



Vulnerability and Hypocrisy in Suzan Lori Parks' *In The Blood*

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Article Info	Abstract
<p>Date of Article</p> <p>Received : 2022/5/26</p> <p>Received in revised form: 2022/6/22</p> <p>Accepted: 2022/6/23</p> <p>Available online: 2022/9/22</p> <p>Keywords:</p> <p>physical-social destruction, rape, sexual harassment, violence, black women.</p>	<p>Black women's struggles for authority and identity are underreported not only within the political and social living days of the territory black females call home (for example, dark skin females), yet also in critical and creative literary works. Suzan-Lori Parks [1963-] – for her willingness to bring authority to black females who really are silenced. In her work, she attempted to demonstrate how racial identity, privilege, and sex all play a role in black female's oppression in United states. Because they are black, poor, and women, the [female] main characters in her work seem to be victims. Suzan-Lori Parks is a Pulitzer Prize-winning playwright who is bold and untraditional. She is part of a larger line of African American playwrights who have made a significant contribution to African Americans' quest/ion – for identities. Her drama are places where she highlights the importance of restructuring African Americans' identities by challenging dominant ideologies and metanarratives, invalidating some of the prejudices forced on them, exposing the press's duplicity in reinforcing racial prejudice, engendering enslavement, lynching, and their aftermaths, rehistoricizing history, catalyzing reflections on the numerous intersections of physical intimacy, racial group, category, and sex role sexualities, and profess. The search for one's identity has been a contentious topic in African American literature since its inception. Dark skin playwrights have made considerable efforts in the drama to emphasize the worth, significance, and self respect of African American women identities by combating racism and its harmful impacts on African Americans' lives and relationships.</p>

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Introduction

The Red Letter Plays, which include *In The Blood* (1999) and *Fucking A* (2000), are a recounting of Hawthorne's novel (*The Scarlet Letter*, 1850). The play is a contemporary interpretation of Hester Prynne, the main figure in the work of fiction (novel) who inspired the protagonist in Parks' drama. The playwright repeats the (novel) by reviewing

and updating particular ideas from the classical text, such as infidelity, ostracization, as well as solitary. Parks' Hester, like Hawthorne's Hester, is labeled a "prostitutet" for her associated with sex misdemeanours. In reality, Parks "creates a black Hester to criticise contemporary American mainstream society," much like Hawthorne does with "a light skin

woman Hester to criticise the duplicity of 19th century traditionalist community. The main distinction is now Parks' Hester isn't fighting against the incarceration of Hawthorne's Puritan community, but rather is dealing with all of the problems as well as limitations that come with being a solitary black woman in contemporary society. (Parks, 2008).

Suzan-Lori Parks' goal is to address the hardships of black females as a popular theme instead of a particular racial concern. Parks is adamant about not approaching her work from the narrow view that she claims differentiates black playwrights of their light skin partner as she state

It's insulting, when people say my plays are about what it's about to be black as if that's all we think about, as if our life is about that. My life is not about race. It's about being alive. [. . .] Why does everyone think that white artists make art and black artists make statements? (Solomon, 1990, p. 73).

The play's opening section, written in a Greek style with the performers performing as a chorus, precludes her from the start. The chorus mocks Hester's lack of education, describing her as a social misfit which "CANT READ CANT WRITE." Everyone call her a "SLUT," "Fucking whore," plus a "Blight On Society," respectively. Her kids are nobody more than "BASTARDS," despite the fact that she refers to them as "jewels." Hester is clearly at odds with societal structure. She has been condemned for her behavior "She lives in a community that is less than cultured. She possesses the grain of anger that was transplanted in her long time ago, as well as a take a peek at the utterance "SLUT" scrawled

on the dike beneath the overpass somewhere she exists probably does make her seethe with fury because it is symbolic of what she is angry about . The utterance scrawled on the ceiling of the opening of the story plus throughout the action sequences serves as a permanent admonition to Hester, which observes it every daylight, as well as it keeps piling her way of thinking of hate as well as anger. Finally, culture's increasing fury, combined with other kinds of discrimination, brings us to the final end bloody acts.(Gies,2004).

Parks' main characters, Hester La Negrita is an uneducated dark skin mother who has been pushed to the fringes of society because of her race. She is victimised on three levels: as a woman, as a dark skin woman, and as a poor woman. Hester is a social misfit who is orally or in writing, physically, and communally oppressed through all of the males she fulfills as well as the public structure where she exists. The main character (Hester), who grant delivery to two illegal children, now has the burden of raising 5 kids, each one of a dissimilar partner: Jabber ,13, Trouble,10, Baby ,2(boys) and Bully ,12, Beauty ,7(girls). Hester is a single mother who is directly responsible for their upbringing. She works so hard to start a better life for herself and her kids who are fatherless. Sadly, without the help of her ex-lovers, the dads of her children, her task to endorse this large family appears impossible. All of the men with her are erotically exploiting Hester. For example, the Physician, who is meant to be merciful to her, recommends that she be desexed. Though Hester thinks desexing is like stripping away her female sexuality, parenthood, and even

compassion, he appears to believe that is the only method of controlling her fertility rate. The Physician takes full advantage of her and brutally assaults her, adding to her already heavy burdens. Hester made the classic mistake of believing that by dating someone in authority, she can obtain love and support. The church's representative priest, REVEREND D., disproves her. He has a sexual relations with her, and her youngest child, "Baby," is born as a consequence. The child's father treats her only as a way of entertainment and so never attempts to admit mistakes. He never backs her up, neither psychologically nor finically, and Hester's indignity grows over time.(Foster,2007).

REVEREND D., like all the other men she's met before, exposes her in a surprising clash. She brings the baby to him to create him the child's owner, and she hilariously keeps repeating everything the cleric informs her to tell to the child's alleged dad, but he is untouched. Her shock and horror at the cleric, who is intended to be among the most religious of all the men she knows, is revealed by her accurate repeat of the priest's actual words. The viewer is shocked because all of them recognize REV. D. is the Baby dad whereas he tries to pretend unawareness(Tate,1996). The playwright Parks' sly remark on religious organizations' double standards, in which clerics deliver scandalous speeches about assisting the poor while doing nothing for their people , is important. As soon as Hester implores him to pay her back for there own baby, he endangers her, naming her a slut. Both REVEREND D. and the Physician are cowards who do use Hester to fulfill their animal needs and wants, but Hester seems to

go about her daily existence with boldness and self respect. Chilli, the dad of her eldest child, seems to be the only man willing to assist her. He suggests to Hester, beginning to regret his previous abdication of her, but when he learns that she has four other kids, he decides to call off the wedding and departs.(Fraden,2007).

Deprivation is, in fact, the play's main antagonist. Hester laments that the world will take treatment of the females and kids, and that all I want is a helping hand. I'll be fine after I get my leg up. Clearly, she is confused, because no one serves the poor in today's capitalist America. Hester mentions stomach aches she gets from starvation several times throughout the play. The one and only meal she can give her kids at evening is broth, but Gies (2004) notes "she assist the kids enjoy the meager soup that she supports them for evening meal by informing them that it has all the things they adore inside it" (p. 82). She was left with an empty wallets. Hester is portrayed as a selfless, dedicated mother who sacrifices everything for her children. Only from inside can one obtain power.

According to Williams(1992) In her story, Parks portrays a different version of black females who show no compassion for one another. The Welfare lady is an excellent illustration of this. She is a strict black skin middle-class caseworker who provides Hester a stitching work without really instructing her how to stitch, accusing her for her economic hardship and for getting five illegitimate kids. She says:

WELFARE: You will not be given anything for free

HESTER: I've been doing well : WELFARE :Five scumbags is not a good number.It's bad

to have 5 scumba HESTER: I'm going to hurt you .

(HESTER strikes WELFARE with her club)

WELFARE: You damaged me, and I'll put you in jail, kids or no kids .

We'll accep your offer.You'll never see your children again if we send them away. (59-60).

Hester is clearly oppressed not just by light skin people in her community, but rather by her own people (African American), particularly women. When the Welfare lady requests Hester to participate in a sex encounter with herself and her partner, she does so without guilt. Hester bravely confesses that having five illegitimate kids is her own failure, not the responsibility of community. As Carol Schafer (2008) points out, it led directly to her collapse as a heroic figure, because her refusal to mention and criticise her persecutors "enables us to interpret her as a tragic figure with a fatal flaw who helps bring about her own collapse" (p. 193). Hester remains a loving mom who does everything she is able to assist her children.

Hester's solitary war is intensified. Hester's only friend is a moneyless light skin woman named Amiga Gringa, who does not hesitate to utilize her. 'Amiga' implies companion in Spanish, whereas 'Gringa' in Latin American situations relates to 'abroad white women,' a term with a bad image. Hester considers Amiga to be both a companion as well as a stranger. Amiga is well conscious that her racial group helps give her a benefit. Regardless of the fact that the both females are poor, Amiga believes that operating in a stitching production plant is beneath her.

Moreover, Parks portrays this personality as a victim as well as a convicted criminal(Larson,2008). Amiga asserts several times that she wishes to serve Hester, but she can't help herself and attempts to steal her meals. Amiga grabs from Hester by granting her cents and taking the rest of the cloth she was provided by the Welfare lady to purchase on the market place. Worse, Amiga erotically abuses Hester. She acknowledges that their sex acts everytime end in rape, and she blames community when they are sexually assaulted. But the issue is that Hester adore Amiga despite the fact that she is a sneak because she does need to be accompanied by someone else to supply her abandoned realm. As Harry Elam (2002) observes, Hester's story "provides a deeply moving, paradoxical combination of hardship and sustenance, organisational ignore, and personal misuse" (p. 117).

In her job, Parks emphasizes the importance of gender in power relationships. Hester is found completely obedient to males. It's also worth noting that the very same Hester confronts females who are violent to her. When she decides to call her kids 5 bastards, she endangers the Welfare woman, "Don't make me hurt you!" In the very same incident, she named the Welfare lady a slut. When Amiga decides she needs to purchase the cloth the Welfare lady gave her, Hester demonstrates the same authority: "Deceive me and I'll brutally murder you" (71). In light of Hester's interactions with the males in the play, the power structures are strikingly different.(Schafer,2008).

Hester's rage erupts at time her child, Jabber, alerts her of the utterance posted on the wall by the men, accusing him of hiding the

truth about not being capable of reading it. Hester's anger is heightened as he looks her in the eyes and says the word "SLUT." In a horrific scene, the caring mother transforms into a murderer. When Hester hears that word out of her own body and soul, she becomes so enraged that she exceeds him to debase with the officers weapon she maintains on side. Hester holds the weapon for self-defense, plus the viewer is aware of this because Hester has been mistreated verbally and emotionally for a long period of time. However, the subjugated volcano only consumes her own 'jewel' the very first time it explodes because she has been not capable to endure Jabber's speech of the utterance, that then becomes "merely latest in a long sequence of violations imposed on Hester all through her existence and over the action of the play," according to Verna Foster (2007, p. 78).

JABBER: Do you want to hear what was being said? Do you want to understand what the word meant?

HESTER: Wait, what?

JABBER:slut

HESTER: I stated that I did not want to hear that name. How slow do you go? Slomo.

JABBER:SLUIT

HESTER: Jabber, you have to shut your mouth.

JABBER: I understand what you're saying. Slut.

HESTER: (Shut up).

JABBER:SLUIT.

HESTER: (I told you to shut up, now).

JABBER: I understand what you're saying.

HESTER: (I told you to shut up! Shut up).

JABBER: Sorry.sluit.(60-61).

It was a children's joke when the word came out.) He bashfully tends to cover his mouth. They exchange glances... HESTER elevates her club speedily and strikes him once. Viciously. He screams and then passes out. [. . .] HESTER surpasses Jabber's body over and over again. (Kolin,2014).

Hester, she looks likely, was exhausted of complying toward "the classical method of the wonderful mum," as Verna Foster (2007) describes it (p. 78), and yet her anger with the uncaring community which surround her, across that she senses helpless, resulted her toward striking the person versus whom she had force. On a deeper stage, Hester stretches herself out of her own weak spot, that Foster(2007) refers to as her "disliked aspect," which she wants to crush by assassinating, as it is her "wish to ruin the 'insufficient and disliked' aspect of herself" (p. 82).

The killing in the play's pivotal scene requires some reflection. Sure, Hester's collected anger and frustration against community comes to the surface when her child provokes her, however it furthermore says a lot of her own sin, her own "romantic sins and guilt," as Philip Kolin puts it (2007, p. 245). The term 'blood' in the stage show headline, according to Kolin, represents her harmful emissions in addition to "her biological scarlet letter" (p. 246). Hester tries to write 'A' on the floor beside her child's corpse with filthy hands. Although it is hadn't ever noted in any of the action sequences, 'A' could stand for 'infidelity.' Jabber instructs her the letter A form early in the story, telling, "legs away, hands cross the chest".As Gies (2004) states out, this overtly sexual depiction

shows the extent toward which it's become a sort physiologic labeling for Hester.

The very first stage toward Hester's spiritual enlightenment is murder. Parks' own remarks back up this theory, with Kolin and Young (2014) stating that, despite the play's crime conclusion, the play generates an injury that is truly the very first stage in the process of healing from Parks' point of view. 'Blood' also relates to Hester's illness, AIDS, which is the result of her sex misbehavior and will torment her for the rest of time. The chorus condemns her from the beginning for possessing terrible news in her body. Moreover, the play's title appears to implicate all dads who refuse to recognize Hester's kids to be their own, and is therefore associated to trapping, a diminution of their individuality, as Kolin points out (2006).

CONCLUSION

As anyone can deduce from the analyzation, all the odds are heavily against Parks' main character, and her play raises a number of contemporary issues. Her racial group, category, and sexual identity all contribute to her oppression. The social conditions of victimised Black african women are engulfed by a triangle trap created by these aspects. The tale of a woman who is mistreated by those who are supposed to help her is the subject of the study. In a patriarchal culture, Park claims that dark skin females can have authority and a speech in the face of social injustice, and that they can summon strength and courage to combat subjugation, enslavement, crime, and unfairness. Black female's power can be channeled thru the female empowerment to protect themselves

against male sexual harsh power structure and economic dominance. They falsify fresh personalities as they battle for liberty plus fairness in the head of destruction plus deterioration by leading society, in addition to distress of patriarchal subjugation and suppression. Parks, on the other hand, demonstrates how community can turn good, dedicated black females into murderers if they are not given the necessary assistance. Parks provides no answer in the play. Rather, she informs the crowd that a re-examination plus reassessment of materialism and public ideals are necessary to bridge the hole sandwiched between the rich as well as the poor. Regardless of the obstacles, the main character has a genuine desire to be an useful, productive member of society. She makes the best of the limited resources she has to demonstrate herself and battle all kinds of discrimination.

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الضعف والنفاق في مسرحيه سوزان لوري (في الدم)

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الملخص:

لا يتم ذكر الكفاح والعمل المستمر الذي تقوم به النساء السود من أجل السلطة والهوية فقط في أيام الحياة السياسية والاجتماعية للمنطقة التي تسميها الإناث السود بالمنزل (على

سبيل المثال ، الإناث ذات البشرة الداكنة) ، ولكن أيضًا في الأعمال الأدبية النقدية والإبداعية. سوزان لوري باركس [1963-] – ابدت استعدادها لجلب السلطة للإناث السود اللواتي يتم إسكاتهن حقًا. في عملها ، حاولت أن توضح كيف تلعب الهوية العرقية والامتيازات والجنس دورًا في اضطهاد المرأة السوداء في الولايات المتحدة فقط لأنهم من السود والفقراء والنساء ايضاً ، يبدو أن الشخصيات الرئيسية [الأثوية] في عملها هي الضحايا. سوزان لوري باركس هي كاتبة مسرحية حائزة على جائزة بوليتزر وهي جريئة وغير تقليدية. إنها جزء من مجموعة أكبر من الكتاب المسرحيين الأمريكيين من أصل أفريقي الذين قدموا مساهمة كبيرة في سعي الأمريكيين الأفارقة / بحثهم عن الهويات. اعمالها الادبيه كانت تسلط فيها الضوء على أهمية إعادة هيكلة هويات الأمريكيين من أصل أفريقي من خلال تحدي الأيديولوجيات السائدة والسرديات الكبرى ، وإبطال بعض التحيزات المفروضة عليهم ، وفضح ازدواجية الصحافة في تعزيز التحيز العنصري ، وتوليد الاستعباد ، والقتل الغاشم ، وعواقبهم ، وإعادة التاريخ ، وتحفيز الانعكاسات على التقاطعات العديدة للحميمية الجسدية ، والمجموعة العرقية ، والفئة ، والجنس الدور الجنسي ، والمهنة. كان البحث عن هوية المرء موضوعًا مثيرًا للجدل في الأدب الأفريقي الأمريكي منذ بدايته. بذل الكتاب المسرحيون ذوو البشرة الداكنة جهودًا كبيرة في الدراما للتأكيد على القيمة والأهمية واحترام الذات لهويات النساء الأمريكيات من أصل أفريقي من خلال مكافحة العنصرية وأثارها الضارة على حياة الأمريكيين من أصل أفريقي وعلاقاتهم.

الكلمات المفتاحية: تدمير جسدي-اجتماعي ، اغتصاب ، تحرش جنسي ، عنف ، نساء سوداوات.