

DOUBLE PORTRAYED: TITUBA, RACISM AND POLITICS

Çift Tasvir: Tituba, Irkçılık ve Politika

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Abstract

Racism, as a social discourse, has permanently been treated by the American writers, critics, politicians, intellectuals, and has often made American political and social history quite busy. Racist attitudes and policies have sometimes led to the formation of a variety of reactions; and have been most of the time turned into a political material, and ultimately, has invaded the American literature. This study examines how racist discourse and behaviors are reflected on the works of two different authors, and how these reflections are interpreted. Ann Petry, in her novel *Tituba of Salem Village*, introduces a black woman who appears intelligent but sometimes foolish; brave but sometimes a victim; a stranger but a survivor; a slave but at the same time a black heroine. In a way, Tituba reflects a self-resistant portrayal of woman, with her strong desire to survive and her versatile aspects as a "good and skilled black woman". The same character is portrayed by Arthur Miller in his play *The Crucible* as somebody who is an outsider in search of survival; she is a maid who is accused of witchcraft. This paper aims to foreground the remarkable struggle of a black woman who is portrayed from different points of view by two different writers. Her struggle does not come just from her color but also from being accused of witchcraft. Thus, the character's way of life will be illuminated from two different perspectives: the same character playing different roles in different genres will be portrayed.

Key Words: Ann Petry, Arthur Miller, racism, tituba, politics.

Özet

İrkçılık, toplumsal bir söylem olarak, Amerikalı yazar, eleştirmen, politikacı, entelektüel ve eleştirmenlerce sıklıkla işlenmiş ve Amerikan siyasi ve sosyal tarihini oldukça meşgul etmiştir. İrkçi tutum ve politikalar, kimi zaman çeşitli kesimlerin ayaklanmasının ön koşulu olmuş ve çeşitli tepkilerin oluşmasına yol açmış, çoğu zaman da politik bir malzeme haline getirilmiş ve nihayetinde Amerikan edebiyatını da işgal etmiştir. Politika ve edebiyat ilişkisi bu çalışmanın ana konusudur. İrkçi söylem ve davranışların iki farklı yazarın yapıtlarına nasıl yansıdığı ve bu yansımanın nasıl yorumlandığı bu çalışmada irdelenmiştir. Ann Petry, *Tituba of Salem Village* adlı romanında akıllı ama bazen aptalca görünen; cesur ama bazen bir kurban; yabancı ama bazen hayatta kalmayı başaran biri; köle ama aynı zamanda bir siyah kahraman olan siyahi bir kadını tanıtır. Bir bakıma, Tituba, kadının hayatta kalmak için iddialı bir arzusunu ve "iyi ve yetenekli siyah kadın" olarak çok boyutlu yönleriyle birlikte öz-direncini yansıtır. Aynı karakter Arthur Miller tarafından *The Crucible* adlı oyununda yaşam arayışı içindeki bir yabancı olarak tasvir edilir; Tituba büyücülük ile suçlanan bir hizmetçidir. Bu çalışmadaki amacım iki farklı yazar tarafından farklı bakış açılarından tasvir edilen siyahi bir kadının olağanüstü mücadelesini ön plana taşımaktır. Onun mücadelesi sadece sahip olduğu renkle değil aynı zamanda büyücülük ile suçlanmasıyla da ilişkilidir. Böylece karakterin yaşam şekli iki farklı perspektif ışığında değerlendirilecektir: Farklı türlerde farklı roller yüklenen aynı karakter incelenecektir.

Anahtar Sözcükler: Ann Petry, Arthur Miller, ırkçılık, tituba, politika.

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1. Introduction

Indicating how easily racist leanings can encompass the broader society, Ann Petry and Arthur Miller, though in different genres, address issues of race and racism in the light of varying social, psychological, and political perspectives. The latter concern is of great significance because in American history and literature racism-themed works are seen to be highly reflecting the social, psychological and political atmosphere of the period related. So, the purpose of this paper is to consider race—prefiguring in all phases of human life—and racism which two American writers, Arthur Miller and Ann Petry, though intentionally, try to reveal via their masterpieces, *The Crucible* and *Tituba of Salem Village*, respectively.

The emphasis in this paper will be primarily on impulses of racial tyranny in the United States, while some paragraphs will also reflect such relevant factors as political, social and psychological impacts and will assess these relevant factors of racist attitudes through centering upon a stereotypical character, Tituba. To achieve this, I will try to give a precise definition of racism by paraphrasing some related views at the outset and aim to give a framework of rise of racism in American Literature. Before detailing the central point of this paper, I will focus on the relation between racism and aforementioned writers. Then by clarifying the differences, I will set the conclusion.

2. Definition of Racism

Webster's Dictionary defines racism as “a belief or doctrine that inherent differences among the various human races determine cultural or individual achievement, usually involving the idea that one's own race is superior and has the right to rule others” (1591). The *Oxford Dictionary* illustrates the consequences of this belief in the superiority of some races to others by including in its definition the phrase “unfair treatment” (1042). Racism can manifest itself in many ways. It involves the relations and perceptions of an in-group towards an out-group, including a fear of loss of identity, suspicion of the out-group's activities. Racist behavior brings with it fear and the feeling of exclusion from society leads a person to psychologically group himself as ‘other’. In psychology, fear of the ‘others’ is termed xenophobia. Dictionary definitions of xenophobia include a deep-rooted antipathy towards foreigners (*Oxford English Dictionary*) and an unreasonable fear or hatred of the unfamiliar, especially people of other races (*Webster's Dictionary*). *The Dictionary of Psychology* defines it as “a fear of strangers”.

Though the dictionary meanings of the word do underline the importance of ‘manners, treatments or attitudes’ in its definition, George Fredrickson produces an extraordinarily rich and varied body of theory and research on the general definitions of racism and according to him:

[...] racism ... is not merely an attitude or set of beliefs; it also expresses itself in the practices, institutions, and structures that a sense of deep difference justifies or validates. Racism, therefore, is more than theorizing about human differences or thinking badly of a group over which one has no control. It either directly sustains or proposes to establish a racial order, a permanent group hierarchy that is believed to reflect the laws of nature or the decrees of God. (Fredrickson, 2002: 6)

Not totally based on the definition above, Charles Wilson gives a similar definition and according to him racism splits into two: overt racism and institutional racism. To him,

overt racism “operates on a personal level, whereby one individual hates another individual because of his or her racial origins or a group of individuals despises another group simply because of who they are” (Wilson, 2005: xi) and he puts forth that “overt racism is the most easily recognized” (Wilson, 2005: xi). Wilson’s emphasis on institutional racism does coincide with what Frederickson foregrounds with the words that “sense of deep difference justifies or validates” (Frederickson, 2002: 6).

Alternatively, Fredrickson’s statement “racism exists when one ethnic group or historical collectivity dominates, excludes, or seeks to eliminate another on the basis of differences that it believes are hereditary and unalterable” (Frederickson, 2002: 170) illuminates the derogatory significance of white-black segregation. Given Fredrickson’s approach to the concept of racism, it can be evidently seen that his particular emphasis is on the concept of slavery in America; that is, he associates slavery with ethnic identities and attributes it to ‘skin color’. What Fredrickson puts forward is that the people who are against slavery did not believe that the insults attributed to a number of Black people on-purpose humiliated the Blacks, because they did not evaluate differential properties as something degrading and humiliating. In the same way, Wilson’s approach to this question seems to coincide with Fredrickson’s statements in that they both correlate racism with the attitudes and manners which unearth ‘superiority-inferiority’ and establish its basis in the U. S.

For example, in the U.S. past specifically, when whites defined blacks as being lazy, violent, or morally bankrupt, such characteristics were unfounded. Yet these whites treated blacks with disdain because they convinced themselves that blacks were thus corrupt. In typical stereotypical fashion, prejudiced whites would locate one example of an inhumane black and use that example to make a sweeping claim against all blacks. (Stereotyping is defined as using one example to draw unsubstantiated conclusions about an entire group.) Such racism is overt because those engaging in the behaviors, feeling justified and supported in their beliefs, are unabashed in their actions. (Wilson, 2005: xii)

3. Racism in American Literature, and Ann Petry - Arthur Miller

As stated by Alden T. Vaughan in *Roots of American Racism* “the use of color terminology for major social groups, especially “whites” and “blacks,” is nowadays virtually universal” (Vaughan, 1995: 3) though its usage has been employed since colonial years of America and, as his sentence signifies, “even though those labels are chromatically inaccurate and encourage a dangerous homogenization of human categories” (Vaughan, 1995: 3). When we look at American history and literature, the 19th century can be seen as the most extreme point in the period of ‘inaccurate homogenization of human categories’, with the emergence of black-white segregation as its basis. The color difference, the belief in superiority and the phenomenon of unfair treatment are all ‘predisposing’ causes of American racism and the fact that almost all slaves were blacks laid the foundations of ‘racism’ in America. These massive discriminations against blacks led to racism-themed works to be written by various authors who had an impact on social turbulence and who were keen to demonstrate contemporary inequality and discrimination. In the 1940s, a number of major works reflecting the difficulties faced by blacks and brutal behavior towards them were produced by African-American writers. Although these authors did not use the phrase ‘racism’ directly in their works, the content of their writings, which were intended to be seen as a social challenge, led to discussions. Revealing racial attitudes of the period in the United States, and written in 1885, Mark Twain’s picaresque novel *The Adventures of Huckleberry Finn* “charts the oftentimes dangerous,

yet always humorous, antics of 13-year-old Huck and adult runaway slave Jim” (Wilson, 2005: 1). On the other hand, Richard Wright's *Native Son* is a significant masterpiece that reflects the social and psychological atmosphere of the period and portrays such major themes as racism, poverty, and murder. Petry's *Street* explores the drama of a black woman who is exposed to racial discrimination and sexual oppression.

The works that confront race from different historical eras and from different racial standpoints were analyzed by some scholars. The writings and analyses were categorized predominantly by authors' intention and their identity and background (e.g., from the African American standpoint, the Jewish American standpoint, and so on). While the particular attention was given to the author's identity and race, the main purpose was to show how racial group must tackle the innumerable facets of racial tyranny within a precise historical moment or at any given period. Ann Petry as an African American and Arthur Miller as a Jewish American were among these authors who recognized racism when it was echoed, and were the authors who presented the impact of race and racism in the United States.

If we now direct our attention to both works, Miller's and Petry's, we may readily grasp that during the short-lived witch trials in New England, a great 'atmosphere of fear' was created and a number of people were 'out-grouped' and subsequently hanged, on the basis of the Biblical verse which states that the people ought not to "suffer a witch to live" (*Exodus 22:18*, King James Version). Whether or not these events were related to 'fear of strangers' and to deep-rooted antipathy towards the 'unfamiliar one', something akin to the racial politics we find in the mid-19th century was undoubtedly responsible for these trials. Studies of the subject observe that "American history would lead us to suspect that black women have been maligned first and foremost on the basis of their color" (Harris 105). Both Ann Petry in her *Tituba of Salem Village* and Arthur Miller in his *The Crucible* portray the social, psychological and political conditions that prevailed at the time of the witchcraft trials in Puritan New England and the fear the people experienced.

Tituba is the main character in the Petry's *Tituba of Salem Village* (1956). Portraying Tituba as a black West Indian who tells stories about life in Barbados to the village girls, Petry mingles these stories with existing superstitions and half-remembered pagan beliefs among the Puritans, and she also represents the hysteria that surrounds witchcraft. Petry aims to show the helpless condition of women in that period, particularly in the case of slaves and indentured servants. After being sold to Reverend Samuel Parris, Tituba and her husband John live in Barbados with Reverend Parris, his wife, his daughter Betsy and his wife's niece Abigail. In a short span of time, Tituba learns to work with herbs to help her sickly mistress. During that time, Tituba discovers that Abigail does not like her. This worries Tituba, but this is her new life and she must make the best of it. To take a job as minister in Salem Village, Reverend Parris moves his family and slaves there to start his new life. As soon as Tituba gets to the new pastor's home she feels uneasy. In spite of all her efforts, Tituba and Abigail do not get along. Tituba knows she must be careful about Abigail. Tituba, Betsy and Abigail meet Anne Putnam Jr. and her mother Anne Putnam. They also meet Mercy Lewis, a girl who is bound to work for the Putnam family, and Mary Warren, who is bound to work for another Salem family. Anne, Mercy and Mary become friends with Abigail and often visit her. Soon these girls start making trouble. They try to make Betsy fall into having fits, and they try to get Tituba to tell them their fortunes. Tituba tries to get rid of them by making things up. As time goes by, Abigail, Mercy, and Mary start behaving very strangely. They start telling everyone that they are being pinched. People in Salem Village start to worry. They believe these girls are bewitched. People start wondering who has bewitched them. The girls are

accusing witches of pinching and harming them. Some say the Devil has visited them. The town of Salem believes the girls are bewitched by Tituba because whenever they have a fit, all Tituba has to do is touch them, and they are fine. The town holds a trial for Tituba and two other women that Abigail, Mercy and Mary accuse of bewitching them. Tituba and these two other women are sentenced as witches and Devil worshipers and sent to jail in Boston. After many months and many more trials where other people are sent to jail, the Salem witch trials end. Some people have been hanged and others died in jail. Finally, after more than one year in jail Tituba is freed by Samuel Coklin.

Tituba also features prominently in *The Crucible* by Arthur Miller. Written in the early 1950s, *The Crucible* takes place in Salem, Massachusetts in 1692. It narrates the events neighboring the Salem Witch Trials. This was a period when paranoia, hysteria, and deceit prevailed the Puritan towns of New England. In the play, Tituba is brought to Salem from Barbados, is taught how to conjure up spirits, and allegedly dabbles in witchcraft and Satanism. These fictional accounts hold that Abigail Williams and other village girls try to make use of Tituba's knowledge when they dance in the woods before the trials begin; it is, in fact, their being caught doing so that leads to these events. With the intention of covering up their own sinful deeds, Abigail, who in fact wants to kill John Proctor's wife, Elizabeth, and to bewitch John Proctor into loving her instead, makes accusations against Tituba. Both she and the other girls claim that they have seen Tituba with the Devil. Pressured to admit her association with Satan, Tituba believes that the only way to avoid being executed is to lie, so she begins to formulate stories about being in league with the devil. Provoking an enormous amount of havoc, Abigail acts as though she is bewitched. Then, many women are arrested on the charge of witchcraft including Elizabeth Proctor. Abigail has accused her of witchcraft and attempted murder via black magic. John Proctor promises to free her, and during the execution, he reveals his affair with Abigail though Abigail vehemently denies it. John Proctor swears that his wife can confirm the affair. Hoping to save her husband, Elizabeth denies that her husband had ever been with Abigail. John is placed under arrest. Within a few months, twelve members of the community are executed for witchcraft. Many others, including Tituba, sit in jail, awaiting hanging. The judge condemns Proctor to hang. Many members of the community are taken to the gallows when the curtain of act four falls.

4. Differences

Both Arthur Miller and Ann Petry set the scene at the precise historical moment, 1692, when the witchcraft trials were held. Ann Petry wrote after Miller and they both cast light on the practice of witchcraft, which was something strictly forbidden in America in the 1690s. However, the two authors emphasize different aspects of the character of Tituba.

As an Afro-American writer, Petry introduces a black character who is harshly accused of deeds linked with the Devil which she has basically nothing to do with. Although the novel reflects the period, Tituba is not characterized simply as a witch but more especially is portrayed as a black slave. Petry shows us a character who is regarded as a potential criminal merely because of her skin color. Although Tituba, along with her husband John, does what her master orders her to do, she is always at the mercy of some accusation or another.

Petry criticizes the neighborhood in which Tituba lives. On almost every page of her book she conveys the idea that Tituba is humiliated by those who regard themselves as 'masters' of slaves in general. Tituba is portrayed as having a great respect for her masters. Although she does want to escape from all kinds of injustice, her husband,

John, seizes her and calms her down by simply saying “Remember the slave has no choice but to go after the master. But remember also the slave has to survive. We will survive” (Petry, 1991: 71).

Tituba and John believe that being slaves means obeying everything their masters tell them to do. Petry sets out to express the idea of superiority-inferiority that lies behind of racism by making use of the master-slave relationship through these characters, emphasizing what Fanon in his *Black Skin White Masks* aims to explain as an “inferiority complex”(Fanon, 2008: 8). The sense of inferiority is given through the characters chosen: black slaves, white masters. Tituba and John have to behave towards their masters with great respect, because, as stated by Fanon “A Negro behaves differently with a white man” (Fanon, 2008: 7), and this point of view makes very clear the situation which Petry protests so strongly against. Petry’s protest focuses on the ‘othering’ of blacks. The humiliated black woman is accused of witchcraft and is linked with the Devil. Tituba is not a total ‘Mayotte’ (*Black Skin White Masks*), because although “she asks nothing, demands nothing” (Fanon, 2008: 28) like Mayotte, she does not even try to have “a bit of whiteness in her life” (Fanon, 2008: 28). Petry’s protest is partially directed against the behavior of society: society does not accept blacks as they are, says they are like the Devil, attributes all evil to them, and humiliates them in the community where they live in. This protest or outcry against ‘dehumanization’ is repeated again and again: “A slave?” he repeated, astonished. “Of course not. They call the Devil the black man. Quite often they call him the tall black man. The folk here say the master has sold his soul to the tall black man” (Petry, 1991: 202). Petry presents Tituba as a black woman who never wishes to be white because the purity and clarity symbolized by whiteness do not match the behavior of the whites she knows.

The sense of differentness provides a motive or rationale for using one’s power advantage to treat the other cruelly or unjustly. This unjust behavior typically occurs without any certain or immediate external handicap. When “John is hired out to Deacon Ingersoll” (Petry, 1991: 81), nobody sees this as something ‘degrading’; Petry emphasizes this through Jean Paul Sartre’s phrase “being for others” (qtd. in Fanon, 2008: 82). John works for his masters; he lives for ‘others’ not just for people, but “in exchange for the loan of the mare and the gift of the cow” (Petry, 1991: 81) as well. Petry, through Tituba and John, uses the feeling of ‘inferiority’ by banging their heads, leading them to feel themselves as ‘other’. The dreams of these two black slaves reflect the extent to which they think of themselves as being in the society they are actually in. Tituba always dreams of visiting her birthplace, Barbados, where she spent her childhood. Barbados, to Tituba, is an indispensable place where ‘the same-color’ people live and is far away from all racial discrimination. Why Petry uses Barbados as a utopian setting for Tituba and defines it as the place where the protagonist desires to be is that Barbados is a place that symbolizes the position the Blacks want to reach: instead of real inferiority, a utopian equality. Tituba’s husband, John, is a typical black who yearns for a position of respect in society. His desire is to have a completely respectable status like that of a ‘white’. John is always afraid of their being accused by white people because of their ‘skin color’. Indeed this fear is not wholly something made up. It is not they but their color that is the potential threat to the society they live in. They are “Dirty nigger!” (Fanon, 2008: 81), with no chance of being regarded as people who may have good skills and do good deeds. Tituba knows her dignity: she is nothing in the eyes of her masters; she is the most visible invisible person in the community she lives in. She knows that “No matter what happens here, she’ll be blamed for it” (Petry, 1991: 156). This distressing negative sensation results in her fearing for her safety in the community. This fear is induced by a perceived threat. It is her unwanted color that makes her feel herself to be ‘nobody’ in the

community she lives in. In addition, this fear does frequently lead to the specific behaviors of escape and of avoidance by the community. She becomes an 'other' to the 'others'.

Arthur Miller, through the Tituba of *The Crucible*, conveys the same psychological problem. Although his Tituba is not the protagonist of the play, she is blamed for witchcraft rituals that make her feared by the people around her. Because she recognizes the 'others' as danger, this leads to an urge to confront it or flee from it. Considering the general overview of 1690s in Salem, Massachusetts, it is observed that the government is ruled by theocracy – the rules which appointed by God are governed by the religious officials. The rules are seen to be highly strict and the law is too strict; the rules and laws are shaped by the theocratic nature of Puritanism. The theocracy brings moral laws and state laws together, thus, every individual has to obey the social norms. Should someone deviate from these rules or should not anybody conform to these established rules, he/she is announced to be sinful and his/her private life becomes public concern. In Salem, if there is someone who conflicts with the established moral laws, he is automatically regarded to pose a threat to the public, Puritanism and God. The main reason behind this is that everybody in Salem is believed to be either son of God or evil.

Considering the period when Miller wrote the play, it is observed that this period coincides with the brief ascendancy of Senator Joseph McCarthy in America. McCarthy was an anti-Communist and his protests against Communism caused the United States to propel into anti-Communist harsh fight with the Soviet Union during the tense years of the Cold War. In the United States, during the same period, several investigations were conducted by special congressional committees and McCarthy, though intentionally, in order to lessen the political threat that prevailed his authority, intended to root out Communist sympathizers. Suspected Communists, - like the suspected witches of Salem - among whom there were many writers including Arthur Miller, were forced to confess, and to name the other sympathizers; thus, this was considered to be a means of escaping punishment. The accusations prevailed in all the country. People were afraid of being stigmatized with Communism regardless of their innocence. This fear led many people to come together in order to save them without the truth; this cooperation resulted in the image that the United States was stigmatized with Communist governors. One of the chief targets of these 'witch hunts' was the liberal industry in which Miller worked. This entertainment industry was shown as a target by their opponents. Although some people came together to present false confessions; some others, like Miller, rejected to take part in the questioning. Through the end of the questioning, some were revealed, falsely or legitimately, as Communists. On the other hand, some of them did not name their friends during questioning. However, these accusations and 'not-naming' caused their careers to be inflicted; they were blacklisted from potential jobs for many years afterward. Considering all the statements above, it is clearly seen that *The Crucible*, on the whole, symbolically portrays the paranoia and hysteria that pervaded America in the 1950s because of Communism. Taking the House Un-American Activities Committee and between the seventeenth-century witch-hunt into consideration, there seems to be some parallels between the two. Because, the House Un-American Activities Committee tried to root out of alleged Communists during the period and the seventeenth-century witch-hunt was aimed to stamp out a social ill. Both attempts were conducted as a government effort. Miller, in *The Crucible*, depicts the harsh conditions people had during Puritan autonomy and he characterizes the government of the time as a 'narrow-minded, highly zealous', and 'disregarded' for the individuals. The other significant detail arises from the confessions given. The suspected witches of Salem, and alleged Communists of the United States were forced to accept the accusations to identify other sympathizers for the

sake of their innocence. In *The Crucible* the main point that Miller tries to forward is, however, the unwillingness of the court officials to accept or believe that the falsely accused ones are not guilty in reality. The policy that McCarthy conducted caused many to 'name names' and thus many were misleadingly stigmatized with Communism. The same policy was conducted by the alleged witches of Salem. The fear that they would be punished severely by the church caused Tituba and the girls to give the names of people they supposedly saw with the Devil. Although, in reality, these people may not even have been seen with the Devil, the fear of being punished by the church persuaded them to 'name names'. Naming these names lead to a chaotic turbulence to prevail in the town. The officials called all of the alleged people for questioning about whether or not they made compacts with the Devil. *The Crucible*, thus, has essentially something to do with the 'witch hunt'.

Miller has created two characters who represent people from real life. As he himself was unjustly accused of Communism, he is of the opinion that the motivation behind all these unfounded accusations is to intimidate people by creating a 'politics of fear'. So too Tituba is accused of witchcraft although she is not in fact involved in it. The other representative character, Abigail Williams, prefers to accuse other people around her in order to refute the accusation of witchcraft levelled against her. Tituba is the ideal person to accuse of witchcraft. Because she is different; she can be more easily associated with Devil; her color is as black as the Devil's. Joseph McCarthy exhibits attitudes similar to Abigail's when he makes accusations against those who may be against him in his political career. Tituba and John have to obey what 'the authority' orders them to do "Because their lives are not their own" (Petry, 1991: 86), and Miller has to obey the rules; he has to be for America and not against it, because "a person is either with this court or he must be counted against it, there be no road between" (Miller, 1989: 87).

A further point to emphasize is how Tituba defines herself. In both works, after being accused of witchcraft, Tituba does nothing, because she is, as Maryse Condé says, "More invisible than the unseen, who at least have powers that everyone fears" (World Literature Today 751). She does not have the power to make anyone fear her. Tituba has nothing to define herself with. Petry, through Tituba, constantly tries to convey the crushing of pride, which creates mortification or leads to a state of being humiliated or reduced to lowliness or submission. Tituba's fear makes her resign herself to her masters, to those who are proud of themselves just because of their white skin. But what she does is in vain. "Because their lives are not their own. The people who own them do not protect them. No one protects them. And so they have to protect themselves and each other" (Petry, 1991: 86). Thus Petry implicitly expresses her view that the Blacks have to protect themselves in order to have their own life. The same point was made by John Steinbeck in his eloquent defense of Arthur Miller in an essay that appeared in the June 1957 issue of *Esquire*. In exclaiming "What has happened to him could happen to any writer; could happen to me", he was implying that writers have to protect each other. He was thus focusing sharply on everything we have been trying to explain: "the pressure of fear" (Steinbeck, 1963).

5. Conclusion

Throughout American Literature, 'ethnicity' seems to be a foreseeable literary topic which gives way to some political, ideological, social unrest and becomes a 'vehicle' employed by many writers, columnists, poets or intellectuals of various ethnic backgrounds. Though these writers, Ann Petry as a novelist and Arthur Miller as a dramatist, have not

something in common (they are not contemporaries, nor are they in the same ethnic group), they both went in search of an outburst against the inequalities and injustices observed in American history. The significance of this research is that though there are revealed to be many studies conducted on Black racism, Puritanism, anti-Semitism or witch-trials or politics unconnectedly; little attention is considered to be given to comparative studies in close connection with racism, politics, religion and anti-Semitism in the same pot. This research is vital in that it reveals not only the racist leanings of the society and government, but also the severe punishments of the governments not because of the political unrest but because of the political interests or threats. The study is also promising for its contribution to the real-time historical events (such as Puritanism-based approaches, Communism and impacts, politics related black lists among many others) and for monitoring the lives of two different generations: Puritan New England and McCarty period.

Taking all the outcomes above into consideration, it is not difficult to see that Petry reflects Tituba as somebody who may be associated with Petry herself, while the Tituba of *The Crucible* has something to do with Miller. Ann Petry and Arthur Miller convey the same messages via their writings in different genres. Ann Petry tries to reflect the cries of a community the members of which are looked down on by the people they live with. The screams are so loud that everybody in the community can hear them, but nobody reacts with as much feeling as they should. Tituba is the scream of a humiliated society; she is a voiceless scream; she holds the screams of every injustice in herself, but she has no tongue with which to rebel against these screams. She suppresses these screams by showing great respect and affection towards those around her.

What she really wants to do is to exhibit her humanity to those around her; no matter what the people around her do, she behaves in accordance with her affections and feelings. She is accused of having characteristics that are specific to devils, but she still does not change her attitudes towards her master and his relatives. In a way, she reverses the situation.

We can recognize in Miller's use of the characters of Tituba and Abigail method often employed by playwrights. He chooses to explain American political and social problems by setting up parallels with an event from an earlier period in that country's history. In the social structure in Salem, the medieval system of thought and the attempt to stigmatize some of the people as witches on the grounds that they were cooperating with the devil are important in showing how holders of power use these powers in their own interest. The writer wishes to highlight the prosecution of innocent people in America by using the example of an innocent slave: Tituba. The writers of both works are making the point that the spreading of fear and intimidation over the whole of society through people being accused of witchcraft or of 'being other' is always one of the strategies resorted to by those who regard themselves as 'supermen'. Although this fear and intimidation may take on different styles and formats, in its content it is always the product of the same logic.

In this regard, it is difficult for Tituba to change evil into good, wrong into right, dirt into purity and black into white. It was hard for Tituba to be a black slave and a witch. Both Ann Petry and Arthur Miller have tried to reflect a particular period by their use of the figure of Tituba, who is black in appearance but white in reality.

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