansas. She

always dreams of what lies over the rainbow and wants to go there. She runs away from home when their neighbor Miss Gulch threatens to take away Dorothy's dog, Toto. When she returns home, a twister grabs the house and takes Dorothy to the colorful World of Oz. The house lands on the "Wicked Witch of the East" and that makes Dorothy an instant celebrity in Oz. Then comes the Wicked Witch of the West, sister of the deceased witch, and threatens revenge. Dorothy needs to run away from Oz and go back to Kansas by following the Yellow Brick Road to Emerald City to find the great Wizard of Oz. She meets unusual characters along the way – Scarecrow, Tin Woodman and Cowardly Lion. They all travel together to Oz to get what they want most in life. Scarecrow wants to have a brain, Tin Man wants a heart and Lion wants to have courage. They overcome several challenges such the witch along the way and reach the Wizard of Oz. He wants them to kill the Wicked Witch of the West in order to make real their wishes. So once more Dorothy and friends hit the road and find the Wicked Witch of the West. Dorothy accidentally kills the witch and they turn back to Oz but find out that the Wizard is a hoax. The adventure ends with Dorothy and Toto back home.

The film was shot in years of the first years of color cinema. Depicting the real world in black and white at the beginning of the film, Oz is depicted color at a time when the technology was in its formative stages. The audience at that time was still not used to it and can be interpreted as color serving as a dream in those years or that the audience still had not adapted to color. According to Black;

One might have expected the depiction of the land of Oz in colors familiar from everyday life to have made this appear to more realistic section to the screen audiences and the black-and-white Kansas sections to seem unreal in comparison. Yet, for viewers accustomed to black-and-white movies, the vivid colors of dream section made it seem not so much real as hyper real (Black 2001: 213).

Contrary to what should be expected, Kracauer observed, "natural colors, as recorded by the camera, tend to weaken rather than increase the realistic effect which black – and – white movies are able to produce" (Kracauer 1997: xlvii-xlviii, cited in Black 2001: 213).

If we look at the film characters where the color and black-white are used this way, all the strong people are women and these women are divided into good and the bad.

The fact that the whole story develops around the protagonist Dorothy is commented by Hourihan's *The Wizard of Oz* "might seem to challenge gender stereotypes by making the protagonist a girl, but in fact it reinforces them and establishes an essentially American variant of the basic pattern: the girl woman of Hollywood" (Hourihan 1997: 209). This case is also proved in turning Dorothy's silver shoes in the novel to red in the film by turning it into a fetish. According to Schroeder; "many fetish objects – particularly items of clothing- represents a luminal zone. Shoes, boots[...] are typical fetish items -usually colored black or bright red" (Schroeder 2005: 147).

If we look at the other characters of the film, Dorothy's aunt in Kansas, Em is a strict woman who always has her say. Again, the Almira Gulch character in Kansas who is rich and is explained in the film with the sentence of "just because you own half the county doesn't mean you have the power to run the rest of us!" turns into the Wicked Witch of the West in the eyes of Dorothy. Even when Dorothy kills her by mistake, it is not considered as a mistake, on the contrary, it makes her honored in Oz. When it is considered that everything is just a dream, the death of Wicked Witch of the West actually points to getting rid of Mrs. Gulch in Kansas [in real life], hence the realization of the symbolic order by destroying the strong woman image who is not liked much and the comfort it brings to everyone. This assumption is strengthened by taking in consideration that there are no characters such as Mrs. Gulch in Baum's work and this is added to the film in 1939.

On the other hand, Dorothy puts the men she knows from Kansas into one shape or another. This case that is demonstrated by having the same actors play double roles and only Dorothy is given as one character in both worlds.

According to Hourihan:

While Dorothy's male companions, the Scarecrow, the Tin Woodman and the Lion, gain the qualities they seek as a result of the journey [brains, feeling and courage] thus becoming mature adults, Dorothy herself learns nothing from her adventures. She returns to Aunty Em

the same little girl she was when she went away, simply glad to be home again. This sentimental valuing of childhood above maturity and experience sets up the child-woman as the female ideal: shallowness, ignorance and naivety are her characteristic attributes. Dorothy is the precursor of the American cult of youth, of the innocent, vulnerable but sexually enticing screen sirens, of Lolita. The male / female dualism is heavily reinforced by this story (Hourihan, 1997: 210).

If we take a look at the films of the thirties, the women who are in every field of life after the first wave of the women's movement, have become even stronger. This strength is expressed in the film by giving the witchcraft a characteristic specific for women only and by having the actresses in similar roles in both worlds. On the other hand, Dorothy placing the men she knows in the real world in such forms as heartless, stupid and coward can again be seen as the forms in which feminists place men. The Good Witch of the North, which is given a "good role" from the beginning of the film plays emerges in her part of Oz, is a result of a recently formed image entering the genre, and is allowed to live as an award for obeying the symbolic order.

From another point of view, the Wizard of Oz being a man, and even being a cheater does not necessarily make him "bad." The Wizard represents the patriarchal order and being a good person but a bad wizard is expressed in the storytelling with the following word of his: "I'm a very good man but I'm just a very bad wizard." The Wizard, whose existence is believed although he never shows himself and whose rules are obeyed in the society within the order is the representation of the patriarchal order.

Saying "There is no place like home" and Dorothy's wish for this more than anything is a message for the women of thirties. The farm life in Kansas that Dorothy misses and her future that will be like Aunt Em are cases that are wished for in the film. Haskell explains this situation of the thirties as follows. "Because, most women were housewives and they didn't want to be made to feel that there was a whole world of possibilities they had forsaken through marriage or inertia; rather, they wanted confirmation of the choice they had made" (Haskell 1987: 151).

Despite the woman of thirties stood next to men in various fields, she is still not insignificant leading roles in film. If we look from inside the film, this situation is represented by the witch. Witches that are always playing secondary roles are the reflection of how the woman is portrayed in western cinema. As an adaptation of a child's novel, having a little girl in the leading role did not change this fact. This situation in the thirties is explained as follows according to Haskell: "The problem is that, the woman is still not a protagonist, a human being in her own right, but an adjunct to man" (Haskell 1987: 122).

Giving good and bad differentiations about people that can be role models to a child that sits at home and watches television is done through the witches in the film. By portraying issues through the woman, this case points out the dominant direction of the patriarchal over women. According to this logic, a woman with powers can be scary and when this is given to her, the camera, a male apparatus dehumanizes her, end with keeping things in order with its deconstruction, again filmed by the camera.

Mrs. Gulch character's turning into the wicked witch in Oz was a representation of a "bad woman" in real life, and is illustrated comparatively in figure 4.11 and figure 4.12 from Dorothy's perspective as a message to be taken by kids watching the film at home.

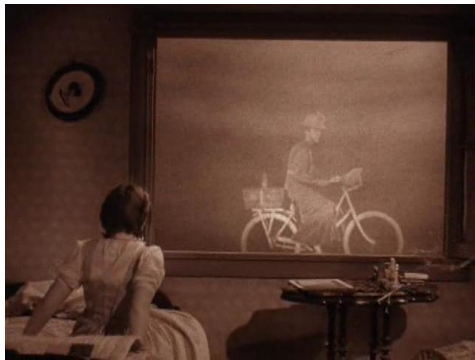


Figure 4.11: Flying Almira Gulch



Figure 4.12: Flying Wicked Witch of the West

If we look at the way women are depicted in the film, a merciful mother image is created with soft colors when the good witch is shown while the bad witch is crystallized with dark and strong colors in order to emphasize the unwelcome, abnormal

and even “abject” case as called by Creed. Figure 4.13 and figure 4.14 gives the duality of the witch in comparison.



Figure 4.13: Good Witch



Figure 4.14: Bad Witch

As a result, *The Wizard of Oz*, which can be classified as a fairy-tale witch story, not only stays with the point of the multilaterality of woman, adding to Frank Baum’s novel, but also underlines that the symbolic order will be realized with suppression of certain issues as the patriarchal order requires. *The Wizard of Oz*, which delivers a message to women that her survival is due to the patriarchal order or her obedience to that order, underlines that woman is someone to be fixed within this state. The woman’s place is underlined by the witch, as “the other” is the witch in the film.

The encouragement of house life as one of the messages given to the woman of thirties is repeated all along the film via Dorothy who is a future housewife herself. Letting a witch [no matter it is a good witch character] to live in a motion picture for the first time spearheads the typecastings which will appear in subsequent decades and help to remind the woman her role in the patriarchal order. Departing from this point, which is an interpretation of the witch, the place wished for the woman in the western society is projected onto the witch. The witch is identified as the woman and serves as the representation of woman.

4.4.4. Forties:

Jennifer: *It would be nice to have lips...lips to whisper lies...lips to kiss man and make him suffer. Father, why cannot have lips and eyes and hair?*

I Married a Witch (1942) represents the forties for its influence on productions made in following years. It was the first film ever shot in this genre, serving as an example for this decade, where woman took the leading role, while interpretation the role of the witch. *I Married a Witch* is like the sequel of *The Wizard of Oz's* good witch, who assumes the leading role. Generally, the woman of forties slowly grabs the main roles but the patriarchal society still/always reminded her of her role through new movies.

According to Haskell, in the forties, “she hadn’t a soul she could call her own, she was in fact a male fantasy, playing man’s game in a man’s world” (Haskell 1987: 190).

In the seventeenth Century Salem, Jennifer’s father places a curse on Wooley family for denouncing them as witches. Jennifer and her father were burnt and buried [and imprisoned] under an oak tree. The curse claims the men of Wooley family never find happiness. And it becomes true as none of the family becomes happy with their marriage. After 270 years, in the engagement ceremony of the last men from Wooley family, Wallace Wooley, lightning strikes the oak tree and Jennifer and her father comes back as a dust cloud. Then they found bodies for themselves. They like fire and father burns a hotel for his daughter. While Wallace Wooley was passing by with his fiancée, thinks someone is trapped inside, saves Jennifer. Jennifer decides to entice him to have her revenge. No matter how hard Wallace tries to get rid of her, she comes back with all her charm. She prepares a love potion for Wallace, who will make him fall in love with her, but accidentally, she drinks it and falls in love with Wallace. Wallace realizes his fiancée is not the right woman for him but he needs to marry her for his political status. In the end, Wallace and Jennifer get married, but the father still struggles for the revenge of past imprisoned years. They jail the father into a bottle somehow, live happily ever after with their kids. The message "love overcomes witchcraft" is given in the end, with their little daughter shows signs of witchcraft.

During the opening shots in the beginning of the film, a voiceover talks about Jennifer and her father having been burnt in Salem, and a pop-corn seller carries wood in order to feed the fire. This can be understood as what we will be watching is not real but just for fun. When it is considered that nobody was actually burnt but hung in Salem, this hypothesis becomes even stronger. The film completely leaves open to interpretation whether it is purely good or purely bad in the way witches were represented until then, and develops a new witch image that is recently formed in cinema.

On the other hand, these are the years that the woman comes into prominence and this corresponds to her image in cinema. Within the storytelling of the film, Jennifer's asking like the fairy-tale witches, "am I beautiful" is repeated all along the film. Besides, although it seems that Jennifer is leading the film, everything actually goes around Wallace who is representing the patriarchal order. Wallace is a politician, who needs to have a good wife and make a strong impression in the society in order to gain more votes. Even Jennifer's using her powers in his favor does not ameliorate his situation. Although he wins the elections, Wallace is afraid of Jennifer, because a stronger woman compared to him was not accepted in those years. What is accepted is a good housewife who can be the mistress of her house, thus possessing the qualifications of other women in the society. The roles to be taken as an example are shown to women audience this way. As Tankut states, such films should be made in traditional societies in order to bring the women that avoids their responsibilities into line (Tankut 2004:13).

It is inevitable that Jennifer, who accepts the roles of a good wife and a good housewife, leaves her rebellious, spoiled, go-getter, strong and manly characteristics and becomes a suitable wife for Wallace, hence falling victim of the patriarchal order. On the other hand, women who watch Jennifer take her as an example for their lives within her life perspective and responsibilities, as she changed her character and internalized the role of the victim. "According to Doane, the woman's film not only offers it's female spectator masochistic scenarios of women's victimization but encourages her to accept a masochistic spectatorial position by denying her any other possibility" (Doane 1987 cited in Hollinger, 1998: 29).

Figure 4.15 shows Jennifer preparing potion with male pyjamas on her representing power. As for figure 4.16, her look in the role of a classical housewife, knitting, appropriate and neat after obeying the symbolic order is comparatively given.



Figure 4.15: Jennifer as a witch



Figure 4.16: Jennifer as a housewife

On the other hand, Mulvey's definition of "visual pleasure" is also valid in this decade. Many more romantic comedies were shot accordingly. A lot of movies samples "finding the right way, understanding the value of marriage and husband,[...] they played dubious ethics or unconventional femininity who were as likely to be found on the wrong side of the law as not" (Haskell 1987: 191).

Jennifer, who used to be against the rules accepted by the patriarchal in the beginning, adapts herself to the society later on, gets accepted and starts to change places within such measures as good-bad, right-wrong, passive-active. Jennifer, who decides to take the side of good and right, becomes passive in the end of the film, leaving all the things behind that are considered as bad together with witchcraft. In this case, woman's nature and false manners are blamed on witchcraft and only by taking it out of her life she and the ones around her will have peace. According to Haskell; "Throughout the history of films, and the forties were no exception, women generally have been subsidiary to the action, to the profession, to the struggle between conscience and crime, between good and evil, with which a man's soul is engaged" (1987: 202).

Mary Ann Doane, who analyses the forties, the years that women started to be significantly seen in the cinema, has divided the films of these years in four within the rules of identification in her work entitled, *The Desire to desire: The woman's film of the forties* (1987). *I Married a Witch*, in the first category, is a “love story” and has pushed the limits of identification with the effect of the patriarchy that can be sensed all over.

According to Doane,

[The] love story is one of the most vulnerable sites in patriarchal discourse. As she says, “it’s flaw is to posit the very possibility of female desire.” The love story’s importance in relation to patriarchy goes well beyond that, though. The male, in being feminized by love, engenders a divided identification for the female spectator, Doane believes. That spectator identifies with both the man desiring woman, and the woman desired by man. For this reason, Doane rightly considers that in the love story, it can be difficult to tell whether the man or the woman is the real protagonist” (Doane, 1987, cited in MacKinnon 2002: 112).

If we look at it from another perspective, for Jennifer who wishes to have Wallace under her influence it is not important that Wallace has a fiancée. She drinks the potion she prepares to have him and becomes dependent on Wallace. In Jennifer’s case, she gives up all her powers with this sacrifice, expressing women using all her energy for her man, passing to the victim role by such tags as the altruistic woman, and housewife that are defined by societal patriarchy. On the other hand, it is not important that she ruins an existing relationship which could have served as a good example for the society. What is important is the obedience of woman represented by the witch to the symbolic order.

Her saying, “I will learn how to light a match” when she gives up her powers and emphasis on, “I lighted the fire with the match, from now on I’ll only be a simple, helpful wife,” are on a level which recall the witch massacre in history, while they also emphasize the necessity of leaving everything behind, believed to come along with strong witches, that are against the symbolic order. All the powers of woman, present in every field of life, are to be used for her house and to make her family happy.

According to Haskell, “Some of the forties films offer their female viewers some sense of accomplishment and pride by celebrating the exceptional woman who transcends the traditional role of the female victim” (Haskell 1987, cited in Hollinger 1998:28).

As a result, in forties which passed with the preoccupation of giving a message to women in the society, *I Married a Witch* created an example for women by showing how Jennifer gives up her witch powers and accepts to become a housewife, the strong male image of Wallace representing the patriarch that she chose as a husband; for the effect that the films about women had on society in that decade and for involving the message that should be given as well as the roles that should be taken by the woman; hence it achieves the representation of woman in forties over the enchantress witch type.

4.4.5. Fifties:

Sidney Redlitch: *It's right here. New York is full of them.*

Andy White: *Full of what?*

Sidney Redlitch: *Witches, boy, witches.*

Bell, Book and Candle (1958), which is the film I chose for fifties, reflected the Cold War period, where witches were depicted under the Shamanic witch type. The exotic otherness and beliefs of foreign cultures, related to the Shamanic witch type served as an allegory to communism.

In the beginning scenes of *Bell, Book and Candle*, Gillian and her friends hide their witch identities, and meet in a secret bar. Their "otherness" is unforeseen and points to the Cold War and McCarthy's anti-communism tirades.

On February 9, 1950, Senator McCarthy made a speech in which he claimed to have a list of 205 government workers who were members of the American communist party. His speech caused a sensation.[...] McCarthy made headlines with his wild approach to anti-communism. He used rough language and bullied witness. This style of attacking people came to be known as 'McCarthyism' (Sherman 2004: 34).

In this decade, it was believed that good Americans could be manipulated, leading to a growing paranoia. “Paranoia is the key to understanding of McCarthy and his times. It became impossible, to distinguish between real evidence of treason and the wildest of allegations” (Shindler 1979: 127). During anti-communist hunt-years, “it is estimated that a few thousand people lost their jobs, a few hundred were jailed, more than 150 were deported” (Patterson 1996: 204).

As a result of this era, the reflection of the hunt for communists filtered to Hollywood films. Particularly invading armies of aliens were the hot topic for the movies. The witch hunt was also used allegorically to refer to this period. “During the mid-fifties, the Salem witch hunts would come to allegorically represent the McCarthy crusade against communism” (Edwards 2005: 85).

Before relating it with social events, it would be useful to examine the theme of *Bell, Book and Candle* and its relation to communism.

Gillian Holroyd is a modern witch who owns an exotic shop and a Siamese cat. She lives in Manhattan, New York. Her brother is a warlock, who also lives among other New Yorkers.

In the film, Gillian is given as a mystical person who walks around her exotic gift shop barefoot. One day, Shepherd Henderson walks in to her shop and she decides to seduce him. Meanwhile, Shepherd was preparing to get married with a former college friend of Gillian. She invest so much effort into seducing Shepherd that Gillian’s magical powers weaken and eventually she reaches a crucial point of losing them. At the end, she transforms her exotic shop to a flower shop and she is no longer barefoot. Losing her witch powers, she becomes a human, whereupon she cries and real teardrops of happiness fall down her cheeks.

If we get back to the connections of the film with the McCarthy period, the people who are caught in hunt for communists and compelled to choose “the right way,” are somewhat similar to Gillian changing her voodoo gift shop to a florist and her

abandonment of black masculine clothes and barefoot to cute dresses and shoes in the end. Gillian's voodoo gift shop in figure 4.17 and its new transformation into a flower gift shop as in figure 4.18 are shown for comparison.



Figure 4.17: Voodoo gift shop



Figure 4.18: Flower gift shop

Gillian and her friends meet secretly at the Zodiac Bar and an author who is writing books on witches has sneaked in to follow them. The author used the witches as a tool by saying “It's right here. New York is full of them,” an indication of the McCarthy period. Just like a witch in the Middle Ages caught during the witch hunt and revealing the names of other witches, Gillian's brother helps this author in return for money and fame and gives him the names of his witch friends. Similarly, just as a witch caught in medieval times was forced to divulge other witches' names, someone believed to be a communist needed to give out names of others to save oneself. Thus the fear spread in society in this decade, just as it did during the old witch hunts. A similar paranoia that reflects the McCarthy period is given in the film by all the neighbors of Shepherd Henderson being witches.

Another situation pointed out by the film is the noticeable pressure of the patriarchal. The transformation of Gillian in the end, who was presented as a self-confident witch personality with the exotic voodoo gift shop in the beginning, is like the final state of Jessica in *I Married a Witch* (1942) in the forties. Those are the days that the remarkable power of the patriarchal is reflected in films. According to Byars, Hollywood films in the fifties did follow a pattern that reinforced patriarchy and repressed the feminine (Byars 1991: 97)

According to Tanya Krzywinska, “*Bell Book and Candle* shows a woman who is struggling with ideals. To find acceptance, she must conform to a set of ideals that suppresses aspects of her character. In the film, to become an ideal successful wife [and mother] and enter into domestic service comes at a heavy cost” (Krzywinska 2006: 39).

If we take a look at the general characteristics of the heroes of the film, as Gillian represents a hidden witch identity and the independent business woman that is freedom minded. She is over a certain age and owns her own business. Shepherd, who is over middle age, owns his own business and considers marriage as a need, represents men. These two people who met in the film should get married in order to maintain symbolic order to those parts of society who are like them. According to Krzywinska, with some regrets, Gillian seems relatively happy with the exchange of her witchy-wilderness for love and marriage (Krzywinska 2006: 39).

Just like in the case of the male hero named Wallace Wooley of *I Married a Witch* representing 1940s, Shepherd will also be marrying another girl the next day, but this does not seem important in the story telling. The most important thing is to assimilate the witch in the society and to make her give up her powers. Gillian, who was presented with bare feet and an independent personality at first has now become a neat woman wearing her shoes in coherence with the norms of the society. Figure 4.19 and figure 4.20 give the transformation of Gillian in comparison.



Figure 4.19: Unruly, independent presentation of woman.



Figure 4.20: Domesticated presentation of woman.

On the other hand, Gillian's situation, her way to have her man and her power can be felt all along the film. We can understand this departing from Gillian's hug with Shepherd who enchanted to fall in love with her, as well as her body language and varying camera angles in different parts of the film. In figure 4.21, the domination of Gillian while hugging Shepherd is demonstrated by the camera shot from her side. As for figure 4.22, Gillian, still a witch, in bare feet and accepting Shepherd's wedding proposal, hugs Shepherd with his shoes in her hands pointing out the male dominance is again emphasized with the camera angle.



Figure 4.21: Gillian, dominant during the hug



Figure 4.22: Gillian wears the man's shoes

According to old beliefs, no teardrops' running down from the eyes of witches was used as a way to determine if a woman was human or a witch. Related to witchcraft history, the general belief about "witches don't cry" (Crow 2006: 277) was projected with Gillian's teardrops at the end in order to prove that she is not a witch anymore. In figure 4.23 and figure 4.24, Gillian's kissing and hugging styles after giving up her powers and becoming what Shepherd [the patriarch] wanted is demonstrated together. This time, the camera shoots from Shepherd's side and Gillian's weakened passive personality is demonstrated with her teardrops and body language that she cannot even fully wrap around him.



Figure 4.23: Shepherd, dominant during the kiss



Figure 4.24: Gillian's lack of confidence

Consequently, anti-communism is symbolically attributed to the witch and it is reflected in the McCarthy period. On the other hand, the film shows her transformation to how the state wanted the woman in fifties to be, ending up in the way the dominant order required. Gillian's personality abandons witchcraft which contrasts with the rest of the society. The Witch is "the other" during this decade as well and reflects the different woman type who is freedom minded and unmarried. Hence, the result states that Gillian reflects the woman of the fifties over the witch emerges on its own in the film.

4.4.6. Sixties:

Rosemary: *This is no dream, this is really happening.*

The witch film I chose for sixties, *Rosemary's Baby* (1968), reflects the changes in the years that satanic cult films arose, pointing out important cases and certain recent social formations. According to Johnston; "most portrayals of contemporary witches in film dated from the 1960s and 1970s showed them to be malevolent or closely aligned with Satan worship, as in *Rosemary's Baby*" (Johnston 2007: 114).

Two major events from sixties reflected in the film are the establishment of Satanic Church in 1966, sparking the religious fears in American society, and the legalization of abortion during this decade in relation to the Catholic Church's repressive attitude. As we know that abortion was represented by feminists in the beginning, we can come to

the conclusion that *Rosemary's Baby* points out the events reflective of women of that decade.

The movie was shot in nearly the same years as the foundation of the Satanic Church. The question asked by William Paul, writer of the book *Laughing, Screaming: Modern Hollywood Horror and Comedy* (1995): "Did the identification of Satan as the source of trouble from *Rosemary's Baby* on indicate an increasing literal belief in Satan" (Paul 1995: 269)? This question was answered by the founder of the Satanic Church, Anton LaVey as "*Rosemary's Baby* did for us what *Birth of a Nation* (1915) did for Ku Klux Klan. The first Satanic Year was 1966. *Rosemary's Baby* premiered in 1968" (Fritscher 2004: 20).

The year 1966 in the film refers to the foundation of the Satanic Church directly. As a result, it disturbs certain groups in the society; religious quarters in particular. Noel Carroll states that; "*Rosemary's Baby*, prefigured the reigning horror cycle concerns the advent of the Anti-Christ" (1990:107), while Kinder and Huston say, "the birth of *Rosemary's* devil child parodies the birth of Christ, an ironic complication that obscures the clear antagonism between good and evil" (1987: 45).

The legalization of abortion as the second major case focused in the film was taken with discomfort and got reactions from the religious quarters as well, particularly the Catholic Church. According to Papke:

Modern anti-abortion activism began in the 1960s as a reaction to the movement to make abortion legal.[...] the majority of anti-abortion activists were Catholics, whose anti-abortion beliefs derived from the Catholic Church's teachings regarding the beginning of life at conception and the more general sanctity of life (Papke1998: 142,143).

On the other hand, along with the transforming structure of the society, certain cases occurred that prepared a basis for the necessity of abortion. "The rise of the rational-scientific world view, widespread across to college and university education, the advertising of products which encouraged the pleasurable consumption of all things

produced – advertising which used sex and sexual symbols to sell everything- all contributed to the “free love” generation of the 1960s” (Denison 2004: 106).

This period also known as the Sexual Revolution caused “consumption economies which by the 1960s, were drawing married women into paid employment” (O'Connor, et al. 1999: 162). In addition to women taking a place in business life and the sexual revolution, “the birth-control pill for women became increasingly popular throughout the decade, and allowed women greater opportunities for sexual encounters without the risk of pregnancy” (Benshoff & Griffin 2004: 319). “Women’s movements raised the consciousness of women about their right to equality with men, and argued that sexual freedom and the control of fertility were critical to women’s individual autonomy” (O'Connor, et al. 1999: 162).

Abortion was legalized with support from the second generation of feminists that recently formed. According to Randall, “Up to the 1960s, we have seen, abortion was illegal. It’s emergence as a major political issue in that decade was hot due to feminist pressure” (Randall 1987: 272).

Abortion was not legal as of yet with the exception of cases defined by the Abortion rules which had been formed after long discussions.

As stated by Donohue;

in 1962, the American Law Institute answered the need to advance a model law by drafting a statement in support of legalized abortion, when the following conditions were applicable: (a) the mother’s life was in danger; (b) the child would be born with “grave physical or mental defect”; (c) pregnancy resulting from rape, incest or “other felonious intercourse”.[...] In the mid-1960s, abortion reform received unprecedented attention as a public policy (Donohue 2002: 96).

Before discussing this subject, closely related to *Rosemary’s Baby*, it would be useful to discuss its themes.

A young married couple, Rosemary and Guy Woodhouse move to a gothic and splendid Bramford building in Manhattan. Their former land-lord and friend Edward Hunch, seems to be disturbed about this building because of its dark history, and would not like them to move there. This building had been a residence for Satanists, witches and cannibal killers before.

Guy is an actor, playing small parts in movies and wants to be more successful and Rosemary is a good housewife, dedicating herself to her husband. The couple does not take their friend's advice and move to the apartment.

In their new apartment, they meet an old couple: Minnie and Roman Castevet who seem very keen to take care of them and begin to visit them very often. While Rosemary was beginning to feel disturbed about this relationship, her husband seems grows attached to them more and more. Becoming more successful at his job, Guy eventually wants to have a baby.

One day, a creature rapes Rosemary in her dream; "This is not a dream!" she cries, "This is really happening!" Subsequently, she gets pregnant and begins to see Dr. Abraham Sapirstein who was a friend of Castevets.

Dr. Sapirstein recommends Rosemary to drink the mixture which Minnie prepares for her. But she unwillingly drinks those mixtures that gradually increase her pain. As she begins to lose weight day after day, she decides to share her suspects with Edward Hunching. All of a sudden, Hunch gets gravely sick and before dying, he delivers a book to Rosemary through his assistant. The book *All of Them Witches* was a study on witchcraft through the ages featuring a chapter on Adrian Marcato and his son Steven. "The name is an anagram" is the final clue Hutch had left for her. Rosemary uses her scrabble files to learn the horrible truth: Roman Castevet is Steven Marcato. Rosemary definitely knows who really were Roman and Minnie now. Moreover, she was also suspecting her husband and begins to think that he was being bewitched.

She no longer goes to their doctor but to another one called Dr. Hill. She tells him about everything that had happened and falls asleep in his office. When she wakes up, she was together with her husband and Dr. Sapirstein who take her back home where she delivers the baby. At first, they tell that her baby was healthy but afterwards it is dead but they regularly take her milk. She hears some voices and decides to stay awake by hiding the pills she was given. She enters the next apartment through a closet in her apartment and sees the coven including her husband, Dr. Sapirstein, Minnie and Roman there. She walks through the black cradle and sees the inhuman creature baby in it: Rosemary's baby was the son of Satan. On the last scene, she holds the baby and embraces him with a motherly attitude.

In the film progressing over a basis of satanic formation, the presentation of Rosemary from the beginning of the film as well as the way her female characteristics such as menstruation and pregnancy are given show the "abject" case as called by Creed. According to Creed; "the horror film illustrates the work of abjection is in the construction of the maternal figure as abject" (1992: 11). The images of the Catholic priest and nun that appears when she feels ashamed of sexuality under the pressure of religion symbolizes Rosemary's seeing herself as an "abject". With the way her femininity and fertility is given in the film, the audience identified with her gets to be in the same situation as well. According to Tudor, "We learn what she learns; we come to believe what she believes" (1989: 168).

As the subconscious image of self-confidence destructing nun's saying "Sometimes I wonder how come you're the leader of anything" to Rosemary in her dream is shown in the figure 4.25; the image of the Catholic priest coming to her mind as the symbol of her shame from what she does during her sexual intercourse with the Satan is shown in the figure 4.26. Both images point out the pressure of religion on Rosemary.



Figure 4.25: Loss of self-confidence



Figure 4.26: Feeling of guilt

Rosemary, whose Catholicism is emphasized contrarily on the rescue boat she gets on before her intercourse with the Satan is against abortion just as the Catholic church that was an anti-abortion activist in sixties. As stated by Steffler; “early church fathers linked the church to a ship where the believers found safety and was borne along to salvation” (Steffler 2002: 44).

Rosemary’s reaction by saying ‘I won’t have an abortion’ even in times she is in pain the most reflects the point of view of the Catholic church that is against abortion no matter what happens. Within this framework, when Rosemary’s case is analyzed under the Abortion Rules, the following results arise: Rosemary’s losing weight during her pregnancy is the first rule of Abortion Rules which defends that the baby can be aborted in cases destroying the mother; if the pregnancy is a result of a rape, that baby can be aborted and this situation becomes valid with Rosemary’s rape by the Satan; the unhuman look of the child of the Satan refers to the situation where baby is born with handicaps and it goes under the category that can be aborted. As a consequence of all, just like anti-abortionists rejected this law, Rosemary accepted her baby and possessed him in the end no matter what happens. This situation of “no matter what” has even allegorically brought along the possession of Satan’s child in the end.

Figure 4.27 shows the psychological and physical defects of Rosemary, while figure 4.28 shows her reaction when she sees the baby that doesn’t look like a human being and can be considered as disabled, born after Satan’s rape.



Figure 4.27: Rosemary's life is in danger



Figure 4.28: Pregnancy resulting from a rape with physical defect

On the other hand, there are some other cases pointing out abortion, which can be interpreted in both ways. In figure 4.29, stopping the baby's cradle with a knife symbolizes stopping the baby's heart with a knife while figure 4.30 shows her approaching with a knife to the cradle in black as the color of death refers to her reaction to the situation of having the baby taken from her as well as to anti-abortion.



Figure 4.29: Implication of abortion



Figure 4.30: Implication of Anti-abortion

If we look at it from a different angle, the ones who took the baby from Rosemary can be seen as people who supported the anti abortion rule that was opposed by the Catholic Church in sixties. While the Catholicism is presented as the belief system Rosemary represents alone by herself, the atheism of abortionists that are excluded from religion is shown by them getting close to the Satan. The way of showing people who believes taking her child away from a women doesn't make any problems completely targets those who support abortion and interiorize this view in the society. Indirectly, second

generation feminists who defend abortion the most and who are recently formed is included in this situation as well. If we take a look from a more general point of view, in sixties when the abortion rules were accepted, refusal of primarily the Catholic Church and other religious organizations is reflected this way in the film. With an interpretation made in parallel with the interpretation of the Satan from the opposite, Rosemary's baby covers all the cases that the Church defends no abortion. On the other hand, there are several people against Rosemary who want to take her baby, including her husband as well. If we consider taking the baby from the mother as a symbolic expression of abortion, there is a direct link between abortion and Satanism. This case which is not accepted by several religions is telescoped allegorically in the film. Another issue is the way the generation gap occurring between old and young people is given. Free sex demonstrated in the beginning which involved old people in it actually points out the moral values of the new generation of the American society. According to Benshoff, in Western cultures during the sixties and 1970s, young people and hippies rejected middle-class values and the sexual hypocrisy of earlier generations (2004:319).

As a result, it is observed that the film touches on a social issue from the adverse and by implication while both sides [Satanists for Rosemary and the Catholicism she represents] are turned to "the other" in the big picture. On the other hand, the implied cases [abortism, anti-abortism] are also othered in relation to this. When it is considered that abortion as used in the same sense with Woman's sexual freedom and is tried to be prevented in order not to give sexual freedom to the woman, the effect of the symbolic order on woman can be observed. The witch film I analyzed in this manner is observed to demonstrate a parallel progress with this decade with its reflection of the values and fears of the western society in sixties. The disappearance of the roles and ideas of the film in this decade is another subject by itself and goes over the limits of this thesis. However, it can be observed that it takes woman as a basis by the way the roles are presented and the cases they point out. Consequently, with a generalization over the Satanic witch type as the witch type in sixties, it can be concluded that the witch is the reflection of the woman.

4.4.7. Seventies:

Margaret White: *Thou shalt not suffer a witch to live!*

The movie chosen for seventies is an “ingenious witch” type, *Carrie* (1976) and is a good example for showing woman’s social status in this decade. With the new feminist ideas and activities in these years, Carrie, whose powers appear with the first menstruation ends the idyllic role of mother, housewife, and good partner roles defined in previous years.

Robin Wood places Carrie within Satanism, the diabolic, the possessed and the “terrible child” category that covers Anti-Christ (Wood 1986: 83, cited in Creed 1993: 77). Clover generalizes this situation into the decade and says that: “this tradition has been central in the manufacture of new ‘tough girls’ that have loomed so large in horror since the mid-seventies” (1992: 6). Nevertheless, according to Edwards, “the film could be interpreted as a warning to young men about the dangers of giving in to the whims of girls and a caution against ‘unnatural’ female power” (2005: 114). According to the author of the book of *Carrie*, Stephan King, “*Carrie* is largely about how women find their own channels of power and men fear about women and women’s sexuality” (King 1981: 171, cited in Clover 1992:3).

Some theorists have seen Carrie as a Cinderella story because of the way the movie focuses on a young girl. According to Hogan, “*Carrie* is essentially the Cinderella story tricked up with telekinesis and bloody special effects[...] her only talent is the ability to move objects with the force of mind” (Hogan 1986: 268), and “with a bad mother, cruel siblings, a prince, a Godmother, a ball and a theme in which a persecuted victim recovers her female power” (Badley 1996: 25).

The thought that the changing witch concept is a reflection of the women in the society, which is the proposition of this thesis, Carrie represents the women of the seventies. On the track of the First Wave of Women’s Movement that were looking for their right to vote at the end of the 1890s, this time the Second Wave of Women’s Movement that

started at the end of the sixties was composed of women looking for their rights in the working environment, and opened the way to have equal rights with men in the work life. According to Gates; “The women’s movement that began in the 1960s enacted social change over the succeeding decades, with a movement of women out of the home and into the workplace – a sphere that had been seen as predominantly the domain of men” (Gates 2006: 100).

As the women were taking their places next to men in all fields of life, it was no later than that the role of the women started showing itself in the movies. “In the early 1970s, women’s liberation emerged as the strongest social movement of the period, and feminism and cinema began an extraordinarily fertile relationship” (Braunstein & Doyle 2002: 297). The cinema that had a mission of reminding the women of their position in life in the previous decades has chosen an opposite way of expressing itself parallel to the movements of women for women in the seventies. As women tried to open the way for the other women, in the horror movies they have either been victimized or dehumanized. The opinions of Creed and Clover in the nineties points in this direction. Both of the theorists’ thoughts were referred to in Chapter 3. According to Creed, the rise of the “monstrous feminine” and according to Clover the rise of the slashers, which are the movies where the women are murdered with a sharp object and victimized, are after the second generation women’s movement. Coming from this point, we can come to the conclusion that the reflection of women in these years is an answer of the patriarchal to the women’s movement. Coming from the fact that the women’s movement had an effect on the presentation of women on the screen, with a reading that can be made parallel to the women’s movement over *Carrie*, the Carrie character in the movie represents a woman whose rights are defended and the women defending her will be analyzed as the representative feminists. Before explaining the connections of the movie, it is useful to discuss its plot.

Carrie is a 17 year old girl, living together with her fanatic, religious mother. She was an object of derision for most of the fellow students in her high school because of her conservative clothing and unsocial, reserved nature. Menstruating for the first time at the school’s gym shower becomes a traumatic experience for Carrie as she wasn’t well-

informed about what was happening to her. Her friends' behavior does not help her either. On the contrary, she becomes even more scared and ashamed as they throw tampons and pads telling her to "plug it up."

When the sports teacher witnesses what happened to Carrie, her classmates are punished by being banned to attend the prom. Informed properly by her teacher, Carrie realizes that it was natural to menstruate and that she has become a woman. When she goes home, she was angry with her mother for not informing her and when she tells her that she wasn't pure and innocent anymore, she becomes more furious. For the first time, she stands up and doesn't obey her mother's orders to stay locked up in a closet pray for mercy. At the same time, she finds out about her new talent, "telekinesis," that came with her menstruation.

One of her friend who feels guilty about what happened in the shower, asks her boyfriend to invite Carrie to prom instead of her. On the other hand, another fellow student was preparing a ridiculous joke to Carrie to take revenge. Her plan is to change the votes to make Carrie the prom queen. Then they conspire to dump pig's blood on her when she comes to stage for the crown wearing ceremony.

Carrie dresses up and meets her partner feeling quite happy and normal unlike usual. Everything goes as planned and she is selected as prom queen. When the pig's blood covers her head to toe, she cannot control her fury and starts a fire end up killing all of the people in the building.

Carrie goes home and tries to wash away the blood in the bathroom. When she notices her mother who was holding a knife, trying to kill her, she kills her instead using her powers. At the end, she burns down her own house and kills herself too.

If we were to look at the characters in the movie, it can be seen that the women are the dominant figures, while the men have a minimum role. The men that are present in the movie are steered by the women. The ones that are casting out Carrie, who are ambushing her, who see her as abject and who are trying to support her are all women.

The fact that Carrie is abject is provided by the blood and feminine characteristics in the movie. According to Creed, “Women’s blood is represented in the film as an abject substance and helps to construct Carrie as monstrous” (1993: 81). According to Vivian Sobchack, “the bleeding of Carrie represents ‘an apocalyptic feminine explosion of the frustrated desire to speak’ a desire denied them within the patriarchal symbolic” (Sobchack 1978: 193, cited in Creed 1992: 78).

The reaction given towards blood in the movie is the same by the women and men and this situation shows that it is abject for both of the genders. In figure 4.31, the way the menstruation blood in the period where Carrie is transiting into womanhood is presented as abject, is reflected from the point of view of women. In figure 4.32 the school principle is shifting his eyes in order not to look at the menstruation blood on the shorts of the physical education teacher.



Figure 4.31: The abject view of women towards women



Figure 4.32: The abject view of men towards women

The academicians that were interested in the way women have been represented in the movies in the seventies have contributed to the development of feminist film theory. In this period, foremost Mulvey has created the first feminist approaches by focusing on the sexuality of the women, the way the women create a castration anxiety of men, and analyzed the fact that women have been left in the background due to this anxiety and the views towards women. The fact that she has developed theories towards her own gender by taking an objective perspective as if she is someone else has contributed to the change in the presentation of women in the movies of the future; this however has

not been enough to avoid being punished on the screens. In this case, there has been an image opposite to the targeted one at the end of the path towards defending woman rights. As a result of this, the feminists who have tried to glorify women have actually caused a negative presentation of women in the movies. With the parallelism to be created between the perspective of feminists and the perception of Carrie by the physical education teacher, the fact that pulling the rope by a woman will be used in an allegoric way to describe the situation. In other words, to describe it more generally, women who have tried to bring woman to the foreground have actually attracted the attention of the patriarch and have prepared its own ending, and this result will be given with the visual images.

The look of the teacher who is trying to help Carrie and who is thinking of her own teenage years in figure 4.33 have been provided along with figure 4.34, where a person from fellow gender who is preparing an ambush for Carrie by pulling the rope, to point out the fact that the feminists have been successful allegorically.



Figure 4.33: The way a woman is looking at another woman



Figure 4.31: The woman pulling the rope

It has been previously expressed that the movie is woman-oriented to represent those years. In the seventies, where the woman has become more powerful, the fear of the power of the women has been reflected by making her look monstrous in some genres. According to Creed's description, Carrie, who is a monstrous feminine, is totally created by a patriarchal mentality. In this case, the result achieved by the feminists who defend women rights have been embodied in Carrie, who has been defended by the

women in the movie, actually makes the woman look monstrous on the stage in the film.

Figure 4.35, where Carrie is supported and put on stage and figure 4.36 where Carrie is made to look monstrous have been provided to set example for the situation described above. The image of Carrie used in figure 4.35 by using soft light to soften her has been made monstrous by using hard light to emphasize the blood in figure 4.36.



Figure 4.32: Putting Carrie on the stage



Figure 4.33: Making Carrie monstrous on the stage

The presentation of another powerful woman figure by the patriarch has been reflected by the mother, Margaret White. Margaret White has strong religious beliefs and probably got pregnant in the sexual revolution period in the sixties. She reflects Christianity, just as Carrie is representing the strong woman in the western society by herself. The fact that Margaret White is being identified with Jesus has been emphasized many times in the movie. The fact that women are present in all fields of life, as well as positioning women within religion in this way is reflective of the fear of the patriarch. This situation has been expressed by the similar death of Margaret White to that of Jesus.

The death style of Margaret White in figure 4.37, and the death style of Jesus in figure 4.38 have been provided together to make a comparison.



Figure 4.34: The death style of Margaret White



Figure 4.35: Jesus figure

As a result, Carrie serves as a representation of women to be feared of by nature, and has been reflected on the movies as a result of the second-wave of woman's movement that has arisen in the seventies, and she has been successful in reflecting how the patriarch perceives the women in the society. The fact that as women get stronger, her strength has no limits, and that she menstruates as a matter of nature and have helped in depersonifying her by making her look abject. Carrie has been unified within the witch identity that has had similar powers before her by linking the gains of women in social life with telekinesis as an extra power. Basically, the fact that the source of this power is within women and emerged by from a woman herself is used throughout the movie to reflect the feminist movement. In this case, Carrie has been successful in reflecting the image of the women in society on the screen with a parallel image of the powerful women to be feared in the seventies.

4.4.8. Eighties:

Cal Carpenter: *You heal, you die and you live again. You have the power of prophecy.*

Resurrection (1980), which is New Age witch type that I have chosen for the eighties, is a good example for this decade where the second wave of feminist movement is relegated to the creation of the New Age woman. According to Kaplan; "The threat elicited by the women's movement has lessened in the 1980s as American culture works towards integrating [at best], co-opting [at worst], demands made by women: so that a gap has opened up in which problems around sexual difference and gender roles can at

least be addressed, even if the results are far from progressive” (Kaplan 1983: 75). According to Gates, by the 1980s, not only had women moved into the workplace, they had also acquired higher-paying, professional and corporate positions, and these gains accomplished by the women’s movement were seen as a challenge to masculine dominance (Gates 2006: 100).

As women gained almost all of their rights, more women related movies were shot in this decade. Hollywood, which always reflects subjects existent in society, masculinized women and her position in the society, and has created heroines and villains to emphasize the shift of roles from men to women. According to Gates, “the body of the female heroine and villain, like that of the erotic thriller of the late 1980s and early 1990s, is offered as sexualized and on display for the audience’s pleasure and functions as the spectacular body of the films” (Gates 2006: 229)

In the movie, recognition of Edna's powers was a symbolic presentation of women gaining rights in this decade. On the other hand, the protagonist Edna could be counted as a 'heroine' because she not only succeeds to survive but also saves people's lives with her healings.

According to Clover’s view of feminine girl heroes achieving their final form in the 1980s;

There are in fact some remarkable developments in the sex-gender system of horror since the mid-1970s. Chief among these is the emergence of the girl hero, a development of which Andrew Tudor writes: “it is true, of course, that female protagonists are more significant in the modern genre, and that they are permitted more autonomy and resourcefulness than were the ‘heroines’ of earlier films” (Clover 1992: 16).

Another situation that has started in the 1980s and has affected the subject of *Resurrection* has been the rapid spread of alternative healing in western society. According to Danforth:

By the 1980s a wide range of belief systems, social causes, and healing practices, whose origins lay in the counterculture of the 1960s, had come together under the general rubric of New Age phenomena. The women's movement, the environmental movement and the peace movement; health food, renewable resources and appropriate technology; parapsychology, astrology, and witchcraft have all found a place in New Age Movement. The incredible diversity and richness of this movement is nowhere more evident than in the field of alternative healing (Danforth 1989: 253).

In *Resurrection*, the characteristics of *Carrie* (1976) as someone who the patriarch fears, and as all powerful woman, is replaced by the woman assuming the position of men in all parts of life, embodied by Edna. The fact that the society has accepted the power of Edna in the movie is parallel to the acceptance of women in the eighties, shows that it is truly reflecting the decade. Before mentioning the connections to the movie, it is useful to discuss the plot.

Edna buys a car for her husband for his birthday. While they are out to drive it, they have an accident and both are killed. Edna sees a big white light and some people and she wakes up in hospital. She was dead and came back to life. She had serious spinal injury and she can only walk with crutches and braces.

After all these traumatic events, she goes Texas to see her beloved grandmother Pearl and her stern, loveless father John. While there, Edna touches a girl who has a nosebleed and the bleeding is stopped with her touch. Grandmother Pearl tells her about a woman who also died and came back to life and healed people.

Edna heals her own legs by touching them and starts to walk without crutches. As her talent becomes known by more people in the town, they bring her a young man, Cal who is stabbed in a bar fight. Edna saves him and they fall in love.

Soon Edna is healing people daily. But some people are concerned about her powers because it does not require preaching the gospel. Edna's zealot father says that her powers are Satanic. Cal starts to fear Edna's power, and walks out after an argument. Edna's father calls her a whore for sleeping with Cal and tells her to leave his property.

Edna goes to a university to meet two scientists who want to study her powers. They were dazzled by the strength of her abilities. She again heals a crippled woman. She absorbs woman's weaknesses and then dispels it. This dazzling view frightens Cal more and more everyday and finally it renders him impotent.

Edna feels that her father is dying so she turns back to home. She asks his father aloud why he is so loveless. She tells him she still loves him and her father dies after telling her he sees the same bright light.

Cal's fear grows and he starts to think she is Jesus' returned form. Edna comforts him saying she is not. With growing fears, Cal grabs a rifle and shoots Edna while she was talking to some "followers." She is wounded and Cal is imprisoned. Edna leaves town.

Years pass and Edna is running a gas station. One day, comes a family whose son is dying of cancer. Edna heals the boy. The boy thanks to Edna but she thanks the child for allowing her to heal him.

The main theme of the movie is the societal acceptance of a woman who has powers. Edna firstly shows her powers in a small town, and then has a chance to address a larger audience at a parapsychology conference she attends to prove her powers, and at the same time her power has been officially accepted by authorities. The increase in the audience watching the power of Edna in figure 4.39 and figure 4.40 reflects the acceptance of women by the patriarch.



Figure 4.39: The people from town who are watching the power of the woman



Figure 4.40: The academic circles who are watching the power of the woman

On the other hand, Cal who is approaching the topic from the religious side, which has been dominated by the patriarch, still sees women as a threat. On one hand Cal is Edna's lover, on the other hand when he tries to kill her, the situation contradicts itself and the result that religion still cannot accept the power of woman.

In figure 4.41, there is Cal who thinks that the power he has is of the Satan under the pressure of religion, and in figure 4.42 he is shooting Edna who is respected by the society.



Figure 4.41: The denial of the power of Edna



Figure 4.42: The acceptance of the power of Edna

As a result, in the eighties the power of the woman, who has determined her position as next to men, has been turned into a supernatural power. However, it has also been accepted by the society. Here, Edna has a healing power, and this is not judged by the society [except for Cal], and this shows that the position of women has been confirmed in this decade. When we look at the film, as in the other decades, the power that she has makes her a witch. In this case, the reciprocity of the power in the movie is the rights that the women have gained in real life, and parallel to that, when we look at the film, we can say that the New Age woman is a reflection of the New Age witch.

5. CONCLUSION

In this thesis I established a parallelism in historical process between the woman in western societies and the witch concept that evolved in cinema. Because witch films, which diverge in category according to Emily D. Edward's typologies, show differences according to their year, in doing this research I reached the conclusion that in certain years certain typologies appeared. Because I thought that these issues had a close relationship to important social events for women, I confirmed the proposition that witches in cinema reflect the position and status of women in western society. I did this through generalization and by taking a representative film for every decade from the twenties to the eighties. The reason this study was limited to western societies is that witch typologies were portrayed in western cinema.

The history of western cinema reminds us of the place of women in the symbolic order, and the representation of women in cinema shows a parallel development to that in real life. The historical witch, through which patriarchy articulated all of its fears, was reflected in cinematic history in a similar way. The witch's status as "the other" facilitates one's being reflected by the other. At times when women gain power in society, the witch who becomes conspicuous in cinema, was depicted as someone who must be overpowered. On the other hand, the witch, who was created to remind women of their place in society, exhibits characteristics that conform to the layout at the end of the film. A set of conclusions were reached in light of the developments, that films reflected important events that effected women in an eighty year process, and lay parallel to the events of the decade found in every film. The reason this study was limited to an eighty year process is that new witch typologies were introduced after the eighties. For this reason, every decade is evaluated separately.

Haxan (1922), the example for the twenties, did not rest content with just scrutinizing the witch in history and the “historical witch” type which was seen for the first time in witch films. Rather, it worked to explain the medieval witch through comparison with the woman of the twenties. By establishing a parallelism between the witch and woman of the period, inferences can be made regarding the equation of the modern woman of the twenties and the witch of 300 years before. To explain it in another way, in order to understand the woman of the twenties, attention was cast on the history of witches. To understand the witch from the woman and the woman from the witch is to show that for this decade witch and woman were reflections of one another.

In the *Wizard of Oz* (1939), which introduced the fairy tale witch type, and is the example from the thirties, a bond is established between fantasy and real life by appending new details to a work that Frank Baum wrote three decades earlier. In this way the strong woman land-owner of thirties Kansas was transformed into Oz’s Wicked Witch of the West. The non-existence of such a female character in Kansas in the original work occasions identification of the fairy tale witch with the wealthy woman of the thirties, her emergence in film, and her reflection of the woman.

I Married a Witch (1942), which is the example of the forties, is an example of the enchantress witch type of this decade through which topics like matrimony and the good spouse appear as messages in film. These messages, which must be given to a woman represented by a witch in film, call attention to their duties in society. Being reminded by the film character Jessica of what the symbolic order requires of women of the period forms a bond between Jessica and women of the forties. Here the proposal that the witch is the reflection of women in society for this decade wins approval.

Bell, Book, and Candle (1958), which introduced the Shamanic witch type and is the example of the fifties, exhibits “otherness” through the witch type that it puts forward. Witches bring forth the Cold War that brands this decade as well as its concomitants. Communists, who are believed to have infiltrated themselves among good Americans in real life, are reflected by means of witches in film. They are everywhere and meeting secretly, but at the same time there are also those who doubt their existence. The witch

Gillian, “the other” of the fifties, who abandons her strengths when reminded of what the symbolic order requires, namely marriage and a good spouse, is offered as a message of what society requires. Here, not only the paranoid fifties is reflected in film, but at the same time “good” concepts that are required by the dominant structure are reflected by a witch for women and provided by means of a witch in film.

As for *Rosemary’s Baby* (1968) of the sixties, it is taken as the example for the decade in which the satanic witch type was at its highest ascent. This film, which suits the years in which the Satanic Church was founded, does not rest content with simply referring to fears about religion. It stresses allegorically the irreligiousness of abortion supporters found among feminists who began for the second time to seek their rights and who wanted the right of abortion to be recognized for women on the path of female sexuality. While the view of the church on abortion was offered, as an opinion of patriarchy, the film relates to the Satanic Church which was established at close to the same time, and succeeds in reflecting events which were important for women through Rosemary.

With the acceleration of the second generation women’s movements in the seventies, began a punishment through beastly depiction of women on screen. The fact that Carrie is strengthened by menstrual blood, which is a substance peculiar to women, associates the power which women possess in society with something terrifying. In this decade, when the fears of the patriarchy reached their zenith, the fear which was felt about women in real life was expressed through the witch. Here, the witch, reflected on screen, is the likeness of the woman who is feared for her power in society.

Resurrection (1980), which was taken as the example for the New Age witch type of the 1980s, depicts the woman who has taken her place besides men in society and achieved in this period through exertion the end of her long struggles for her rights. The acceptance of strength endowed Edna by society in film is constructed as bound to the acceptance of women in real life. Here the New Age Woman is transported to cinema via the witch character.

In conclusion, in these works, the ascent of witch films of certain types in certain periods was made in tandem within a wide field of cinema. It is not that they simply change along with events of the period, but it is also evident that they are concerned with sending a message to women in society. Sometimes the increasing concern for this message fails to nullify the personality of the witch in film. This is a reason to cast doubt on all of the witch types. Thus the “dubious witch” type, which is not generalized for any decade, holds valid for all of the witch films which are analyzed in this work.

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APPENDICES

APPENDIX I: Table A.1 INCLUDED FILM LIST

	Fairy-Tale	Satanic	Historical	Enchantress	Shamanic	Ingenious	New Age	Dubious
Until 1919								
1920s	1921-A CONNECTICUT YANKEE IN KING ARTHUR'S COURT 1923-HANSEL AND GRETEL 1923-PURITAN PASSIONS 1924-CIRCE THE ENCHANTRESS	1921-THE WITCHING HOUR 1923-FAUST 1926-FAUST 1926-THE SORROWS OF SATAN 1929-SEVEN FOOTPRINTS TO SATAN 1934-THE WITCHING HOUR	1920-HAXAN 1928- PASSION OF JEAN D'ARC					
1930s	1931-A CONNECTICUT YANKEE 1933-HANSEL AND GRETEL 1934-SHE 1937-SNOW WHITE AND SEVEN DWARFS 1939-THE WIZARD OF OZ		1937-MAID OF SALEM					

	Fairy-Tale	Satanic	Historical	Enchantress	Shamanic	Ingenious	New Age	Dubious
1940s	1948 - MACBETH 1949-A CONNECTICUT YANKEE IN KING ARTHUR'S COURT	1948- FAUST AND THE DEVIL	1948-JOAN OF ARC	1942- I MARRIED A WITCH	1944- WEIRD WOMAN 1948- JUNGLE GODDESS			
1950s	1951-THE STORY OF RAPUNZEL 1952-HANSEL AND GRETEL 1954- MACBETH 1959-SLEEPING BEAUTY	1957- NIGHT-OF THE DEMON	1953-YOU ARE THERE 1955- BLACK CATS AND BROOMSTICKS 1957-LES SORCIERS DE SALEM 1957-SAINT JOAN 1958- SORCERERS VILLIAGE		1957- VOODOO WOMAN 1957- FROM HELL IT CAME 1958- BELL, BOOK & CANDLE			1957-THE SEVENTH SEAS

	Fairy Tale	Satanic	Historical	Enchantress	Shamanic	Ingenious	New Age	Dubious
1960s	1960- MACBETH 1963- THE SWORD IN THE STONE 1964- THE ADAMS FAMILY 1964- MARY POPPINS 1965- HANSEL AND GRETEL	1960- THE CITY OF THE DEAD 1962- THE WITCH'S CURSE 1964- WITCHCRAFT 1964- MASK OF THE RED DEATH 1966- KILL BABY KILL 1966- THE WITCHES 1967- DOCTOR FAUSTUS 1968- ROSEMARY'S BABY 1968- THE DEVIL RIDES OUT	1962- TRIAL OF JOAN OF ARC 1967- THE CRUCIBLE 1967- VALI 1968- SATANIS 1968- WITCHFINDER GENERAL	1960- VIRGIN SPRING 1960- MASK OF THE SATAN 1964- BEWITCHED 1965- SHE 1965- HOW TO STUFF A WILD BIKINI 1966- THE WITCH (LA STREGA IN AMORE)	1962- BURN WITCH BURN (NIGHT OF THE EAGLE) 1969- MEDEA			

	Fairy-Tale	Satanic	Historical	Enchantre SS	Shamanic	Ingenious	New Age	Dubious
1970s	1971- BEDKNOBS AND BROOMSTICKS 1971-THE TRAGEDY OF MACBETH 1973-BABA YAGA 1974-GOLDEN VOYAGE OF SINBAD 1977-SINBAD AND THE EYE OF THE TIGER 1978-WITCH'S NIGHT OUT 1979-THE LION, THE WITCH AND THE GARDROBE	1970-CRY OF THE BANSHEE 1970-NIGHT GALLERY 1971-BLACK NOON 1971-BLOOD-ON SATAN'S-CLAW 1971-BROTHERHOOD OF-SATAN 1972-TWINS-OF-EVIL 1972-VIRGIN WITCH 1972-NECROMENCY 1972-HUNGRY WIVES 1973-SATAN'S SCHOOL FOR GIRLS 1973-BECAUSE-OF-THE CATS 1975-THE DEVIL'S RAIN 1976-THE OMEN 1977-THE-LAST-WAVE 1977-SATAN'S CHEERLEADERS 1977-SUSPIRIA 1978-DAMIEN	1970-SEX RITUALS OF THE OCCULT 1970- WHITE ANGEL...B LACK ANGEL 1972- WITCHES OF SALEM 1972- WITCHES NEW FASHION OLD RELIGION	1977- TABITHA	1970-NIGHT OF THE WITCHES 1973- WICKERM AN 1977- FRENCH QUARTER 1978- DREAM OF PASSION	1971- SABRINA THE TEENAGE WITCH 1976- CARRIE 1977-THE SPELL		1970- MARK-OF THE WITCH

	Fairy-Tale	Satanic	Historical	Enchantress	Shamanic	Ingenious	New Age	Dubious
	1981-EXCALIBUR 1981- DRAGONSLAYER 1982-FAERIE- TALE THEATRE 1982-HANSEL AND GRETTEL 1982-CONAN THE BARBARIAN 1984-SUPERGIRL 1984-THE WARRIOR AND THE SORCERESS 1987-CANNON MOVIE TALES 1987-SNOW WHITE 1987-SLEEPING BEAUTY 1987-HANSEL AND GRETTEL 1987-BEAUTY AND THE BEAST 1988-THE LION, THE WITCH AND THE WARDROBE 1988-WILLOW 1989-A CONNECTICUT YANKEE IN KING ARTHUR'S COURT	1980- NIGHT OF THE DEMON 1987-BAY COVEN 1988- WITCHCR AFT	1985- REMEMBER THE WITCHES 1986-SECRETS OF THE UNKNOWN 1986-THE CELTS 1989- GODDESS REMEMBERE D	1982-TUCKER'S WITCH 1983- SOMETHING WICKED THIS WAY COMES 1987-JUNIPER TREE 1987-THE WITCHES OF EASTWICK 1987-CIRCE OF SORCERESS	1980-NIGHT OF THE DEMON 1980- WITCH'S BREW 1984- INDIANA JONES AND TEMPLE OF THE DOOM 1987- ANGEL HEART 1988- SERPENT AND THE RAINBOW	1986- WORST WITCH 1989-TEEN WITCH	1980- RESURRECTIO N 1987-HELLO AGAIN 1987-THE WITCHING OF BEN WEGNER	1980-THE GRUGIEL E 1981- BURNED AT-THE STAKE 1985- THREE SOVEREI GNS-FOR SARAH 1987- LOVE-AT STAKE 1987-THE LADY'S NOT-FOR BURNING 1988- APPRENTI CE-TO MURDER
1980s								

	Fairy-Tale	Satanic	Historical	Enchantress	Shamanic	Ingenious	New Age	Dubious
1990s	1990-THE WITCHES 1991-ADDAM'S FAMILY 1993-HOCUS FOCUS 1993-DOUBLE, DOUBLE, TOIL AND TROUBLE 1995-GOOSEBUMPS 1995-LAST ENCHANTMENT 1998-LADY OF THE LAKE 1998-LUCINDA'S SPELL 1998-MERLIN 1998-QUEST FOR CAMELOT 1999-SLEEPY HALLOW	1990-SATAN'S PRINCESS 1990-HAUNTIN G OF MORELL A 1991-CAST A DEADLY SPELL 1991-OMEN IV 1993-WITCH ACADEMY 1993-THE WITCHIN G 1996-LITTLE WITCHES 1997-DANCE WITH THE DEVIL	1990-BOB LARSON'S LIVE-WITCHES 1990-FIRST FAMILY OF SATANISM 1990-GODDESS REMEMBERE D 1990-IN THE NAME OF SATAN 1993-BURNING TIMES 1993-FULL CIRCLE 1994-JOAN THE MAID 1995-SPEAK OF THE DEVIL 1996-ANCIENT MYSERIES WITH L. NIMOY 1996-THE CRUCIBLE 1996-PARADISE	1991-BLACK MAGIC WOMAN 1991-DARK SHADOWS 1992-BLACK MAGIC 1992-DEATH BECOMES HER 1994-SEDUCED BY EVIL 1995-SORCERESS 1995-SERPENT'S LAIR 1996-SORCERESS 2 1997-KULL THE CONQUERER 1997-ODDYSEY 1997-WITCH WAY LOVE 1998-PRACTICAL MAGIC 1999-SIMPLY IRRESISTABLE	1991-BLACK ROBE 1991-DARK WIND 1992-QUARTIER MOZART 1993-SHADOW HUNTER 1993-WIDE SARGOSSA 1998-SEA BLUES BROTHERS 2000 1998-FAIT ACCOMPLI 1998-TEMPEST 1998-TRANCE	1996-THE CRAFT 1996-MATHILDA 1998-CASPER MEETS WENDY 1998-SABRINA GOES HOME 1998-THE WORST WITCH 1999-CARRIE 2 1999-SABRINA ANIMATED SERIES 1999-SABRINA DOWN UNDER	1990-BLACK RAINBOW 1991-BUTCHER'S WIFE 1994-WITCH HUNT 1995-HIDEAWAY 1997-BUFFY THE VAMPIRE SLAYER 1997-DRAWING DOWN THE MOON 1998-CHARMED 1999-FARSCAPE	1995-SCARLET LETTER 1996-WITCH'S DAUGHTER 1997-MIDNIGHT IN THE GARDEN OF GOOD AND EVIL 1997-SWEET FROM THE SEA 1999-WITCH HUNT

APPENDIX II: FILMOGRAPHY

Haxan , 1922

Production Company: Aljosha Production Company
Executive Producer:

Producer: Benjamin Christensen
Director: Benjamin Christensen
Assistant Director:

Script: Benjamin Christensen
Director of Photography: Johan Ankerstjerne
Editor: Edla Hansen
Art Director: Richard Louw
Music: Matti Bye (restored version: 2006)
Launy Grøndahl
Daniel Humair (1968)
Emil Reesen (1941)
Costumes: Richard Louw

Cast: Maren Pedersen ... Heksen/The Witch
Clara Pontoppidan ... Nonne/Nun
Oscar Stribolt ... Graabroder/Doctor (The Fat Monk)
Tora Teje ... En hysterisk kvinde/Modern Hysterie
Johs Andersen ... Chief Inquisitor
Benjamin Christensen ... Djævlen/The Devil
Poul Reumert ... Juveler/Jeweler
Karen Winther ... Anna

The Wizard Of Oz , 1939

Production Company: Metro-Goldwyn-Mayer (MGM) (presents)
Executive Producer: Arthur Freed

Producer: Mervyn LeRoy
Director: Victor Fleming
Assistant Director: Al Shenberg

Script: Noel Langley and Florence Ryerson and Edgar Allan
Woolf
Novel: L. Frank Baum

Director of Photography: Harold Rosson
Editor: Blanche Sewell
Art Director: Cedric Gibbons
Music: Herbert Stothart
Costumes: Adrian

Cast: Judy Garland ... Dorothy Gale
Frank Morgan ... Professor Marvel/The Gatekeeper/The
Carriage Driver/The Guard Who Cries/The Wizard of Oz
Ray Bolger ... Hunk/The Scarecrow
Bert Lahr ... Zeke/The Cowardly Lion
Jack Haley ... Hickory/The Tin Man
Billie Burke ... Glinda
Margaret Hamilton ... Elmira Gulch/The Wicked Witch of
the West/The Wicked Witch of the East
Charley Grapewin ... Uncle Henry
Clara Blandick ... Auntie Em

I Married a Witch - 1942

Production Company: Rene Clair Productions

Executive Producer: Buddy G. DeSylva

Producer: René Clair

Director: Rene Clair

Assistant Director: Arthur S. Black Jr

Script: Robert Pirosh and Marc Connelly

Director of Photography: Ted Tetzlaff

Editor: Eda Warren

Art Director: Hans Dreier

Ernst Fegté

Music: Roy Webb

Costumes: Edith Head

Cast: Fredric March ... Jonathan Wooley/Nathaniel

Wooley/Samuel Wooley/Wallace Wooley

Veronica Lake ... Jennifer

Robert Benchley ... Dr. Dudley White

Susan Hayward ... Estelle Masterson

Cecil Kellaway ... Daniel

Elizabeth Patterson ... Margaret

Robert Warwick ... J.B. Masterson

**Bell Book and Candle-
1958**

Production Company: Julian Blaustein Productions Ltd.

Executive Producer: Irene Mayer Selznick

Producer: Julian Blaustein

Director: Richard Quine

Assistant Director: Irving Moore

Script: Daniel Taradash

Director of Photography: James Wong Howe

Editor: Charles Nelson

Art Director: Cary Odell

Music: George Duning

Costumes: Jean Louis

Cast: James Stewart ... Shepherd 'Shep' Henderson
Kim Novak ... Gillian 'Gil' Holroyd
Jack Lemmon ... Nicky Holroyd
Ernie Kovacs ... Sidney Redlitch
Hermione Gingold ... Bianca de Passe
Elsa Lanchester ... Aunt Queenie Holroyd
Janice Rule ... Merle Kittridge
Philippe Clay ... French Singer at the Zodiac Club
Bek Nelson ... Tina - Shep's Secretary
Howard McNear ... Andy White - Shep's Co-Publisher
The Brothers Candoli ... Musicians at the Zodiac Club

Rosemary's Baby - 1968

Production Company: William Castle Productions

Executive Producer: Dona Holloway

Producer: William Castle

Director: Roman Polanski

Assistant Director: Daniel J. McCauley

Script: Novel: Ira Levin

Screenplay: Roman Polanski

Director of Photography: William Fraker

Editor: Sam O'Steen and Bob Wyman

Art Director: Joel Schiller

Music: Bob Bain

Costumes: Anthea Sylbert

Cast: Mia Farrow ... Rosemary Woodhouse
John Cassavetes ... Guy Woodhouse
Ruth Gordon ... Minnie Castevet
Sidney Blackmer ... Roman Castevet
Maurice Evans ... Edward 'Hutch' Hutchins
Ralph Bellamy ... Dr. Abraham Sapiirstein
Angela Dorian¹ ... Terry Gionoffrio
Patsy Kelly ... Laura-Louise McBirney
Elisha Cook¹ ... Mr. Nicklas
Emmaline Henry ... Elise Dunstan
Charles Grodin ... Dr. C.C. Hill

Carrie - 1976

Production Company: Redbank Films
Executive Producer: Paul Monash

Producer: Brian De Palma
Director: Brian De Palma
Assistant Director: Donald Heitzer

Script: Lawrence D. Cohen Writer
Stephen King Novel

Director of Photography: Mario Tosi
Editor: Paul Hirsch
Art Director: Jack Fisk and William Kenney
Music: Pino Donaggio
Costumes: Rosanna Norton

Cast: Sissy Spacek ... Carrie White
Piper Laurie ... Margaret White
Amy Irving ... Sue Snell
William Katt ... Tommy Ross
Betty Buckley ... Miss Collins
Nancy Allen ... Chris Hargensen
John Travolta ... Billy Nolan
P.J. Soles ... Norma Watson
Priscilla Pointer ... Mrs. Eleanor Snell
Sydney Lassick ... Mr. Fromm
Stefan Gierasch ... Mr. Henry Morton

Resurrection - 1980

Production Company: Universal Pictures
Executive Producer: Howard Rosenman

Producer: Renée Missel
Director: Daniel Petrie
Assistant Director: Craig Huston

Script: Lewis John Carlino Writer
Director of Photography: Mario Tosi
Editor: Rita Roland
Art Director: Edwin O'Donovan
Music: Maurice Jarre
Costumes: Andrea E. Weaver

Cast: Ellen Burstyn ... Edna Mae McCauley
Sam Shepard ... Cal Carpenter
Richard Farnsworth ... Esco Brown
Roberts Blossom ... John Harper
Clifford David ... George
Pamela Payton-Wright ... Margaret
Jeffrey DeMunn ... Joe McCauley
Eva Le Gallienne ... Grandma Pearl
Lois Smith ... Kathy

CURRICULUM VITAE

Name Surname : Selen Küskü Kurt

Adress : Şifa Çıkmaızı No:39 D:2 Moda / Kadiköy / İstanbul

Place of Birth, Date of Birth : Üsküdar, 1975

Foreign Language : English

Primary Education : Namık Kemal Primary School, Zonguldak

Secondary Education : T.E.D. Zonguldak College

University : Gazi University, The Faculty of Education, English Language Education

Master's Program : Bahçeşehir University

Name of the Institute : Social Sciences Institute

Name of the Program : Film and Television Department

Work Experience : English Teacher, Yavuz Selim Primary Education School