



## **Review on black struggle for racial identity in modern American drama, analysis study in selected plays of eugene o'neill**

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### **Abstract**

A subject managing the blacks' battle for racial character in current American dramatization is intriguing socially, artistically, generally and socially. Numerous past examinations focused on a particular dark subject reflected by one of the picked creators. Truth be told, practically no exploration contemplated the subject of the examination in a type of a correlation between two racial gatherings of American producers; and if there was an investigation, it was not inside and out and detail. Along these lines, the researcher sees that the field of writing, particularly dramatization, is deprived for such an investigation to include new information that help other future researchers and can give productive advantages to other social features. Henceforth, the scientist looks to analyze this topic through a near report between the two chose gatherings of white and dark American writers just as among those picked screenwriters and their plays.

**Keywords:** Black struggle, racial identity, Modern American drama, Eugene O'Neill plays, English literature

### **1. Introduction**

Eugene O'Neill included inside his vision of humankind a progression of complex, genuinely and mentally created dark characters. Notwithstanding basic contention over his strategies or viability, from his frightfully quiet mulatto in "Thirst" through the pompous manifestation of The Emperor Jones and the everyman of Joe Mott in The Iceman Cometh, O'Neill made characters of African plunge that excited and chafed pundits and crowds the same.

A closer investigation of the issues engaged with his depiction of ethnically distinguished characters appears to be fundamental, an investigation that doesn't confine itself to a cross examination of ethnicity in essence in O'Neill's plays, however one that tends to the depiction of dark characters and whether O'Neill benefits one "race," or socially and socially recognizable populace. O'Neill's implantation of "brain science" into his dark characters may have portrayed them as destiny driven natives helpless before their atavistic chronicles, yet he did likewise with his Irish and other ethnic characters. Truth is told, numerous pundits contend that his Irish characters are especially liable to exaggeration, yet O'Neill isn't commonly comprehended to be against Irish. Is it true that we are then to comprehend O'Neill's depiction of ethnicity in the superstition and dread of The Dreamy Kid and Brutus Jones, or with regards to the writer's strong and pretentious counter to the Ku Klux Klan's judgment of interracial throwing in All God's Chillum Got Wings? It would be a fake assessment that purposefully dismisses apparent supremacist marvels in O'Neill's plays.

In any case, his portrayal of radicalized practices (and his very own conceivable prejudice) must be believed to work as an extra-verbose component that at last doesn't disturb the advancement of a bound together group of work. His significant dark characters, terrible or something else, are not constrained by their misleadingly adapted depictions but instead mirror O'Neill's mission to comprehend and look at the idea of a typical human encounter, a view that is at last

steady inside the total of his ordinance.

In Lorraine Hansberry's play *Les Blanks*, a character named Theme says, "I am just saying that a gadget is a gadget, however that it additionally has results; once concocted it takes on a real existence, a truth of its own". I propose that Hansberry's words must be remembered chief as one peruses the accompanying investigation of Eugene O'Neill's utilization of race and ethnicity. For O'Neill, in contrast to huge numbers of his white counterparts, dark characters regularly played huge, if not focal, jobs in a considerable lot of his plays. In fact, the dramatist's incorporation of these characters was a gadget, however one that would keep on having basic and political results all through and past the writer's lifetime.

One test, as I have found recorded as a hard copy about O'Neill and characters of African plunge (American or something else), is that the gadget itself confounds any basic cross examination of the plays. Terms regularly (and totally too coolly) utilized in gathering and marking such characters are tricky in manners that O'Neill himself might not have gotten a handle on yet that our post-postmodern pundits (and others) are anxious to take advantage of so as to scrutinize the idea of the language and its capacity. Though O'Neill inhabited when Americans of African drop were known (at any rate in well mannered white society) as "Negroes" or "busted individuals," our twenty-first century world directs that these words are politically inaccurate, yet additionally that such typographic signifiers be routinely examined, endlessly.

Attempting to keep up my equalization on the moving grounds of hypothesis and analysis, I initially needed to discover approaches to approve/utilize/characterize terms, for example, "race" and "ethnicity" before endeavouring to make a functional—even helpful - basic way to deal with considering O'Neill. Tragically, the printed copy and ether-bound universes of distributed research gave little that appeared to be sufficiently steady to help genuinely my use of the terms under investigation—a consoling finding to a

post-postmodernist, maybe, yet one that contributed more to graduate understudy anxiety than to doctoral competitor fulfilment.

Like contemporary American creator Randall Kennan, I, as well, felt like a faker in utilizing the most clear ethnographic term of "race," since I don't buy in to it as an organic outright—whatever that may be—to decide the portrayal of one's physical being. In natural terms, there is just a solitary human animal type, and nobody has succeeded deductively in characterizing critical contrasts between people groups who now and again essentially appear to be unique from others, as per Kennan's contention. In logical terms, at that point, "race" is a legend, regularly set forth by those, in any event in the United States, whose enthusiasm for building up a position framework to help the financial improvement they required to help such foundations as lawful subjection additionally requested "logical" evidence of differentiation. As Martin J. Support states, "Race turns into a method for demanding the benefits of contrast as opposed to submitting to all prevailing stylish and topical concerns," a recommendation that in attempting to conquer ideas of some inborn physical mediocrity, many have remade the idea of race to upset the straightforwardness with which unmistakable social practices can be acclimatized into (or eliminated of) standard U.S. culture. Or on the other hand, as Tommy L. Lott says, "All races are political innovations". In any case, the expression "race" is full of expository test. It might be viewed as bona fide (at any rate in non-logical terms) or inauthentic, and maybe a significant part of the word's effect gets from this play between clashing developments. In any case, "race" isn't an incontestable reality yet rather a social development. On the off chance that we are, at that point to see "race" as a less politically right signifier for qualifying (or evaluating) culture than some other term may be, we should likewise be mindful so as not to essentialism social examples that a word, for example, "race" may have meant in before times, however "race" may allude mainly to social, as opposed to natural attributes.

## 2. Literature review

In this section we mentioned some previous research studies which is done by several authors. In <sup>[1]</sup> depicted African American' entered to a great extent into utilization and got its most elevated standard in 1988 when Reverend Jesse Jackson, an African American Civil Rights dissident and Baptist serve, encouraged the Americans to utilize it to allude to the blacks. Right now, announced that "To be called Black is ridiculous . . . To be called African-American has social honesty".

In <sup>[2]</sup> depicted the 1980s, in an improvement, the expression "African American" was as often as possible utilized and progressed on the models of, for models, "German-American" and "Irish-American" to give blacks a legacy and social base.

In <sup>[3]</sup> depicted me have a fantasy that one day this country will ascend and experience the genuine significance of its statement of faith... I have a fantasy ... the red slopes of Georgia, the children of previous slaves and the children of previous slave proprietors will ready to plunk down together

at a table of fraternity. I have a fantasy ... indeed, even the province of Mississippi, a desert state, mistreatment, and will be changed into a desert spring of opportunity and equity. I have a fantasy ... my four kids where they won't be made a decision by the substance of their character. I have a fantasy today.

In <sup>[4]</sup> depicted Many of these folktales in Harris' book were retold through a character called Uncle Reus, an old slave who had a supported situation on an old manor. This character advised creature stories in broken English to a little white kid of a manor house.

In <sup>[5]</sup> depicted Lucy Terry Prince (1730-1821) was the primary African American poetess to have an orderly sonnet that was rehashed orally till it was later distributed after death in 1855. Along these lines, Prince was credited as the creator of the main work in African American writing with her sonnet "Bar brawl".

In <sup>[6]</sup> depicted white abolitionists, who called for completion subjection, had an incredible part in framing the structure and substance of slave stories. They asked slave-authors to follow all around characterized shows and recipes to create what they saw one of the most significant weapons of publicity stunts in their grasp. They likewise demanded including their own "verifying supports" to the slaves' portrayals through preludes and presentations. However for the slave-journalists themselves, the chance to recount to their accounts established something increasingly close to home a way to compose a character inside a nation that lawfully denied their privileges to exist as people.

In <sup>[7]</sup> portrayed Yet, it was of an incredible worth underscored by a contention that stated, "the long haul toughness of Lincoln's welcome as a tale in artistic examinations and Stowe grant can maybe be clarified to some degree by the craving among numerous contemporary educated people ... to insist the job of writing as an operator of social change".

In <sup>[8]</sup> depicted Reactionary work on Stowe's epic was called 'Hostile to Tom' or 'Estate' or 'Ace Slavery' writing. Whatever the name is, the class is characterized as a kind of composing that was composed by creators from the Southern United States in the mid-nineteenth century and for the most part took a master subjection perspective, contending that the issues of subjugation as portrayed in Stowe's epic were overstated and erroneous.

In <sup>[9]</sup> moreover, minstrelsy started to lose its prevalence during the Civil War due to the predominance of new dramatic diversions, for example, melodic comedies and 'vaudeville' or theatrical presentations that showed up in the North. Specifically, the principle noticeable showy structure in those decades was 'vaudeville,' which is characterized as a class of assortment stimulations predominant on the American stage until the mid 1930s.

In <sup>[10]</sup> depicted It contributes that they have incredible history and perspectives their battle for character and their situation in American culture. It exhibits the connections between African waterways and African American life, and gives a lot of wide subtleties to comprehend their experience. In the sonnet, the creator uses Du Bois' attestation that society can never again deny the African Americans from their history.

## 2. Related work

Table 1

Ref. No	Name	Title	Introduction
11	Ayers, et al.	American Passage: A History in the United States	The urban areas additionally saw the rise of the principal wide based abolitionist associations, for example, the Pennsylvania Abolition Society (1775) and the New York Manumission Society (1784) that later acquired national fields.
12	Tuttle	National Association for the Advancement of Collared People." In <i>Africana</i>	The general strategic this Organization "is to guarantee the political, instructive, social, and financial equity of privileges all things considered and to kill race-based separation". What's more, its vision proclamation "is to guarantee a general public wherein all people have equivalent rights without segregation dependent on race".
13	Davis R.,	Creating Jim Crow: In-Depth Essay	Notwithstanding, Rice himself made this short bit of silly discourse into his minstrel demonstration. In 1850s, the Jim Crow character turned into a standard piece of the minstrel show scenes in American culture.
14	Hashaw	The First Black Americans	Be that as it may, a few blacks attempted their best to gather harvests and dairy cattle so as to buy their opportunity. They likewise served families and wedded different Africans or in some cases intermarried with the locals or English pioneers.
15	Mickinnon	The Black Population	These individuals are likewise alluded to as 'Black Americans,' 'Afro-Americans' and 'American Negroes'.

## 3. Research Gap

The previous conversations exhibited in writing uncover that the African Americans have been one of the soonest pioneer bunches in America. Their passage into America was mandatory and they were just slaves. They were likewise the less in rights and treatment than other American people. Be that as it may, they strived to demonstrate their racial personality or to be blacks in American culture overwhelmed by the whites. Consequently, at whatever point people of African drop take part in social exercises, they become members in an authentic and transnational quest for personality. The possibility of "Africa" as a fanciful or a solid spot and a persuasive social element on the African Americans has been and keeps on being a notable and challenged part of the dark experience. From the African American race, a few visionaries, who saw the blacks' issues obviously, raised. All through the verifiable arrangements of African American writing, there have been numerous references to the topic of the blacks' battle for their racial character. This subject has been handled by white and dark American essayists the same yet with various treatment.

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