

**Alice Childress' Perception Of Miscegenation
In African-American Drama**

تصور أليس تشيلدرس للتجانس في الدراما الأمريكية الأفريقية

إعداد

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المستخلص

توضح هذه الورقة كيف يستجيب الناس للعلاقات بين الأعراق وكيف تؤثر ظاهرة التباين على النساء في المجتمع الأمريكي. لقد اهتم معظم الكتاب الأمريكيين من أصل أفريقي بقضاياهم وحملوا علي عاتقهم هموم الامريكان السود من خلال أعمالهم الدراميه وتناولوا إشكالية تمازج الاجناس والعنصرية. إلا أن أليس تشيلدرس تختلف عن غيرها في تناولها لقضايا السود وتحررهم من سطوة المجتمع المتحيز لأصحاب البشرة البيضاء، مما جعلها منفردة في معالجتها لقضايا مجتمعها ذو الأصول الافريقيه. وقد شجعت هذه الأفكار الباحث بضرورة دراسة أليس تشيلدرس مع بعض أعمالها عن كذب للوقوف علي رؤيتها في عرض ومعالجة قضايا عصرها. ويؤدي هذا الأمر إلى قراءة مستفيضة في عالمها الإبداعي الواقعي بدون زيف وبكل مصداقية حيث يسعى القارئ لأعمالها الى التركيز بشكل خاص علي معضلات أصحاب البشرة السوداء والكشف عنها لمعالجتها بواقعيه تتسم وروح العصر الراض لكل أشكال العبودية. والتأكيد علي تحقيق فكرة تمازج الأجناس في المجتمع الأمريكي كوسيلة وحل لكثير من المعضلات واهمها العنصريه والتمييز بين الاعراق. وتعرض أليس تشيلدرس المشكلات التي يعاني منها المجتمع الافروامريكي وتبرز وتؤكد في كل عمل تقدمه علي أن الحل لهذه المشاكل هو تحقيق التمازج بين الأجناس والذي بدوره يؤدي إلي نبذ العنف وتحقيق المحبه والاستقرار والسلام الاجتماعي والسياسي.

إن طرح مثل هذه المشكلات والقضايا قد وضع تشيلدرس في مصاف المدافعين عن حقوق الإنسان ومن هنا جاءت فكرة الدراسة والبحث القائم على قضايا مجتمعية شائكة حتى وقتنا هذا. فالعرض من هذه الورقة هو تقديم أفكار نقدية تتعلق كثيرا بفكرة الاختلاط مثل الجنس والفقر والحب ونضال النساء السود والعنف والعلاقات العرقية. وتقدم كل مسرحية قصة صراع مستخدمة أسلوب السرد الدرامي للأحداث باعتباره نوع يحاكي احتياجات الإنسان لتحقيق تطلعات حياة أفضل. وأخيرا فقد قدمت مسرحيات تشيلدرس مفاهيم واضحة عن الاختلاط والأفعال العدائية بين الأعراق المتجانسة والمختلفة بشكل درامي يلفت الإنتباه. وتميزت تشيلدرس بعرض كل المعضلات التي يعاني منها المجتمع الأمريكي من اصل أفريقي مثل العنف والعنصرية وعدم المساواة والاضطهاد وقدمت في نفس الوقت الحل الامثل للقضاء علي هذه المؤثرات التي ارقت المجتمع لعقود واختصرت الحل في التأكيد علي تمازج الأجناس والذي ينتج عنه المحبه والسلام النفسي والاستقرار الاجتماعي.

الكلمات الدالة: أليس تشيلدرس- الأمريكيين من أصل أفريقي - تمازج الاجناس - العرق البشري - الأسود والأبيض

Abstract

This paper will illustrate how people respond to interracial relations and how the miscegenation phenomenon affects women in American society. The growing American Civil Rights Movement made a powerful impression on Black writers during the 1940s, 1950s, and 1960s. It was a very critical era in the 20th century where the Civil Rights Era spans from the mid-1950s through the mid-1970s, and it was a time of social, political, cultural, and economic change in South Africa and the United States. The Civil Rights time was a period that witnessed the rise of female black writers. Alice Childress' plays are vital reflections of the struggle of African Americans during that period. Every play presents a story of struggle using a modern type that mimics the human needs for achieving better- life aspirations. Childress' plays presented miscegenation, interracial hostilities, and prejudice in a dramatic form. She used the issues of black women and their struggles in American society to vindicate the black identity. Miscegenation is one of the oldest American literary themes and the purpose of this paper is to introduce important critical ideas that much related to this theme such as gender, poverty, love, the struggle of black women, violence, and racial relationships.

Keywords: Alice Childress- African American- Miscegenation- Race- Black and White.

Introduction

This paper tackles the way people respond to the idea of interracial relations and how the miscegenation phenomenon affects them in American society. It gives important critical ideas that much related to the idea of miscegenation through Alice Childress' plays that better reflect the struggle of black women and racial relationships in American society. Childress seeks freedom and miscegenation through her plays and focuses on the importance of them all the time; she uses her female characters as tools to achieve her aim. She has a great philosophy about human beings in general and believes that miscegenation will solve the dilemma of society (injustice and racism) by putting humanity to be our race and love to be our religion. Thus, humanity and love create miscegenation; she works on the crucial transformation of characters in her plays like *Florence*, *Trouble in Mind*, and *Wine in the Wilderness* to be self-conscious and to be proud of their identity, not only for them but she moves these ideas through the audience as well. This example is reflected well in *Wine in the Wilderness* when Oldtimer and Bill have evil intentions toward women. They intend to exploit and use Tommy for their own purposes: "when she here let's up stomp her to death" Oldtimer said (126).

Discussion

As a leader of change and revolution against racism, Childress illuminates the way for those who come after her to walk in her steps towards freedom and miscegenation. She is considered one of the most significant African-American playwrights of the twentieth century. As a member of the American Negro Theater, she struggles with racial discrimination against blacks and women as well in a society dominated by white men. Even though her characters are poor black women, they have principles and values; they respect themselves even if others do not. Bill comments on a picture he paints of a beautiful white woman, praising the white woman: "Long silky hair. She could sit on her hair" (ibid. 139).

Childress and her counterparts Hansberry, Shange, and Grimike played a significant role in reshaping African-American literature through their writings. She protests against the unfair treatment of people who belong to a different race and their violent behavior towards them. She tackled violence and racial discrimination based on gender or color. Childress exposes the dilemma and introduces the solution; it is represented by applying the meaning of miscegenation to black people. Visualizing her plays, she tries to persuade the audience and the readers to accept miscegenation to be the only solution to their problems. She believes that all social diseases such as violence, racism, injustice, and racial discrimination must disappear forever. Miscegenation is introduced in her dramatic plays as the remedy for the inflictions done by the whites. The recovery of these diseases lies in achieving miscegenation between different classes (blacks and whites, men and women, and poor and rich). Childress wants to change the white American culture that is absorbed negatively throughout history. She wants to tackle the false vision of white Americans who look at black African Americans as morally and intellectually inferior to them. It is not a matter of color or gender; it is a matter of false ideology.

From 1900:1950, blacks struggled for their liberation and equality in terms of miscegenation and focused on crimes committed against them such as segregation, prejudice, and racial violence. They believe in miscegenation as an answer to world peace. Concerning the established black theatre, Black women writers appeared at the beginning of the women's Liberation Movement like Shange, Tony Morrison and Alice Walker, and Alice Childress. They concentrated on the plays of revolutionary theatre that focus on violent verbal and physical confrontations between blacks and whites. The African-American drama during the sixties deals with black awareness or the drama of self-celebration; it celebrates the union of black people. Childress belongs to the drama of self-celebration type. She is one of the most important black female dramatists because her works contain deep insight into the core of African Americans' dilemma in American society.

In *Allegory and Iconography in African American Drama of the Sixties*, Jochen Achilles asserts that “Alice Childress uses the iconographic method to structure *Wedding Band* in the wilderness (1969), a play which negotiates alienation and authentication pictorially by an elaborate painting of black womanhood” (119). The playwright is able to employ all theatrical tools of the drama that all playwrights use in a different innovative method. She employs setting, music, language, and dance to serve her purpose in tackling the issue she wants to focus on. She uses all these tools and adds her dramatic touch by using certain symbols to convey her message or thoughts such as the wedding ring given by Herman. The language in *Wedding Band* is the regional ordinary dialect of that time which refers to the variation of people’s colors and classes. The used language explains the socio-cultural status of the characters and how they deal with each other. It is seen as vulgar in some cases as one can see in the confrontation between Julia and Herman's mother and how the latter insults Julia. The language used between Herman's mother, his sister, and Julia reflects the rudeness background of the whites and how they deal with blacks with disdain, abuse, and racism.

The setting is a main factor in revealing racism and violence that Julia, representing Childress, suffers from in society. There are three houses, located in Charleston and South Carolina, dedicated to black women:

Three houses in a backyard. The center house is newly painted, And cheery looking in contrast to the other two which are weather Beaten and shabby. Center house is gingerbread ... odds and ends of "picked up" shutters, odd window boxes of flowers ... everything clashes with a beautiful, subdued splendor, the old and new mingles in defiance of style and period. (Childress, 5)

The above quote explains the differences that occurred in all aspects of life. It is the shape and the form of black women’s houses where ‘odds and ends’ is the title of this type of house. Everything is seen as interwoven and confused such as in the case

of the life of blacks and whites. The quote summarizes the meanings of racism, prejudice, violence, and racial discrimination that prevail in society. Childress's aim is to convey her thoughts and to document the real life of blacks and how whites treat them badly and unjustly. She uses all the existing dramatic techniques to protest against the socio-political system of American society. She deals with the oppressed political system as the antagonist of her play to shock the audience and wake them up from their ignorance. The dialogues of Julia and her neighbors is oppressive and sympathetic at the same time; it refers to the inner suffering and pain which Julia suffers on both sides: "Mattie: I wouldn't live with no man. Man got to marry me. Man that won't marry you thinks nothin' of you. Just usin' you. Julia: I've never allowed anybody to use me!" (Childress, 19).

Childress' plays are a mixture of the drama of celebration (which refers to blacks who are preoccupied with the business of living and surviving) and the drama of accusation (which means fostering the black consciousness and the quest for identity). In her plays, Alice Childress protests against racism and injustice, seeks miscegenation, and tries to start it between different classes. Critics believe that by achieving the meaning of miscegenation in American society, blacks' problems almost will disappear. Childress finds out that miscegenation is the solution for the African-Americans' problems such as alienation, racial injustice, and prejudice; she seeks refuge through miscegenation between different classes (blacks and whites, poor and rich, men and women, and educated and uneducated) to cope with white prominent society. Childress exposes how African-American women suffer from all aspects of racism through actual conflicts and struggles in the African-American community dominated by white Americans. The reasons for hatred and violence come clear in the relationships between the characters in her works. Black women suffer from social, economic, and cultural troubles that led them to be tortured in American society. Childress assumes that if love and forgiveness replaced hatred and violence, miscegenation will be recognized. She uses her plays to show the dilemma of blacks in American society and to remove the borders of conflict and violence between blacks and whites.

In "*In Pioneering*", Brown Guillory asserts that "Childress was indeed a trailblazer who testified to the alarming lack of accurate representations of African Americans especially African American women, in the American theater" (66). Childress illustrates the bad effects when blacks act like whites in their treatment and convictions or even values. Being black and female in a white male-dominated society, gave African-American women playwrights a hard mission to prove themselves in the literary field. They can introduce their vision of American society and the whole world through their writings and the effective roles played by black female characters. In the 1960s and 1970s, the black theater became a literary site, and Childress is interested in black male-female relationships. Together with her counterparts, Childress portrayed the life of African Americans through the black female perception. The Women's Movement in the 1960s and 1970s has a great impact on black women. The Feminist Movement was a momentous period in the history of literature. The second wave of feminism was a social one and it called for women's rights. The year 1970 was a period that witnessed a proliferation of literature by black women. Also, the National Black Feminist Organization is (NBFO) founded in 1973. Harlem Renaissance 1920, Black Arts Movement, and the Feminist Movement (1960-1970) all these movements are significant in the history of literature, especially for black female writers. Black Artists have their stardom during the 1960s and 1970s. For them, it was a time of emancipation and liberation from the supremacy of whites and the domination of black females in American society. In *Black Theater in 1960 and 1970*, Mance Williams asserts that "plays during the 1950s expressed a new form of protest, one that not only exhorted Black people to stand up for their rights but warned whites that Blacks would settle for nothing less than their full share of the American Dream" (112).

Childress and other black women dramatists focus on the human relationships between men and women through their drama. They focus mainly on the issues of miscegenation and racism during 1960 and 1970 and mirror the male-female

relationships through their plays. Childress fights to get miscegenation, liberty, and equality. She adapts to the conditions of her era and focuses on interracial conflicts and racism in society. In a *Wedding Band* (1966) she sets her plot upon miscegenation; it is a love relationship between a black woman and a white man who struggle to have their liberation and equality. In *Wine in the Wilderness* (1969) and *Mojo* (1970), she deals with the relationships between black men and women as well. Childress' drama was a reflection of the black experience and a mirror of the blacks' experience of daily life. She articulates and translates the suffering of African Americans through characters. She can make black women live in a state of miscegenation; it is an attempt for everyone to purify himself/herself from hatred and racism. Childress seeks to correct the false image of gender identity in a white male society. Childress suggests social and economic reform and takes them as a commitment in her drama to focus and discuss. Rosemary Curb suggests "Childress dramatizes the daily frustrations and minor crises that tempt the impoverished to despair and self-hatred" (61).

There is a social chasm in the black community because of the conversion of the roles between the black mother and the black husband in the family. The black woman is the head of the black family instead of her black husband. The study supposes that Childress solves the dilemma of racism and racial discrimination by achieving miscegenation between all Americans (whites and blacks, and women and men). The black-black conflict exists and blacks lose their identity and miscegenation with each other as a result of the supremacy of white American society upon blacks. Childress believes that presenting the theme of miscegenation through her drama is the solution for almost all problems of African-American women in American society. Miscegenation is seen as an end to meet all forms of injustice and to live on equal terms with the whites. It is the vehicle that paves the way for them to get rid of racism and discrimination. Miscegenation melts all differences between different classes, men and women, blacks and whites in American society. African-

American women encounter racism from everybody black men, white men, and white women as well. African-American dramatists need to expose their feelings to others to get rid of the rooted racism by achieving miscegenation. Childress allows the audience to seek a solution and she convinces the audience that the only solution lies in miscegenation. Childress and her counterparts expose all the problems in the black community and American society as well. She struggles to overcome these problems (racial discrimination, injustice, abuse, and prejudice) through her plays and introduces the remedy or the refuge through miscegenation.

According to her high position among playwrights and writers and as a member of many literary organizations, she encourages and introduces the hand of help to many women playwrights to start their careers. In brief, one can say that Childress' great efforts in American theater in particular, and in American literature in general, were apparent and brilliant. She reshaped the rules of American playwriting as a whole. Childress' great efforts made the blacks have the ability to breathe and express themselves well. She set the principles of the literary black community through her writings and kept the black identity of her community. She set a respected place for herself in the American theater and the United States of America as well. The legacy of Childress encouraged the young black American playwrights to compete with each other to prove and improve themselves. She has a unique vision and spirit to set the American identity in the theater.

Childress motivated the mentality of the American enthusiast to keep the African-American theater alive by making it a suitable fertile breeding culturally and historically. She helped develop it to be a repository for the aspirations and ideas of these enthusiasts. Through her writings, she portrayed the African-American struggling and suffering and created an intrinsic theater that reflected the real lives and the experiences of the African-American community. Her plays were realistic, didactic, and romantic; they include a variety of styles and visions. Through her

writings, she discussed many serious and crucial issues like slavery, miscegenation, racism, and racial discrimination. She spotlighted the black life and portrayed an accurate real image of blacks and their lives on the American stage. She has had a significant impact on African-American theater and American drama as well. She presented a realistic portrayal of African Americans who struggle in American society and created a unique portrayal in African-American theater. Reading her plays, one can grasp that she looked for black human dignity, equality, and miscegenation. She embodied the black struggle on the American stage.

These voices were the essence of the Harlem Renaissance. The pioneer black women dramatists discussed many themes addressing oppression and equality, races and genders, and love and hate. They wrote for the black community and expressed the real black vision. In positive reaction to these voices, the black race is given roots that provided and nurtured the soul to survive; blacks managed to recognize and realize their self-worth. It is supposed that African-American drama introduced works that dealt with miscegenation; these works called for miscegenation between different classes, blacks and whites, men and women, poor and rich, and even educated and uneducated. In *Drumbeats, Masks, and Metaphor Contemporary Afro-American Theatre* (1983), Genevieve Fabre points out that "Afro-American drama is often constructed around the perspective of destroying the foreign code imposed by the dominant ideology and of developing its own more relevant system" (217).

Childress' plays reflect the voice of social reform; she made this precisely by mirroring the social concerns of blacks. Childress and her counterparts share the same theme of protest against racism and injustice in their plays in myriad ways. Childress called for miscegenation as a result of this protest; she was influenced by her mentor's ancestors in writing drama. Childress argued on racism, miscegenation, and reconciliation. If we consider Mary Miller and George Douglas Johnson the pioneers in introducing historical drama during the Harlem Renaissance,

Childress is thought to be the pioneer of reform and the initiative in introducing deep real insight into blacks' lives and experiences. Childress presents drama through her black feminine vision. She deals with women's rights and the problems of racial discrimination. She discusses the issue of social miscegenation and does her best to illuminate the road and the life of blacks to live simply and equally with whites.

Childress has had a great impact on the progress of black playwriting in America from the 1950s to the 1980s. Her contributions to the sphere of drama have had a great influence on theater. She innovates new real images of blacks and introduces drama against stereotypes of the earlier period. She presents strong-willed characters in her plays and eliminates the old images and stereotypes of blacks (as slaves). Childress' works include precious insights that can help mankind to understand well the African Americans' life and experience. Her plays are a mixture of the drama of protest and the drama of celebration. Protest drama, *Wine in the Wilderness*, values the black consciousness. The drama of celebration, *Wedding Band* and *Mojo*, designates blacks who are preoccupied with their living and surviving. Childress is unique in her critical treatment of black issues as shown in her plays. Childress presents a real honest image for both black men and women prior 1950s, the images of black women in American literature were lacking credibility by white playwrights. She recognized the credible images of black women and men, and created the solution for the dilemma of racism and racial discrimination by calling for miscegenation among all Americans (whites and blacks, women and men).

Childress incorporates the principles of black feminism with their playwriting in the African-American theater. She portrays her characters with accuracy and authenticity. She protects the African identity by presenting it together with reality and neutrality. Some playwrights, such as Pearl Cleage and Georgia Douglass Johnson, have sought to protect or maintain an identity as well. Childress succeeded in collecting black and white audiences to comprehend the black culture. She wanted to enlarge

the idea of 'The Negro Theater' to achieve the theme of miscegenation between the two contradicting parties. In Harlem, she tried to make the black world for all (blacks and whites) and to associate closely its reality with identity. Childress' theatre manages to deliver a message to American society; that the process of miscegenation may be delayed a little bit due to the negative influence of racial violence on the whites. Childress supports her previous vision by showing the audience the core of the problem as blacks (especially women) were subjected to harsh and authoritarian treatment.

During the 1950s and the 1960s, black female playwrights faced different forms of racism and oppression. With the appearance of the black women's movement in the 1970s, Black Feminism is established to deal with the previous crucial issues of black women; it supported them to be independent and proud of themselves. Black Feminism is unlike other feminist movements in America or even in Europe. It focuses on only black women who suffered from oppression, racism, sexism, and discrimination. By the end of the 19th century, black feminists established a club for them to discuss the political and social issues of black women and all blacks in general. Among the leaders were Anna Julia Cooper and Josephine St. Pierre Ruffin. It also helped establish the National Black Feminist Organization (NBFO) in 1973. The members of the organization are feminist writers who discuss all political and social issues in the black community. Among those who are shining in this organization with their works and discussions: are Ntozake Shange and Alice Walker. All black feminists in different organizations coincided to achieve the same aims which are justice, liberation, love, and equality; all these aspects, if achieved, will lead to miscegenation.

Black Feminism and the Harlem renaissance reached their peak by the early part of the 20th century when black women writers became competitors to white and black men writers. They altered the function of their literature from being something to be advocated to be proved and prevailed. All black artists introduced their essence of experience in literature to the black feminist

theatre. Consequently, black feminist theatre flourished in the last quarter of the 20th century. At the beginning of the 20th century, black American dramatists began to develop the theatre from being a place for talking about the conflict of race to tackling more sensitive matters such as gender, economic and political system. So, black women playwrights who wrote in the early 20th century are seen as pioneers who crystallize what African Americans need to say. Childress defended the true black image and the rights of her generation. Moreover, she thought that it is hard for racism to prevail over reconciliation and miscegenation.

Childress succeeds in prevailing her vision with truth and sagacity. She never stops telling the truth through many years of her career in writing. Her commitment to her audience makes her have a great influence on the audience and American drama as well. As Childress realizes her responsibility towards her readers and her audience, she exposes the black image frankly and honestly; a case which makes her a sample of perfection in dealing with black female issues to those who come later. She employs her talent in writing about the black gender too. Her gender and race help her to convey the black image in a true direction. She committed herself to conveying the black experience from a black female point of view. That is why Childress is a well representative of her black female generation in the dramatic sphere.

Childress believes that the writer has a great moral responsibility to translate the real experiences and sufferings dramatically on the stage. She wants the blacks to have a strong relevance with the American society dominated by whites. She is one of the pioneers who transformed the American stage to a new level of awareness and self-experience in theatre. She develops black awareness and changes its mentality by focusing on blacks' unity. Moreover, she rises black awareness to the limit that leads to eliminating racism and putting miscegenation instead. She works on intellectual consciousness, moral conscience, human discourse, love, and marriage to achieve miscegenation and equality and to eradicate racial discrimination, conflict, and

violence. Childress did not "distance herself... from her sex", she wrote about "ordinary black female characters... reverse white and black male stereotyping of black women... carefree, sensual, immoral reprobates driven by the directive of their sexual instinct" (Jennings, X).

Childress is motivated by the sufferings of her race and finalized their fate on the stage by showing the tragic flaw and offering salvation. She believes that justice and equality are synonyms of miscegenation; where they exist, miscegenation is realized. Her vision towards reformation is to replace miscegenation instead of racism, love instead of hatred, and justice and equality instead of violence and conflict. She identifies the need of portraying the real image of blacks by putting her hand on the dilemma and stating the solutions based upon traditions and laws in the African-American community in general and American society in particular. In a word, she imagined that miscegenation will save the two parties living side by side in peace.

Childress tackles the intellectual problems of her age across the emotional and social relations between the characters in her plays. The great skill or merit of Childress, the playwright, lies in her ability to state the dilemmas of her generation and to encourage the readers indirectly to realize salvation for themselves. We can read miscegenation between the lines, in the relations between characters, and the critics' comments on her works. Childress touches the wound and heals it at the same time; this assures her ingenuity in writing, imitating, and portraying the real images in her society.

It seems that inner sight controls the relationship between the two parties and that miscegenation is something that emerges from human consciousness, not from laws or even commitments. It is just the moral and intellectual consciousness and the human conscience in accepting the other without paying attention to color, gender, sex, class, origin, or religion. Although Childress states that love creates miscegenation but this is not the main

reason to achieve it. The main reason is the human awareness to accept the other. The fact lies in the human conscience and the human consciousness in accepting one another as human beings and on the principle of unity.

Childress creates her own theatrical space and history in the dramatic sphere. She struggles as an African-American dramatist to get liberation, equality, and justice. According to her plays, she focuses on African-American women and how they are physically and socially stigmatized by the white patriarchal society. The impact of racism on the African-American community especially women is highlighted and miscegenation could stand facing the dangerous illness of racism which spoils the relations between the two parties. Her plays introduce African-American women from a female perspective and reveal the quest for equality and justice. African-American women, represented by the playwright herself, have to fight and strive all the time. They fight against sexism and gender discrimination by black men. Besides, they militate the supremacy of white men and the racism of white women as well.

Childress' ingenuity lies in her subjectivity and ability in tackling the black female issues of her era and in conveying realistic black images honestly to the theatre. Although she has many talents, she expressed herself more in writing. She found a world in which she could portray and narrate all the concerns and worries of her race and ancestors (compatriots). According to her staying for a long time in the library reading, thinking, observing, and writing, she became able to adapt her thoughts according to the traditional elements around her. Her observations and thoughts re-shaped her realization, thinking, and awareness in understanding all branches of literature especially drama which she used as a vital tool for social change and for achieving her aim of reformation. She combines the meaning of the black theatre with the representation of African-American images to state the black identity. She insisted on prevailing her vision of literature and she did not give up easily "I will not keep quiet and I will not stop telling the truth" (qtd. in Brown-Guillory 28).

Miscegenation means accepting the other on the base of humanity not on the ground of gender, race, or even color. Although the term miscegenation is not shining apparent in their plays, we can find it within the characters and their relationships with each other, and within the problems they face. It could be possible for the readers to observe that the best solution for blacks' problems lies in accepting the other according to humanity or citizenship. Miscegenation is the only basis for a good working relationship, and Childress asserts that miscegenation should be a pattern of socio-economic development. She portrays her black protagonists who are very strong and emerge from the bottom of the black community. According to her plays, she raised the black woman's awareness and made the black woman the leader of their choices and decision. She breaks the taboos of her time and protests against them (racial discrimination, racism, and white supremacy).

Conclusion

Upon reading her plays, one discovers that she innovates her protagonists as revolutionists who rebel against oppression, suffering, and struggle to change themselves to be strong independent black women who can live with dignity and pride. She succeeds in making this transformation through her heroines and makes this transformation touchable by the audience to be inspired by other black women and to motivate them to change. She mirrors almost all the black women's issues in their daily life. Keeping the African-American identity in a proper life is one of the main concerns of Childress' aims in writing. Subjectivity and neutrality are considered the title of her private life in which she defended black women. Her subjectivity lies in dealing with ordinary people from the black community which makes her a realist writer. She keeps herself in the neutral zone and innovates her style in the black theatre. One of the most important elements that characterize black drama is African-American music which has been recruited in her plays and makes it a main aesthetic tool of self-expression. The dramatic tools (setting, sound, light, music, and dialogue) in her plays such as *Wedding Band* and *Wine in the Wilderness*, will be discussed later.

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