

“The Everlasting Quest for Fairness”

An Intersectional Reading of *Fairview* (2019)

by Jackie Sibblies Drury

البحث الدلائل عن العدالة : قراءة تقاطعية لمسرحية ”رؤية محاولة“ ٢٠١٩

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Abstract

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Fairview presents an intersectional scope of an affluent black American middle-class family. Crenshaw, the founder of the term ‘intersectionality’, has been acclaimed for her bold treatment of sensitive subjects relative to prejudice and discrimination. Likewise, Drury’s presentation of salient topics relative to the intersectional, has proved successful and creative. The typical family presented before us, gradually reveal the complexities of the hidden fracture beneath the structure of the American society. The characters of *Fairview* are on the verge of collapse. Female characters, do exclusively suffer a lot, and are subjected to both the white’s as well as the male’s hegemony, arrogance and surveillance.

Although apparently the play touches upon national, local topics, it can belong to wide sectors of the world’s population. The paper presents the concept of identity as inseparable from the term ‘intersectionality’. Further developments of the term by Collins and Bilge are explored. Identity and power relations are exposed to reveal that intersectionality is, and has become, a thriving prominent term in drama, and criticism. Feminist and anti-racist movements are presented as preludes to the present theory. Interrelation between various categories as well as their interconnectedness reveal the buried complexities of the growing theory. Drury excels in delineating characters, revealing their plight, and in the unparalleled technicalities. Metatheatrical element, breaking the fourth wall, contrast, the unexpected utopian ending and the practical participation of the audience are explored within Crenshaw’s intersectional theory.

البحث الدائم عن العدالة

قراءة تقاطعية لمسرحية "رؤية عادلة" ٢٠١٩ للكاتبة المسرحية جاكى سيبلى

درورى

تعرض مسرحية "رؤية عادلة" نظرة تقاطعية لعائلة زنجية أمريكية ميسورة الحال تنتمى للطبقة الوسطى. كانت كرينشو أول من استحدثت كلمة "التقاطعية" و قد لاقت استحسانا عاما نظرا لجرأتها فى تناول موضوعات حساسة مثل التفرقة العنصرية و التحامل. و بالمثل تعرض مسرحية "رؤية عادلة" لدرورى موضوعات بارزة تتعلق بالنزعة التقاطعية وتتسم بالابداع حيث تظهر العائلة التى أمام المشاهد تعقيدات داخلية فى المجتمع الأمريكى فتقف جميع الشخصيات على حافة الانهيار. و تعاني الشخصيات الأنثوية بشدة حيث يتعرضن لسيطرة البيض و كذا التعالى و الغطرسة الذكورية .

و رغم أن المسرحية تتناول مجتمعا محليا الا أنه يمكن تطبيقها على قطاع عريض من المجتمعات العالمية. و تبرز الورقة البحثية مفهوم الهوية كجزأ من مفهوم التقاطعية. و تلقى أيضا الضوء على تطور هذا المصطلح على يد كولنز و بلج. فيبين تزاوج الهوية مع علاقات القوة والسيطرة مدى ازدهار و رواج مصطلح التقاطعية فى الدراما و الأدب. و يبين البحث كيف أن حركات النسوية ومعاداة العنصرية قد مهدت الطريق للتقاطعية. تبرع درورى فى فى رسم الشخصيات و اظهار مأساتها و كذا فى استخدام الأساليب الفنية بشكل غير مسبوق مع عناصر الميثامسرح و تخطى الجدار الرابع التخيلى انتهاء بنهاية يوتوبية مثالية.

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The correlation between the plays presented on the stage and the real-life subjects is remarkable. Thus, theatre can be regarded as a forum for expressing issues of paramount importance relative to society and people generally. Theatre has long been, and will continue to be, an outlet of latent topics or viewpoints expressed by playwrights before the audience. Technology develops performances and productions, so that they may have their own messages interwind with entertainment as well. As such, the experience of the audience, attending plays becomes unique and enjoyable.

Jackie Sibblies Drury is an American playwright, who touches upon sensitive topics relative to the American society in *Fairview*. However, such subjects can be extended to include a broad sector of the world's communities. That is to say, the very national turns to be universal and as such, diverse topics ensue and are applicable to various environments. Drury, the Pulitzer-winning playwright, exposes genuine flair for the understanding of the human identity and psyche. Using the analytical approach, the paper explores intersectionality in the play.

This paper unfolds diverse topics relative to the quest for justice and equality by Drury and represented on stage by an affluent middle-class black family. Within the framework of Crenshaw's intersectional theory, it raises questions such as: What is meant by an intersectional reading of the play? Is Crenshaw's intersectionality applicable on the play? Do the black Americans enjoy the same rights as the whites? Do the black Americans feel equal to the whites? What is the hidden latent sentiment the whites have for the blacks? Is not the heroine of the play subjected to maltreatment since she is black and female as well? Cannot her young daughter who represents the forthcoming generation undergo new sense of identity? And finally, how would the audience respond to the sense of injustice and harassment presented before them on the stage?

Intersectionality and the Concept of Identity

As a prelude to the entire issue of intersectionality, a reference is a must to the concept of identity. As a theory, intersectionality's key concept is identity and as such, identity revolves around several intersecting social groups. The common factor within these groups is the sense of oppression and injustice combined at the crossroads of such categories. "Individual identity ... and collective identity ... are defined by permanence, continuity and unity"(Pavis, 2016, p. 98). However, the idea of identity is not secluded from mobility or change that is an outstanding characteristic of the diverse and transformative social reality. Different facets constitute the individual identity such as: gender, race, class and sexuality. They interrelate to create an unparalleled experience either of oppression or privilege. Crenshaw has described intersectionality as a certain way of thinking about identity concerned with its relationship to power.

Towards a Definition of "Intersectionality"

The term "intersectionality" was first introduced by Kimberle Williams Crenshaw in a significant pivotal article "Demarginalizing the Intersection of Race and Sex: A Black Feminist Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" (1989). Concerned with the American black women's life experience, the term originally referred to the intersection of gender and race. However, gradually it has extended to other criteria such as: economic position, class, religious believes, nationality, disability and sexuality. Crenshaw has helped in the foundation of the critical race theory. She usually addresses intersectional issues in her writings. Such issues draw on human rights law. Many movements that shape the political arena of the United States have a sense of intersectionality.

Crenshaw-the creator of the term intersectionality-juxtaposes feminist theory and antiracist theory in her analysis of the black woman's crisis. According to her, discrimination and subordination of the black woman are dominant. Black women are sometimes absent in feminist theory and anti-racist discourse

since they epitomize their experience that is not reflected in race-gender interaction. Therefore, intersectionality should be taken into consideration. It can be considered a way of showing that the present “institutional practices do not readily accommodate the demands and...representatives for rights”(Kato, 2025, p. 31).

How Was “Intersectionality” Introduced?

Examining particular law case complainant or “plaintiff” by five black women against certain American company, the court stated that this suit should be surveyed to know if the cause of action is racial discrimination, or sex discrimination but no a combination of both. Examining that case, Crenshaw argued that black women here faced sex and race discrimination which was defined according to white women’s and black men’s experiences. Black women protection is based on the extent of being identical with one of the previously mentioned groups’ perceptions. Herein, the problem of intersectionality’s absence appears quite substantial.

Crenshaw has claimed that many courts do not have the potential to handle intersectionality for various reasons. For instance, in the previously mentioned case, the court was unable to acknowledge the possibility of complex discrimination against black women. The norm taken into account is that of the white women. Herein, Crenshaw has argued that black women “experience double discrimination—the combined...practices which discriminate on the basis of race and on the basis of sex”(Crenshaw, 1989, p. 149).

For Crenshaw, the marginalization of Black women is due to the fact that, they suffer because of the antidiscrimination law as well as race and gender order and pattern representation. The scope of discrimination is narrow and is built upon specific parameters that limit the potentiality of discrimination assessment when it is complicated or intersected. Consequently, the feminist theory solely or the antiracist strategy is inappropriate singularly to the concept of intersectionality since both are drawn following certain class and certain race or gender limitation.

Crenshaw then has called for the reassessment of the Feminist theory as well as the Black liberation movements. “In order to include Black women, both movements must distance themselves from earlier approaches in which experiences are relevant only when they are related to certain clearly identifiable causes” (Crenshaw, 1989, p. 166). That is to say, according to Crenshaw, the subjugation of Blacks is substantial if based on race and the oppression of women is noteworthy when based on gender. The experiences of discrimination could not be improved by legal or social systems that assess racial and sexual discrimination separately. Since then, the term has developed to include the minorities or the marginalized of any community around the globe who suffer from basic problems of prejudice.

Further Developments by Collins and Bilge

Though paradoxical, the term “intersectionality” can be defined generally as stated by Patricia Hill Collins and Sirma Bilge as follows: “Intersectionality investigates how intersecting power relations influence social relations across diverse societies as well as individual experiences in everyday life” (Collins & Bilge, 2020). It is a way of comprehending the world’s complexities as revealed in humanity and its practices in terms of oppression and discrimination.

The term intersectionality has been developed by Collins and Bilge. According to them, there are six basic ideas relative to intersectionality: “Social inequality, intersecting power relations, social context, relationality, social justice and complexity”(Collins & Bilge, 2020)

As for ‘the social inequality’, intersectionality asserts that it is seldom caused by one aspect for instance; gender or class or race. It aims at overlapping items of complexities, for the sake of understanding the concept of inequality, by taking into consideration the interaction of the various power facets mentioned previously.

The second factor mentioned by Collins and Bilge handles ‘the intersection of power relations’ - assuming that such relations are always operative and organized by social institutions. However, these intersecting ruling influences are concealed and disguised by an ideology. The plea, therefore is for the observance of how these power dynamics and relations intersect, for instance; racism and sexism. Intersectionality “also calls for an understanding of how power relations are manifested across structural, disciplinary, cultural, and interpersonal domains of power” (Di Leo, 2023, p. 256).

Considering the ‘social context’ facet, intersectionality underscores the significance of surveying intersecting power relations through their particular unique social context. As such, they can be local, national or global.

As for ‘relationality’, intersectionality calls for a combination of various categories not following an oppositional line. That is to say, the framework for comprehending social inequality and power relations is based on “interconnections and relationships between categories” (Di Leo, 2023, p. 256). Terms such as “dialogue, solidarity, coalition, conversation, transaction and interaction” (Di Leo, 2023, p. 256) are frequently and preferably used within intersectionality.

Intersectionality is devoted to ‘social justice’. Such devotion influences the intersectional approach, making it handle justice topics critically, rather than descriptively or analytically. That is to say, for believers of justness and democracy achieved domestically or globally, the topic of intersectionality is absent and non-existing. However, due to the activities of scholars, and activists who seek social justice, the term does exist to reveal the various forms of discrimination and social inequality.

Collins and Bilge conclude the six axioms of intersectionality by the term ‘complexity’ which is associated usually with the critical inquiry. Intersectional analysis of problems is diverse and multi-layered, due to the complexity of the world, and as such critical intersecting analysis is hard and disappointing to both scholars and activists.

The complexity of the term intersectionality is asserted by scholars, who demonstrate that, usually discrimination is overlapped by power and privilege. Socially, intersectionality is done through a number of collective factors leading to privilege on the one hand and discrimination for others on the other hand. This is typical of the message of *Fairview* by Jackie Sibblies Drury. Drury has managed to raise polemic questions, based on the sense of discrimination in the American society through the play. *Fairview* is a unique play handling sensitive subjects which help in directing the overall atmosphere of the American society and policy.

***Fairview* as Representative of Intersectionality**

Fairview presents a theatrical polemic about staging race in the community of the audience itself. In *Fairview*, Drury presents women's feelings of anger and discrimination from an intersectional perspective. "Women's racialized performances of rage...(are) neither laudatory nor condemning"(Klein, 2022, p. 30) though they criticize their own failure and rights.

The play portrays women as fragmented by whites as well as by males. Through analysing the play, a new chance of presenting "experiences of rage, dismay, and ludic disbelief"(Klein, 2022, p. 45) are subtly portrayed. The play presents intersectional feminist dialogues to illustrate the crisis of the black generally and of the black woman in particular. It can be assumed that intersectionality "offers a more inclusive framework for feminist advocacy" (Khan, 2025, p. 8). The aim of intersectional discourse as it is presented on the stage is to achieve transformation and change in social mores. It underscores the multidimensional facet of oppression. Though historically, "Western feminist movements...focused on issues such as workplace equality, reproductive rights, and political representation" (Khan, 2025, p. 6), *Fairview* presents a vivid social black feminist discourse.

The incidents of the play are represented by an African American middle-class family. The audience is presented with the Frasier family members. Act One begins with Beverly -who is helped by her husband, Dayton. They are completely preoccupied in preparing a party for the grandmother's birthday who disappears from the scene. Their daughter Keisha joins them. Beverly's sister Jasmine appears as well. Tyrone -Beverley's brother- announces that he will not be present in time for the celebration. Disputes on the cheeseboards, napkin rings, and the silverware stir the imagination of the audience that the play may be social satire. No significant incident takes place except when Beverly collapses on discovering the burning out of the cake. Beforehand, there are moments which reveal Beverly's irritability, annoyance and keenness on the success of the party as the following quote unfolds:

Lights up on a negro: Beverly is peeling carrots...on a theater set that looks like a nice living/dining room...Music is playing...there is a glitch of some kind ...Beverly glares at the speaker...The speaker fixes itself...(Drury, 2019, pp. 31-32)

Beverly strives hard to be in good appearance and to maintain good looks. She wants to assert her own identity in contrast to the traditional social white norm which regards her as black and ugly. That is done "to achieve recognition and respectability in the face of potentially negative and harmful judgmental views of her Blackness"(Obenland, 2024, p. 121). Beverly's hysterical preparation and errors with exaggerated gestures reveal that she is conscious of her blackness. Due to the social racial attitude to which she is subjected, society appears to be hostile and unfriendly towards her blackness.

Act Two is a mute repetition of Act One. The dialogue is substituted by a conversation between voices of white individuals. The following talk is between four white people-Suze, Mack, Bets and Jimbo- who discuss the possibility of choosing to be another race member. Their discussion appears to be completely at variance with the play's message and incidents. Though they

appear to be liberal “their reliance on stereotypes and generalizations exposed their racial prejudices”(Pearce, 2021, p. 6).

Jimbo: ...if you could choose to be a different race,

what race would you choose?...

(Drury, 2019, pp. 32–33)...

Mack: you’re like, oh, that person is black that person is Asian. (Drury, 2019, p. 43)

At another moment Suze announces the following:

Suze: I would be African American. (Drury, 2019, p. 50)

In Act Two, “the audience’s experience of the action was mediated by the white characters’ conversation and commentary” (Pearce, 2021, p. 6). Spectators watch “a mute repetition of the first act”(Obenland, 2024, p. 122) with the voices of absent white people speaking offstage. Here there is some kind of racial prejudice which is the core concept of the antiracism discourse. The argument on stage summons the audience and the reader’s reflection on the hidden bias of the white Americans against the blacks. No background is provided for the white characters who appear to be typical of racists in the play. Though they are absent on the stage, the reader as well as the audience does not sympathize with them. On the contrary, one feels passion for the blacks.

The comic sense is present in the play forcibly in Act One. However, people stop laughing since they recognize themselves in the dialogue presented before them in Act Two. The incidents of Act 1 are repeated in the second Act with the racist conversation of the whites. This can prove that intersectionality is a brisk and vigorous domain for figuring out how oppression is multifaceted. The play offers “performative critiques of socially constructed racial categories”(Obenland, 2024, p. 112). All is done through the framework of middle-class black family.

Beverly's mother joins the cast in Act Three. Suz, the white woman of Act two, plays the role of the grandmother. "*Mama comes to the top of the stairs. It is Suze, one of the women who have been listening*"(Drury, 2019, p. 79). Beverly's daughter, Keisha, appears to feel uneasy in the presence of Suze-the white actor- playing the role of her grandmother. In an aside, Keisha says:

I just feel like something is wrong.
I have a bit in my stomach and my heart is ---
Suze (To Keisha, aside): I felt the same way
when I was your age.
(Keisha jumps up, startled, because Suze has
entered her aside)
(Drury, 2019, p. 82).

Beverly's brother appears too, played by Jimbo – the white actor -of Act two. Keisha gradually becomes uncomfortable, feeling nervous whereas Jimbo asks Beverly saying:

Jimbo: What is going on with your daughter?
(Drury, 2019, p. 88)

Keisha enquires:

Keisha: Who is she?
Bets: I am your grandmother.
Keisha: But-----
(Drury, 2019, p. 91)

The family members are on the verge of crisis. Keisha is pregnant despite her denial. On the other hand, Beverly asks Dayton about the money spent for the mortgage. He is supposed to have paid the instalment, however, he did not. She is afraid lest they may lose the house. Jasmine asks:

Where did all the money go?
Jimbo: gambling?
(Drury, 2019, p. 94)

The secrets of the family are discovered gradually. Keisha is pregnant, Beverly is on drugs, whereas Dayton is suffering from venereal disease. Naturally, Dayton is discovered to have an affair and to cheat his wife -Beverly. Perhaps the theme of appearance

versus reality serves to reveal the discrimination and injustice which affect female characters dominantly. The Black characters are watched by the White characters, and observed as if under surveillance. However, female characters suffer a lot and are subjected to injustice far more than the Black males. In addition to being observed by the Whites, the Black females suffer from an inherent sense of inequality to the black males. Beverly is under the stress of losing her house, which derives her to drugs, her husband is unfaithful to her, and the family is roughly disintegrated. Herein lies the intersecting power relations.

Drury has succeeded in portraying “angry women...going nuts”(Klein, 2022, p. 26). As such *Fairview* can be considered a prodigious play addressing race and gender biases. It is a play about black women’s “anger, futility and failure” (Klein, 2022, p. 29). Drury presents the episode of Keisha, the ambitious but exhausted Black young lady. She yearns for a future success which is threatened by a pregnancy probability. She “seems to be pregnant with racist stereotypes and cliched tropes of imperilled black girlhood”(Klein, 2022, p. 40). The following lines from the play reveal the plight of Keisha.

Beverly: My daughter would not throw her
future away. My daughter would go to college,
get an education

.....
Keisha: There is no baby.
I just want to find myself before I go.
(Drury, 2019, p. 93)

To her ambitious dream, the following declaration reveals that it will vanish.

Jimbo: There ain’t no money for college,
Keisha.
(Drury, 2019, p. 93)

Keisha laments her squashed college dreams and hopes which show that she is behaving “hysterically”. She is a hard worker, however, her soul- as she describes- is exhausted despite

her strife for self-perfection. Keisha is not the only female character who is presented in the “midst of their aspirational struggles for self-improvement”(Klein, 2022, p. 41). Black women are allowed to express their fury and anger on stage. However, this is part of the patriarchy scheme. Every now and then, men claim that they are hurt by women and they persuade themselves that they should harm women in return. As such, this plan intersects with white's supremacy in the play. Characteristics of identity fracture and loss are presented before the audience. Gender inequality is often reinforced in African communities. That is to say, the African American context of the play has its roots in such societies.

The black female characters present a somewhat grim privileges of the white as well as misogyny and feminism. Their objective is to summon the reader's and the audience's attention to modern issues and recurrent female suffering that intersects with the white's assumed and practical rights. The solution presented is through the intersectional interpretation of the literary work of art since “the hierarchical structure within feminism itself (is biased), where certain struggles are prioritized over others”(Khan, 2025, p. 7). **The White Characters' Arrogance and Surveillance**

The whites are presented as observers of the onstage incidents by blacks. Though the whites represent a racist hateful attitude through the observation of the blacks, the spectators share some kind of bias with them. Their very absence from the stage makes their racist attitude a general sentiment in the play and make the audience feel unfair like them. As such, the white spectators feel guilty. *Fairview* has been praised as a proper creative reflection on race. One of the play's major ideas is that “black experience is expected to conform to white perceptions”(Billington, 2019, p. 2). That is to say; “a Black cast perform for an audience of predominantly white patrons”(Tran, 2019, p. 3). The overall message of the play is to dismantle the whites' supremacy and their sense of superiority.

Though the play has been handled from the point of view of racism stimulating Crenshaw's anti-racist attitude, the primary "one-dimensional countenance of the(se) characters soon revealed this play's layered textures"(Carpenter, 2020). The typical characters, who have the appearance of being successful, enjoying familial bliss and domestic harmony, suppress inconvenient truths to be unfolded through the incidents finally.

Technique and Style

The episode of the radio disturbs Beverly, and she looks at the audience as if looking at an imagined mirror hung on the fourth wall just to examine her good looks and apply lipstick. The female characters are used to looking at that mirror in an attempt to assess their appearances within the family circle and in the eyes of the whites eventually. Beverly surrenders to the stress of "representing a Black body in a white environment"(Obenland, 2024, p. 121). The climax of the play takes place when Beverly faints on discovering that the cake is spoiled and burnt. There are further free moments for the audience to reflect on the situation presented on stage. It is worth mentioning that, no "background information"(Pearce, 2021, p. 7) is given to the audience about the white characters of the second act. The audience feel unease since he observes the characters on stage when the white characters of the second Act comment on the action of the blacks on stage.

Part of the style that is technique-revealing is the insertion of "gustatory excesses... food fights, messes, and dances to offer ...fantasies and racist projections of anger or...some form of emotional release"(Klein, 2022, p. 43). The final two Acts of *Fairview* have substantial forms of "inversion and reversal"(Klein, 2022, p. 45). This appears in the repetition of the play's first Act wholly in the second Act, but it is associated with a commentary critique taking place simultaneously. Inversion takes place through the white characters who play the role of the black family of Act 1, and they are replaced by the some of the audience who are summoned to be part of the spectacle observed on stage. They leave their seats for the cast to go up on the stage. As such, the play involves the audience's participation.

Keisha steps through the fourth wall...
Come up here folks who identify as white,
You know who you are.
You can choose to come up here
To where I have always been, where my family
has always been
(Drury, 2019, p. 102)

According to stage directions, Keisha says the previously-mentioned words and positions herself between other performers and the audience. As such, she becomes the controlling agent who directs the performance and who permits the white audience to be visible on stage. Contrasting the white supremacy of the performers on the play, she vitally erases their influence and impact. "The white audience members are now placed on stage where their whiteness is put up for scrutiny while those remaining...are rendered visible as a new collective entity"(Obenland, 2024, p. 123).

Like a political activist, Keisha succeeds in penetrating the fourth wall and summoning the white audience to share her fair demand of equality. The moment "is a metaphor for an awakening of black consciousness"(Pearce, 2021, p. 9). Keisha's interference is also a way of ending the violence on stage. The language used can be seen in dialogues that run throughout the play, and monologues as the final one said by Keisha at the end of the play. There are a lot of complicated conversations about identity as well.

One the techniques used in the play is the metatheatrical. "The play uses metatheatrical devices to illustrate the performative construction of race"(Obenland, 2024, p. 120). Various performances are laid on top of each other beginning in Act Two, so as to reveal how the representation of Blacks is always stereotypically done by the Whites in the mainstream of American life. As mentioned before, the fourth wall is broken by Keisha and as such it is part of the meta theatricality of the play. "The audience is asked to perform for the performers"(Tran, 2019). The play includes gestures one of which is to ask the audiences to participate in the performance. However, this gesture

has been regarded as a sign of dismantling the whites' authority and patronization. No linear narrative is presented as in usual plays, since the performance depends upon "gigantic props and immersive sound design"(Tran, 2019, p. 6). The form of the play should be flexible as Drury once asserted asking for non-white's acknowledgment in the play.

The contrast is presented heavily through the onstage action and the voice of the Whites' commentary. That is to say, the association of black and white characters through the presentation of dissimilar images or fragments on stage helps to enhance the dominance of the Whites. The Whites' surveillance penetrates the whole show and clarifies the powerful grasp of the whites over the blacks. The title of *Fairview* becomes obvious and has connotations relative to concepts of justice, beauty and purity.

The ending of the play has been described as "utopian"(Pearce, 2021, p. 13) . The way Keisha addresses the white audience, calling them up to assess their prejudice and experience their hateful whiteness, stimulating them to develop a sense of equality, which is based on persuasion rather than sympathy for the blacks. As such, the play's experimental form is used to address "deeply racialized and gendered systems of...marginalization" (Klein, 2022, p. 46). The play therefore, seeks to achieve transformation socially.

Conclusion

Fairview by Jackie Sibblies Drury presents an intersectional view of a Black Americans family of the upper middle class. Crenshaw's theory of intersectionality can be applied to the play. Not only do the black females suffer from prejudice and discrimination by the whites generally, but they suffer from the unfaithfulness and exploitation on the part of black males as well. The ending of the play reveals a disintegrated family whose secrets have been hidden to be disclosed gradually.

The question of identity is crucial to the comprehension of the play's messages. The play calls for the regaining of a collective identity based on equality and egalitarian rights for blacks like whites. Identity is not static as one may expect, but it is transformative and diverse. The individual identity is influenced

by factors such as: gender, race and other different categories as class and sexuality. Such items add to one's identity either privilege or discrimination. Crenshaw presents intersectionality as a way of assessing identity's relationships with power dynamics.

The paper draws on the basic notions handled by Crenshaw as race and gender. Crenshaw relies on feminist theory and antiracist theory when analysing the black women's predicament. *Fairview* by Drury has succeeded in presenting the blacks' suffering from the whites' hegemony in general and black women's suffering from black men as well. That explains why intersectionality as presents in the play is significant nowadays. The salient female characters, Beverly and Keisha, presented in the *Fairview* suffer a lot. Beverly-the mother- suffers from the unfaithfulness of her husband which is discovered lately by the end of the play. Keisha, the positive energetic young lady, who represents the future is threatened by unexpected pregnancy. Herein the black females' suffering is intensified.

Collins and Bilge have developed the term intersectionality to show the influence of intersecting power relations on both society and the individual. The term "intersectionality" which is characterized by complexity and elasticity simultaneously extends to include other facets according to them. In *Fairview*, it is seen in the interrelations between different categories raising various questions on justice in the American society as explained earlier. In *Fairview*, Beverly is marginalized by her husband Dayton as well as by the whites. The play embodies the outcry of the younger generation - represented by Keisha – asking for justice and equality as well. The play presents a brisk social black feminist discourse.

Different technical strategies are used to explore the intersectional lens in *Fairview*. Conversations and monologues are interwoven in the texture of the play to summon the reader's and the audience's faculties in the reassessment of the situation. For instance, the conversations between the whites -Jimbo, Suze, Mack and Bets – on racial discourse and Keisha's monologue in the final Act of *Fairview* are salient instances. Meta theatricality-

which appears in breaking the fourth wall by Keisha- is introduced forcibly and vividly as well.

Exchanging roles and seats between the audience and the performers adds to the play's vitality and enhances the theme of erasing the race and gender discrimination. The replacement of black characters by whites helps to illustrate the play's message. It adds to the complexity of the play's structure. There is tendency towards the comic, however, it is intermingled with self-reflective attitude on the part of the audience and underscores the play's themes. The secrets unfolded finally adds suspense and complexity of the play's structure.

No background information is given to the audience about the white characters which is partly a generalization attached to the racist attitude. Food quarrels, messes and dances are presented to show the fury of blacks and as an emotional release. Participation on the part of the audience is praised by critics. Contrasts are found everywhere in the play to assert and clarify the meaning of the play. The end of the play is described as a utopian one.

Though the topic of intersectionality has its roots historically, it is presented in *Fairview* in a novel way, which paves the way for further research based on reality. Such topics as "economic empowerment programmes" (Khan, 2025, p. 11) for women are required nowadays. The plea, therefore is for the justice towards every aspect of life including the few marginalized, whoever they are, as well as the environmental. As such, the everlasting quest for fairness can be achieved.

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