



## **Absurdity of Wilson's Female Characters' Survival, Success, Spirituality and Their Siren Position**

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### **Abstract**

Since the importance of spirituality and post modernism is a globalized one this study tries to show position of female characters in Wilson's masterpieces the Piano Lesson and The Fences. One of America's most powerful and original dramatists, August Wilson offered an alternative history of the twentieth century, as seen from the perspective of black Americans. He celebrated the lives of those seemingly pushed to the margins of national life, but who were simultaneously protagonists of their own drama and evidence of a vital and compelling community. Decade by decade, he told the story of a people with a distinctive history who forged their own future, aware of their roots in another time and place, but doing something more than just survive. Wilson deliberately addressed black America, but in doing so he discovered an international audience. Alongside chapters addressing Wilson's life and career, and the wider context of his plays, this *Companion* dedicates individual chapters to each play in his ten-play cycle, ordered chronologically and thereby demonstrating Wilson's notion of an unfolding history of the twentieth century.

**Keywords:** August Wilson, Absurd Female Characters, Spirituality, Siren American African

### **INTRODUCTION**

#### **Theatre of the Absurd**

Dramatic works, from the very origin, aimed at giving a message, solving a problem or reaching a solution, with well-presented and motivated characters, a developing and resolving plot with particularly constructed dialogues and settings to emphasize the main strive. Though methods or aims to write or to produce a play have changed, playwrights have always grounded their plays on such predetermined dramatically structures. Till the modern times, all these were an attempt to mimic life in one way or another with varying methods and objectives. Thus, such well-constructed plays assumed life as a well-constructed play with an orderly designed plot with a beginning, middle and end in which

clearly depicted characters acted out actions of easy comprehensibility and left the audience with a proper resolution to the problem.

### **Anti-drama**

Though a lot of troubles and obstacles exist for people to understand the themes and language of the Theater of the Absurd, many researchers and specialists still try to explore it. In the Theater of the Absurd, the audience is confronted with characters whose motivations and actions remain largely incomprehensible. The more mysterious their actions and nature are, the less humanistic the characters become. Thus it is more difficult for us to understand the world from a normal point of view. The audience and readers fail to identify the characters in the play so it inevitably makes people feel humoristic and funny. If we identify a figure who loses his trousers, we feel embarrassed and shameful. However, if our tendency to identify has been inhibited by making such a character grotesque, we laugh at his predicament. We see what happens to the characters from the outside, rather than from their own point of view. With the incomprehensibility of the motivation, the unexplained and mysterious nature of the characters in the Theater of the Absurd effectively prevents us from identifying the characters. Such theater is a comic theater in spite of the fact that its subject-matter is somber, violent and bitter. That is why the Theater of the Absurd transcends the category of comedy and tragedy and combines laughter with horror.

### **Themes of the Theater Of The Absurd**

By analyzing the features of the Theater of the Absurd, I get a clear understanding about the theme. The existence of human being is full of suffering, cruelty and danger. Such existence forms an atmosphere of the devaluation of life in modern society. Facing this atmosphere, human beings lose themselves in it. Gradually, they feel lonely, frightened and despairing. Emptiness therefore becomes the true essence of their daily lives. Isolation and absurdity gradually fill their minds. The Theater of the Absurd actually reflects the reality of life in a bleak society. From it, we find that people in their daily lives are tired, obscure and aimless. The Theater of the Absurd is the product of modern society. People do not know the real meaning and destination of their lives. Some advanced writers have an insight in it and write it in a special form, which is called the Theater of the Absurd. At the beginning, it is difficult for the public to accept. When 1464 People appreciated the *Bald Soprano* on the stage for the first time, only several people were left in the theater. As time goes by, more and more people think highly of this kind of theater and consider that it is suitable for their lives.

### **August Wilson**

August Wilson (1945 –2005) was an American playwright whose work included a series of ten plays, The Pittsburgh Cycle, for which he received two Pulitzer Prizes for Drama. Each work in the series is set in a different decade, and depicts comic and tragi in 1959, Wilson was one of fourteen African-American students at the Central Catholic High School, from which he dropped out after one year. He then attended Connelley Vocational High School, but found the curriculum unchallenging. He dropped out of Gladstone High

School in the 10th grade in 1960 after his teacher accused him of plagiarizing a 20-page paper he wrote on Napoleon I of France. Wilson hid his decision from his mother because he did not want to disappoint her. At the age of 16 he began working menial jobs, where he met a wide variety of people on whom some of his later characters were based, such as Sam in *The Janitor* (1985) c aspects of the African-American experience in the 20th century.

### **Wilson's Four B's**

Wilson's work is often praised for having realistic dialogue for both blacks and whites of the time period. In his early writing career Wilson began listening to the people around him, both black and white, and used what he heard as dialogue for his texts. He began to realize that the identity of the characters, mostly, though not exclusively black characters, lived in their speech. He then began to take the voices and words of the people he had grown up around and write them into his plays, finally giving his characters the identity they needed to be fully developed. This section employed a lot of Brown's components of questioning and critical thinking. I critically thought about the text as a whole and looked for instances where I could find correlation between Wilson's characters and the circumstances of his own life. Wilson's own identity was developed early in his life. His many African American influences would continue to guide him and become extremely present in his work throughout his career. Wilson's four B's, as they became known included artist Romare Bearden, author Jorge Luis Borges, playwright Amiri Baraka, and simply the Blues. Blues music was one of Wilson's first major influences, a key ingredient in almost all of his works. He felt that the Blues spoke about his culture and environment; moreover, Wilson thought the Blues were speaking to and for him.

From the first time he heard Bessie Smith sing 'Nobody in Town can Bake a Jelly Roll like Mine' on a 78 rpm record he knew he had found the voice for his people. In *Gem*, the Blues is represented in his ability to integrate song with life and to find the music that inherently exists in our daily activities. The sounds of Black Mary cooking, Solly walking with his walking stick, and Aunt Ester shuffling across the floor are all part of our everyday music, and Wilson's ability to add these details to his works shows his connection with music. Our production team took it a step further and created the voice for our production through music. The musicians, under the supervision of our music director Pasha Weaver, created scene change music, and musical moments throughout the script. They used the images and themes in the script that influenced them. With all of our music written, and performed by the cast, there was a truly personal element within the production.

It was Amiri Baraka, a leader in the black theatre movement of the sixties and seventies, who first inspired Wilson to begin writing plays. Wilson, a budding poet during the sixties and seventies saw Baraka's work and wanted to imitate that kind of art. By Wilson's own account, he failed at his first attempts to make political theatre. After a playwriting hiatus, he came back to the art and found his voice. Though his work isn't overtly political, his *Cycle* carries an intensely empowering message to the black community. In *Gem*, his message is about the newly acquired freedoms and possibilities available to the blacks. Since it is the first play in the *Cycle*, he makes sure to note how far black people have come

from bondage, and how far they plan to go (represented in *Radio Golf*, the last play in the Cycle).

Since August Wilson's concepts frame work is very on feminism Iranian readers so this study tries to find relation and connection between racism ; American society ; white female characters and absurdity situation that exist in his plays the import ants of the Wilson's plays and their effect African American literature causes and their understandability for the complexity and difficulty of African American dramas needs so careful studying and analyzing for understanding social and psychological norms and literary elements that are dominant in this import ants literary Joiner which is so studying analyzing is very vital .

### **Significance of the Study**

1. The work of August Wilson have sociologically and literally affect the modern and postmodern American literature.
2. The August Wilson plays reflects the social and political structure of the United States
3. Theme express the whole of the works and works of August Wilson.
4. Black men position
5. The importance and influence of personalities written in this play August Wilson Position of influence.'

### **Absurdity**

Thomas Hobbes Distinguished absurdity from errors, including basic linguistic errors as when a word is simply used to refer to something which does not have that name. According to Aloysius: "What Hobbes is worried about is absurdity. Only human beings can embrace an absurdity, because only human beings have language, and philosophers are more susceptible to it than others". Hobbes wrote that "words whereby we conceive nothing but the sound, are those we call absurd, insignificant, and nonsense. And therefore if a man should talk to me of a round quadrangle; or, accidents of bread in cheese; or, immaterial substances; or of a free subject; a free will; or any free, but free from being hindered by opposition, I should not say he were in an error, but that his words were without meaning, that is to say, absurd". He distinguished seven types of absurdity. Below is the summary of Martinich, based on what he describes as Hobbes' "mature account" found in "*De Corpore*" 5., which all use examples that could be found in Aristotelian or scholastic philosophy, and all reflect "Hobbes' commitment to the new science of Galileo and Harvey". This is known as "Hobbes' Table of Absurdity".

### **Spirituality**

Traditionally, spirituality refers to a religious process of re-formation which "aims to recover the original shape of man," oriented at "the image of God" as exemplified by the founders and sacred texts of the religions of the world. In modern times the emphasis is on subjective experience of a sacred dimension and the "deepest values and meanings by which people live," often in a context separate from organized religious institutions Modern systems of spirituality may include a belief in a supernatural (beyond the known

and observable) realm, personal growth, a quest for an ultimate or sacred meaning, religious experience, or an encounter with one's own "inner dimension.

### **Rose from *Fences***

Rose is a devoted housewife and mother who always has a meal prepared for her husband, Troy, when he comes home from work. She lets him rule the household, and have the final word when it comes to matters with their son. It is not until the end of the play that we hear her take a stand as she reveals to Troy all of the sacrifice that she has made to be a faithful loving wife. Rose finds her voice and her identity that she has let Troy overshadow. Refusing to be a silent martyr, Rose reveals all the thoughts that she has locked up inside of her:

### **Coreen and Cleotha from *the Piano Lesson***

I believe the wives of Wining Boy and Doaker are pushed like Rose from *Fences* to leave their husbands, because they realized that they are better off by themselves than with their men. The women are not characters that actually appear in the play; they are only casually mentioned by the men. Wining Boy's wife, Cleotha, and Doaker's wife, Coreen, both left their men because they did not seem ready to settle down and commit.

### **American African society**

Richard Wright and Ralph Ellison, two great African American writers who emerged during the 1940s and 1950s, disagreed about how black experience should be rendered in literature. Wright was a naturalist: he believed that the harsh, inescapable realities of racist oppression should be represented in straight-forward, stark language in order to convey as powerfully as possible the evils of racism and the depth of black suffering. This is exactly what Wright did in works like *Native Son* (1940) and *Black Boy* (1945). Ralph Ellison, in contrast, was a modernist: he believed that the complexities, ambiguities, and uncertainties of human experience could best be represented by ambiguous, metaphorical language and a complex narrative with multiple layers of meaning. In *Invisible Man* (1952), Ellison "signifies upon Wright by parodying Wright's literary structures through repetition and difference" (Gates, *Signifying Monkey* 106). That is, *Invisible Man* indirectly and cleverly reveals Ellison's disagreement with Wright's literary vision by echoing certain key elements in Wright's texts in a manner that reverses them.

Concepts range on a continuum from those that may be directly measured to those that are abstract and indirectly experienced. The more abstract a concept, the less it becomes directly measurable (Chinn & Kramer 1999). On this continuum, spirituality may be placed on the more abstract end because of its intangible and subjective nature. Hence, it is easy to see why there has been prolonged ambiguity on how the concept is defined and incorporated into American literature research, practice, and education. This analysis therefore aims to contribute toward clarification of the meaning of spirituality with relevance to health and American literature today.

Literature review Following Walker and Avant's (1995) recommendation, an initial definition of spirituality was obtained from the Oxford English Dictionary (1989), which yielded numerous definitions of the key word spirit, and the word form spiritual (see

Tables 1–3). The various dictionary definitions are consistent with the premise that spirituality is a multidimensional concept. Further information about spirituality was obtained by a search on American literature on spirituality spanning the past 30 years. The criteria for selection included scholarly articles and books with a definition of spirituality, and research studies that investigated the meaning of spirituality to individuals' spirituality is understood by the author to be a multidimensional concept without an agreed upon definition. Despite the lack of a consensual definition, many American literature authors (Burkhardt 1989, Reed 1991, Emblen 1992, Dossey et al. 1995, Harrison 1997, Relf 1997) include these definitions of spirit the animating or vital principle in man... The breath of life... Incorporeal or immaterial being... The soul of a person... The disembodied soul of a deceased person...A supernatural, incorporate, rational being or personality usually regarded as imperceptible at ordinary times to the human senses... The spirit of God... The disposition, feeling, or frame of mind with which something is done... A person considered in relation to his character or disposition... The prevailing tone or tendency of a particular period of time... The immaterial intelligent or sentiment element or part of a person... The emotional part of a man... Liveliness, vivacity, or animation in persons... Vital power or energy... Vigour or animation of mind... To infuse spirit, life, ardour, or energy into a person... To invest with a spirit or animating principle... To instigate or promote... Source: The Oxford English Dictionary (2nd Ed.) (1989, pp. 251– 255).

Definitions of spiritual of or pertaining to, affecting or concerning, the spirit or higher moral qualities... Applied to material things, substances, etc... Of, belonging or relating to, concerned with, sacred or ecclesiastical things or matter... Standing to another, or to others, in a spiritual relationship... Devout, holy, pious; morally good; having spiritual tendencies or instincts... Appropriate or natural to a spirit... Of or pertaining to, emanating from, the intellect or higher faculties of the mind... A spiritual or spiritually minded person... Matters which specially or primarily concern the church or religion... Source: The Oxford English Dictionary, (1989, pp. 257– 258)another definitions of spirituality is the body of spiritual or ecclesiastical persons; that which has a spiritual character; The quality or condition of being spiritual; An immaterial or incorporeal thing or substance; The fact or condition of being spirit or of consisting of an incorporeal essence. Source: The Oxford English Dictionary, (1989, pp. 259).

## CONCLUSION

Ingrid A. Marable in his article the women of AUGUST WILSON (2009) stated that in the fall of 2007, cast in the University of *The Piano Lesson*. Will examine in the role of Grace, as well as understudying the role of Berniece under the direction of. In addition to the performance components, materials will include historical and cultural character research and a reflective journal documenting and production process. Research and journal will address questions about the characters "choices" and the relationship of their environment to views of personal responsibility and obligations in the play. Examine the characters' relationships and situations in the play, investigating some of the decisions that these characters make in response to their cultural and social landscapes. (Marable, 2009).

This thesis will include research on two additional female characters from August Wilson's dramatic canon: and Rose from *Fences*, which will inform explorations of Grace and Berniece, and the choices that I make during the rehearsal process in developing their journeys. By reading other plays by Wilson, to deepen of the struggles of African-American women in the twentieth century, and explore how the social and economic status of black women was affected by America's changing political and social climate over several decades. After being cast in the role of Grace to research the journey of women characters throughout Wilson's century cycle of plays. While reading Wilson's plays, that see their educational and professional advancement throughout the decades; however that many of Wilson's plays had women that were like Grace.

These "Grace-like" characters were all focused on finding male companions to take care of them, instead of developing themselves by furthering their education or professional lives. That their personal choices rather than immediate environment shaped the path that these women decided to take in life. Some of Wilson's women place their personal well-being and pursuits over men. These women pioneers, because they are breaking the pattern of the "Grace-like" characters by being independent women and achieving their personal goals. These women pioneers get their self-esteem from within not from having a man by their side. They serve as role-models for the women in their community. Wives are another group of prominent women in Wilson's plays. These wives keep their families together in the midst of turmoil through their self-sacrificing nature.

Many of these women, like Rose, have placed all of their hopes and dreams in their family. They are often left to care for their families by themselves when their husbands are sent to jail or killed. As an African American woman raised by, a successful business woman, the wives for devoting themselves to their family instead of pursuing a career that it might benefit me to look at how society viewed these women during the period in which they lived. To stop judging those solely from my 2000 point of view which glorifies independent career oriented woman to see them clearly. Women were expected to play role of mother and family supporter during the time when many of these women were living, and women were not encouraged to have careers. Having a career was frowned upon as their place was relegated to the home. To realize that these women are stronger than gave them credit for, because they are forced to emerge from their tragedy and face life head on, no longer placing their future in the hands of their husbands.

In addition to studying the women in Wilson's plays the history of discrimination in the United States that the characters of *The Piano Lesson* endured while in the South, and surprised to find that discriminatory laws originated in the North. The characters of *The Piano Lesson* migrated to North to escape discrimination and find more job opportunities; however, they still faced discrimination in the North that relegated them to labor positions. By researching August Wilson's biography and analyzing his playwriting inspirations, techniques, and style, that he was greatly influenced by the environment around him. Inspiration for his plays came from listening to blues music, works of art, observing the people around him, and other cultural customs of African Americans. Some of the themes in his plays are often reminiscent of his own upbringing: for example, the strained father-son relationship in *Fences* is based off of his relationship with his

stepfather. That able to perform the role of Berniece one day: as her understudy never had to stand in for her during a performance although able to rehearse the Avery and Berniece scene a few times. When the show was cast devastated that not playing the role of Berniece, but now that not ready to perform that role. The role of Grace was exactly the right part for me, because to learn how to let my physical boundaries down. In acting class with Be, struggled with the softening and rolling exercise where we would all roll on top of each other breaking physical boundaries. When the role of Grace understood why we did this exercise; sometime the characters will be freer with their spatial boundaries than. How to enjoy playing Grace, because freedom in playing a character that was comfortable with her sexuality. This allowed me to grow as an actress, because know that play a character that has a different stance on life that, and that is what acting is all about.

Wilson reveals the interrelationship between physical and metaphysical reality in black diasporic culture, a relationship that has been surveyed increasingly by African American expressive artists in various genres over the last several decades and one in which the reconciling of the slave past is an important factor in personal redemption. Wilson's plays are representative of dramatic works written by black playwrights throughout the diaspora as part of a black world repertory. They are clearly ensconced in the tradition of New World African expressive writing and are much more akin to fictional narratives. It is interesting to consider that most of these works have been discussed as possessing elements of magical realism by scholars in their attempt to explicate certain attributes that cannot be explained in Western humanistic terms, but the expression magical realism in the context of these and other African American works that use similar modes of representation is at best misapplied.

Spiritual realism is a much more effective way to understand these works, especially Wilson's. Although works of spiritual realism might, at times, *seem like* magical realism, these expressions are unique because they are firmly rooted in the culture of juba, ring-shouts, spirituals, and the blues, and share a cultural connection to Africa and not Latin America or eastern Europe, except in incidental ways. Magical realism, as it evolved and distinguished itself from Carpentier's marvelous realism, is a method of fictional representation most successfully employed by Latin American writers to relate the complexities of life, history, and culture in New World societies in their various regions and is best illustrated in the works of Gabriel Garcia Marquez. In magical realism, strange images and occurrences are often rendered in a deadpan manner, while normal occurrences are described as bizarre or with a sense of wonder as writers attempt to distinguish their narrative representations of life from those that were passed down to them from Europe.

African American writers, however, who have produced what, in essence, appear to be similar modes of narrative expression, are not merely trying to subvert Eurocentric influences through their narrative representations; instead, they are trying to *relocate* the aesthetic reality constructed in their works away from those espoused by Western culture and the values inherent in modern Western technological societies. In doing this, they attempt to deemphasize the Westernized humanistic values generally embraced by Eurocentric Americans. Spiritual realism attempts to negotiate through artistic



expression the demands faced by black people in the Americas who must cope with living in a secular, individualistic, material-based society while trying to preserve and maintain the essence of a sacred, communal past, based on folk values and spiritual beliefs. In such works, there are significant *moments* where acts or events are realized outside of the context of a Eurocentric or Western frame of reference. In magical realism, these moments surface most often when two or more cultures are superimposed (for example, the cultural beliefs of Vatican Catholicism with those of South American Catholic peasants), but most often in New World African spiritual realism just the opposite takes place: such moments occur as a result of characters disconnecting themselves from their American experience and the values imposed on them through that experience.

This allows them to disengage themselves from the debilitating paradigm of American cultural reality and seek a redemption that is only possible in the context of a different value system. Instead of African American and American cultures being superimposed, what occurs is a process of differentiating and delineating uniquely African cultural values and beliefs from American ones. In African American literature, spiritual realism often functions as an opportunity for characters to renew or redeem themselves through a process of rituals that allow them to reconnect their values and beliefs with sacred elements of the culture. According to Amadou Bissiri, Wilson's worldview is informed by an African sensibility that he "consciously seeks to integrate" into his plays and which "recognizes the reality of the invisible world (gods, spirits, the unborn, the dead—the ancestors) whose forces determine the lives of humans" (100).

Through the aid of the ritually conjured or evoked phantom limb, the forces of the invisible world are able to manifest themselves in human life. The worldview and aesthetic sensibilities informing Wilson's plays have often led to indifferent responses from mainstream critics who insist on judging black expressive art solely by their own traditions and values. For example, Peter Wolfe, in a discussion of the critical responses to *The Piano Lesson*, states the resolution of the plot with Boy Willie confronting an actual ghost "offended some playgoers" (105). He cites Mimi Kramer as a critic who complained "the play's ending 'takes refuge in mystical and melodramatic event,' " and also cites Gerald Berhowitz's claim that Boy Willie's fight with Sutter's ghost is "a theatrically weak climax, since the mystical element seems imposed on the essentially realistic play" (105).

But the intersection of the mystical and realistic in African American culture is endemic and plays an important role in black vernacular expression. As Levine has noted of the blues, it successfully blends "the sacred and the secular" (237). The integration of the spiritual and the real in *The Piano Lesson*, just as it is in *Joe Turner's Come and Gone*, was a goal—not a mistake—in that the spiritual realism that serves as the play's foundation and gives it depth supports what Wolfe calls its "realistic foreground" (105). The plays' mystical elements serve as much more than easy plot resolution, since the exploration of spiritual realism in both *Joe Turner's Come and Gone* and *The Piano Lesson* are much more important to Wilson and his goals as a storyteller than are the realistic elements in these dramatic works.

All of the characters in Wilson's plays have lessons to learn, and the content of the lesson varies, depending on the character. The lesson of the piano is rooted in the heritage of

slavery. Slavery, to Wilson, is a key historical period in the African American sensibility and should neither be ignored nor forgotten. Wilson believes blacks should have an annual celebration to remind them of this part of their history, just as Boy Willie suggests an annual party to celebrate his father's liberation of the piano; both are about refusing white oppression. Berniece and her two uncles, Doaker and Wining Boy, discover better self-worth and renew their spirits by reconnecting with their historical and cultural heritage. Wilson sees too many blacks as ready to accept negative white assessments of their culture and insists they need to define that culture for themselves. Integral to that definition is an embrace and an understanding of their own history in America. The catalyst for their learning is the central conflict between Boy Willie and Berniece over the piano, which represents an argument over whether to honor their slave ancestors or put the family's past enslavement behind them. Although Berniece ends with the piano, Wilson does not take sides; preserving one's heritage or using whatever it hands down to build a better future are both viable options. Boy Willie's desire to sell the piano is his way of honoring his ancestors and building on their heritage. For him, selling the piano is not a denial of the past but a validation. Berniece, on the other hand, wants to keep the piano but refuses to pass on its full legacy to her daughter or accept it into her own life, which does no honor to her family ancestors.

Berniece has become fearful of her family legacy, seeing the sadness it has brought to the womenfolk, and is teaching her daughter, Maretha, white-community values rather than those values by which her own family has lived and died. Berniece has played the piano for her mother because through its tones Ola could hear her late husband. Since her mother died, being scared by the piano's spirits rather than comforted, Berniece has silenced them by refusing to play. But these are her family spirits she rejects. Maretha's occasional playing is unable to release them because she has been kept ignorant of their presence and relevance to her life. Berniece feels that she is keeping Maretha free of a burden by not telling her about the piano, but it is a necessary burden. The piano's history is a responsibility that should be borne, or the family will lose an important part of its identity and strength. The piano symbolizes the Charleses' history of slavery and freedom, and this is something they need to own. Owning the piano strengthens the family; allowing someone else to own it will weaken them all. Boy Charles knew this, which was the reason he stole the piano in the first place: "Say it was the story of our whole family and as long as Sutter had it ... he had us. Say we were still in slavery." For Boy Willie to sell the piano to a white man could be a metaphor for assimilation.

To play the piano is to claim and possess it, and everything for which it stands: the blood and suffering of the Charles family as well as their strength and spirit. Boy Willie does not need the piano to connect him as he is quite literally a re-embodiment of his father, as Berniece herself recognizes. Also, Boy Willie has neither left the South nor tried to hide from the past. The piano was first claimed by Boy Willie's great-grandfather, who, in defiance of its white owners, carved his entire family history into the wood. That claim was reaffirmed when the brothers stole it from the Sutters. They did this, significantly, on Independence Day, making the act a strong statement of the family's complete

independence. Boy Willie takes this claim one step further by trying to claim the original family property from Sutter's heirs.

But Boy Willie must learn that it is not always wise or necessary to sell off any part of your heritage, and better to progress by other means. Fortunately, Wilson presents him with the strength and the willpower to do so. Rather than view his color as limiting, Boy Willie sees it as liberating.

He uses his family history as a source of strength and pride, unlike Berniece, who can see that same past only as a source of shame and anguish. However, despite his strength, Boy Willie cannot win the battle against the ghost alone—he needs the help of his sister and the support of his family. A lesson the piano teaches them is that they must be united before they can turn their former bondage into a full sense of freedom. Who gets the piano is less important than the family's need to exorcise Sutter's ghost, which represents white dominance. The piano leads brother and sister to team together against their real enemy, Sutter, rather than fight each other. Berniece creates a song that draws on her past and her heritage to chase off the ghost. Her playing releases the piano's spirits, as it acknowledges and embraces their presence. Since Berniece has rediscovered how to use the piano, Boy Willie is content to leave it with her as he heads back south. The play closes triumphantly with Berniece singing "Thank you" in celebration of her reconnection to her past and her family, and through these, a stronger and more fulfilling life in the present.

"Blackness" is a racial designation neither for the movement nor for this chapter; rather, it is a term that marks an ideological stance based in a specific cultural, economic, and political situation and a specific cultural, economic, and political response to that situation. Race is certainly a significant issue for the BAM, but it is best understood in the words of Lorraine Hansberry's Tshembe Matoseh from her play *Les Blancs* (1968): "I said racism is a device that, of itself, explains nothing . . . a device is a device, but . . . it also has consequences: once invented it takes on a life, a reality of its own" (1994: 92). "Blackness," in short, is a complex response to the history of this racist device, the designation given to anti-racist, anti-colonial struggle in the United States carried on by African American artists, audiences, and critics after the movement was initiated in 1965. Such a definition of blackness does not tie up all loose ends, and it should not. Though "merely" a device, for blackness to catalyze cultural, political, and economic change, it must possess the concreteness and procedural qualities of dramatic experience.

The necessity of homeward movement – and the tragic, corrosively ironic consequences of avoiding it – is dramatized by Baraka in *Dutchman* (1964), a play that is rightfully considered the opening salvo of the BAM as dramatic movement. It is a sexy, scary, and still entertaining portrayal of public seduction, the power of stereotypes, and the uncanny relationship of sexual desire and racial identity. As was often the case, this dramatic text established a crucial ethical principle for the BAM: that statements about blackness are essentially meaningless, unless they are for and near blacks. Clay's oft-quoted monologue, during which he claims to be a member of the hallowed line of "blues people" just before a knife is plunged into his chest, bespeaks an aesthetic and attitudinal movement home

to blackness. However, Baraka would have us understand that the claim to blackness is mere old-school absurdism because of Clay's audience and his place of performance: an anonymous, apathetic, multi-racial cluster of passengers aboard a subway.

Spirituality has his/her own kind of categorizing events; there are some events in the lives of the post/modern themes and styles, and characters which may or may not be pertinent to the whole August Wilson's novels in questions. The events are staying queue to be chosen by the narrator whenever they are needed; in other words, the novels does not use all the events in the life of the couple but makes them all ready to be chosen only when the themes and styles of need them. The August Wilson's novel time lasts about one night and those events cannot be contained in a very short novels; what August Wilson needs to do is to cherry-pick them whenever they are needed. The chronological time or' August Wilsons novels time do match the narrative time. The issue of duration is arguably one of the most important dimensions of every narrative and therefore narrative analysis. Therefore, delineating the how and why of such durations and their differences in the novels are significant. August Wilson's racial discrimination

Spirituality specifies the minimum space possible to events; for instance, the events are mentioned and then the writer delves deep into analyzing the thinking and consciousness of the other character or he will describe the way the characters act or believe in detail. Regarding the questions of frequency, although it is obvious that the August Wilson's dramas uses the concept of loneliness, lack of understanding which are post/modern themes and styles in these dramas, and there are also repeated modern, and existentialistic actions in his dramas. In August Wilson's racial discrimination Spirituality what becomes obvious as the repetitive to happen in the dramas is the presence of absence; that is to say, what is absent becomes so many times repeated that it becomes more present than what is literally absent. In this regard, one of the most important concepts is that of an ideal life; through the dramas we hear numerous times that the family wanted to lead a happy ideal life where they could raise happy and healthy children.

Pinpointing the relationship between the narrator and the other characters regarding his narration which defines modern, and existentialistic are important in August Wilson' racial discrimination Spirituality s. While there are some instances where there is an omniscient and stream of consciousness who sees almost everything and comments on the events and mentalities of other characters, there are several other themes, motifs and literary concepts used by August Wilson including interior monologue. On the other hand, regarding the question of the modernity and modern Man's position, there are many other instances where instead of the narrator we have characters who becomes the focalizes meaning that although August Wilson's dramas are told by a specific style which is a modern style for showing the characters' lack of communications in the society in August Wilson's dramas, there are characters trough whose eyes we see the world of August Wilson's dramas. August Wilson's racial discrimination Spirituality is the example of subsequent narration incarnate; that is to say, almost all of the events which are happened during the evening of August Wilson's dramas time are recounted

subsequently. The events have occurred and after a long time someone tells of August Wilson's dramas from a long distant and time.

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