



The Depiction of African American Women in Suzan-Lori Parks' *In the Blood*

ID No. 1092

(PP 495 - 503)

<https://doi.org/10.21271/zjhs.27.6.27>

Snoor Ismael Mahmood

Department of English, College of Education, Garmian
University-Kalar
snoor.ismael@garmian.edu.krd

Saman Hussein Omar

Department of English, College of Languages,
Salahaddin University-Erbil
saman.omar@su.edu.krd

Received: 26/03/2023

Accepted: 02/05/2023

Published: 15/12/2023

Abstract

African American women are depicted in various stereotypes that are well-known to the American public. They are perceived from others' perspectives in various historical and literary discourses. This paper scrutinizes the characterization of Hester, in Parks's *In the Blood*, as an unmarried woman with five fatherless children, as a no-count, hussy, and slut. Using Patricia Hill Collins' ideas, mainly her arguments in her book *Black Feminist Thought*, the study delineates the purpose behind the creation of Hester as a slut. Parks demonstrates that Black women are more likely to be abused because of their racial and sexual identities, which are socially constructed to maintain the dominance of the powerful group and to uphold black cultural inferiority. She claims that because of their socioeconomic status, they are more likely to be sexually abused and objectified. She thus challenges the stereotype of African American women as slut, hypersexual, and indolent welfare queens.

Keywords: African American Women, *In the Blood*, Suzan -Lori Parks, The Slut image

1. Introduction

Historically, African American women are negatively rendered. They have been understood from others' worldviews that lack an accurate and true interpretation of African humanity. They are depicted as hypersexual, hyper-masculine, inferior, inhumane, negligent mothers, and naïve, in a white supremacy culture, hence they are unfeminine and in need of social control. The image of black women is systematically created from the onset of colonialism and enslavement based on race relations and sexism; it also persists despite the fact that black women disagree with such representation. Cultural images evoke a certain assumption and perception that individuals of a particular group are likely to become an idealized image that others have to follow. Hence, the division among groups of individuals is justified and those justifications are also internalized. Accordingly, a group is regarded as superior and recognized as a leading one that has the potential to represent and develop the society, and other groups are regarded as inferior, lacking the required traits to claim the same social worth. Cultural images are systematically created to keep the interest of those who have a monopoly on power and societal resources (Collins 2000, p.18-31).

Antoni Gramsci (cited in Bressler 2011, p.172), in arguing on how the ruling class establishes its dominance over other groups, clarifies that the bourgeoisie achieves that end through hegemony. Hegemony is another word for an ideology that determines an individual's consciousness. The bourgeoisie controls the base. Hence, they form the superstructure- music, art, literature, and so on. Their values, beliefs, and ideas "define reality for the majority of people in a given culture".

As a result, the majority starts to adopt their beliefs and values and take them as real. In this way, the perception and ideology of the dominant group underpin the social structure. It will be the base of the established social order. Consequently, culturally created images engender a "stereotypic view" in the mentality of the individual within the society. The stereotypic



view has a great impact on ascribing the position of each group of people, especially when it is accepted by a mass of people. Moreover, it promotes the division between members of the society and confines the life of the subordinate group, and makes it difficult for them to take the position of the privileged group (Jewell 1993, p. 31). Likewise, Black women are heavily stereotyped. As it is argued by Jones and Shorter-Gooden (2003, p.3) Black women are defined in a specific set of distorted images that are “reductive, inaccurate and unfair”. One of the stereotypic images is that of the slut. Black women are generally represented as promiscuous who are unable to control their sexual desire and their actions are derived from libido. That is to say, black women are inherently immoral, “sex crazed, greedy, tricky, threatening, out to seek revenge against white society” (Jordan-Zachery 2009, p. 38-39). White women believed that black women, especially light-skinned ones, are able to “overpower the white man’s will to resist their allure”. It was a widespread notion that black women were responsible for their sexual abuse (Morton 1991, p. 36). Suzan-Lori Parks as an African American playwright, examines the history and identity of African Americans. In her play, *In the Blood*, through the portrayal of Hester, she explores the negative stereotypical image of black women, particularly reflected as sexually aggressive. She does not objectify her, but rather deconstructs her labeled identity in an attempt to show or reconstruct her real identity.

2. The portrayal of Hester La Negirta in the play

The main character in the play, *In The Blood* is Hester La Negrita. She is portrayed as a slut. The writer arranges the play in a way that attracts the audience’s attention to clearly understand the systematic creation of the image of African American women in the current time and throughout literary works. As the setting of the play denotes the here and now, it suggests the state of women in the current time in the United States. The play starts by showing the mindset of the audience and their perception of Hester La Negrita. It shows how the mindset of people is programmed with certain images that they take as real. The writer believes these images are controlling images created to ascribe subsidiary positions to African American women. Women will not have equality and remain victims unless the systematic ideology of subjugating women is deconstructed.

She alludes to the fact that African Americans are confined systematically to socioeconomic status and they cannot help getting out of it. They are systematically stripped from a chance to improve their status by the powerful group, the superior ruling group of the society. The powerful group uses every means to cripple them and keep their dominance and create an environment for them in which they are shown as responsible for their downfall. Susan Lori Parks intends to address the mindset of the audience to change their ideology and eliminate the stereotypic image of African American women. As Patricia Hill Collins (2000, p.3) argues for achieving equality for African American women, societal transformation is needed. What is necessary is the “eradicating stereotypes dispelling myths and supplanting ideologies, which serve as the basis for patriarchy and other systems of domination”.

The play starts with a prologue in which the chorus, which represents the audience and society as a whole, introduces Hester La Negrita. The chorus embodies the society and the audience is part of that society, (Schafer 2008, p.189) hence the perception of the chorus is the perception of the audience also. The main character is described by the chorus, and it is how she is perceived by the people. She is defined as a burden, which also indicates the stereotypical image of women is socially constructed. The chorus is used in Greek tragedy to comment on the events, to clarify events, and to show the society’s ideology about the characters. It “mediates a response for the audience.” (Schafer 2008, p. 189). From the prologue, we learn how the society, and even the audience who share the same mentality of the society, describe Hester as a burden, hypersexual, unmarried, and a mother of five



children from different unknown fathers. They spit at her and label her responsible for her own circumstance. She is scorned for being illiterate and uncivilized.

All

She knows she is a no account

Shiftless

Hopeless

Bad News

Burden to society

Hussy

Slut

Pah! they spit (*In The Blood* 2001,p. 2-3)¹

She is described as stupid

Just plain stupid if you ask me ait no smart woman got

5 bastards

And not a penny to her name

Something gotta be done to stop this sort of thing

Casue I'll be damned if she gonna live off me

Here she comes

Move aside

What she gots catchy

Let her pass

Don't get close

You don't wanna look like you know her

Step off!

They part like the Red Sea would.

Hester la Negrita passes through them.

She hold a Newborn Baby in her arms (*In the Blood* 2001,p.3)

She lifts her baby up and raises it towards the sky as if she asks for acceptance, recognition, and God's help to save her and her baby from the harsh circumstance inflicted on her. She is an outcast in society. She is shunned by people. As the above excerpt indicates, the audience gets a deep insight into the life of Hester, especially through the comments of different characters, the audience realizes that she is a victim of the social system because of her lack of money, of her race, and gender, she is in a vulnerable space of social hierarchy. She seeks a chance to be saved from her vulnerable state, but all the social institutions that she seeks for help exploit her and contribute to her downfall and tragic end. When the play ends with the same statements that describe Hester as a slut, the audience probably does not like to be part of the chorus or to be identified with them. So the play addresses the mentality and ideology of people concerning black womanhood. As it is argued Park's method is deconstructive,' in other words, she presents images and icons to us then uncovers their origins, revealing them as problematic (Anderson 2008.p. 55)

In *In The Blood* she depicts the main character based on Hester Prynne the protagonist of American classic novel, *The Scarlet Letter* by Nathaniel Hawthorne. Similar to that female character, she shows the audience the negative representation of African American women. She delineates the image of African American woman as a sexual object or slut; the black woman as welfare queen (Anderson 2008,p. 55).

¹ Parks, Suzan-Lori. *The Red Letter Plays*. New York: Theatre Communication Group, 2001. References to the play are made to this source hereafter in the paper.



Hester Prynne in *The Scarlet Letter* is punished by society and the Puritans to wear an A letter which is embroidered in red color to identify her as an adulterous while, in fact, she is a victim. Parks uses this red letter and resembles her Black woman as Hester to criticize American culture, like Hawthorne who criticized the nineteenth-century Puritan society as having no sympathy for a socially deviant woman and shunned her as an outcast for having a child without wedlock while the father of the child was a puritan priest. As it is explained by Yong Nam Park (2008,p.129-130) , just as Hawthorne uses a white female character, Hester Prynne, to critique the hypocrisy of 19th-century puritan society, which was the mainstream at that time, Parks contrives a black Hester to satirize contemporary American mainstream culture in *In the Blood*. She criticizes society for creating a negative iconic image of African-American women. She shows how these stereotypic images are socially created.

As Debby Thompson (2007,p.169) points out, she depicts the character by having drawn on the negative images of African American womanhood and stereotypes to refute and ridicule them and question their emergence. She exploits them as the subject of discourse to interrogate the cultural discourses of black women's identity based on their race, gender, and social status. She also shows how different social institutions systematically contribute to the creation of these images by creating social hierarchy. She criticizes them for punishing and putting the blame on the woman while in reality, they are victims of a social system that is created to keep the dominance of the powerful group and subjugate other groups in the service of the dominant group.

Through the proactive use of the Greek chorus, she connects the contemporary audience with the characters in the play and involves them in the actions of the play as they identify themselves with the chorus, thus indirectly criticizing the current societal norm and mindset of objectifying others. In doing so, she arouses empathy in the audience for the play's black female protagonist; and urges them to change their perception concerning the negative images of the black woman (Young 2007,p. 30). She holds the mirror to the current citizen and cultural norms of objectifying others with the aim of eliminating the stereotypic image of African American women.

The chorus initially represented the citizens and performed an essential part in the dramatic narrative. It is believed that the chorus was not composed of professional actors, but rather of local residents. Ever since theatre existed, the Chorus has played a commentarial role, whereby not only the events were anticipated, but comments on the themes and characters were given (Augustyn 2020,p.1). Watching the chorus's action was like watching members of society on the stage in front of the spectators. They were embodying the members of the audience on the stage as they embodied the townsman. Hence "the citizens in the stands could become the citizen on the stage" (Young 2007,p. 31). The chorus's actions and attitude mirror the collective consciousness of the contemporary community. In *in the Blood*, the chorus members play a vital role as the play starts and ends with their speech that carries the core meaning of the play. It also captures the attention of the audience and involves readers in the line of the story. It transforms the auditorium into a place where the public observes itself.

The play starts with the chorus of five characters who describe Hester. The voices overlap as they speak. They share the same mindset and judge Hester, who is inferior to them as they claim. They blame her for being a single mother, and her poverty for her homelessness. Their speech is said before Hester appears on the stage. So the audience is introduced to a black woman who is portrayed as a slut burden. Their speech forms the perception of the audience and they seem to agree with the chorus and put the blame on her. Then Hester appears and the chorus turns into five children of hers, then they turn into the five different characters Chili, Reverend D., Doctor, The Welfare Lady, and Amiga Gringa. So, the cast of five actors plays the role of the chorus, Hester's children. They also play the role of five different characters that interact with Hester, embodying members from the society. The cast of the play consists



of six characters. One of them plays the role of Hester. The other five characters play the role of the chorus, children, and adults of the paly (Parks 2001,p. VI).

The dramatic narrative starts with the interaction between Hester and different characters that embody different social institutions. The delineation of their encounter with Hester discloses their culpability for her plight. Each character, before leaving the stage, in a direct speech to an audience that Parks has entitled confession indicates their sins against Hester. Their confession clarifies that they have exploited and abused her for their own needs, and their role in the downfall of Hester is rather complex as it is acknowledged by each character. So, despite their responsibility, they are innocents in the eyes of society while Hester is the guilty one and responsible for her predicament. The author determines that there are some societal reasons for the downfall of Hester and she is the victim. She also shows how society punishes and rebukes those who are systematically viewed mainly by its powerful groups and institutions. She is not inherently hypersexual but the social structure has confined her life to a status that is very vulnerable to various social cases of abuse including sexual abuse. The social institutions that she seeks help with to overcome her miserable condition, in reality, do not provide her with a remedy to improve her life. As she states, “sometimes you cannt win, No matter what you do. Im gonna talk to Welfare and get an upgrade” (*In the Blood* 2001,p.27). I know my fault, “but the world dont help, Mamm” (*In the Blood* 2001,p.54). Hester acknowledges some fault in her manner while also blaming systemic injustice for her predicament. As it is embodied through the character of Doctor, The Welfare Lady, and Reverend D social institutions repressively increase inequality and preclude individuals from the chance of being self-sufficient. “They “disenfranchise some while protecting and promoting others, thereby creating winners and losers within the capitalist system” (Porter 2017,p. 97). She is stranded in an economic environment. She cannot upgrade herself alone. It is like a hand of fate that eclipse her life. “Blocking the light out. 5 fingered hand of fate. Coming down on me” (*In the Blood* 2001,p.79). Therefore, she is obliged to contact a The Welfare Lady that represents the federal program for poor people’s advancement. Instead of assisting and enabling her to find her skills in a particular job, she simply provides her with a needle and fabric to sew. She eagerly strives to complete the task of sewing to earn a sufficient amount of money for her children. As it is seen, the job is onerous, which piques the poor lady's interest, yet she persists in holding out, hoping to become a seamstress. When her white friend urges her to sell the fabric, she declines because she prefers to have a job that will support her and her children's lives. The welfare Lady provides her with a job that is less than a living wage. As described by her friend Amiga Gringa “ if I work Hester, I would to be paid a living wage. You have agreed to work for less than a living wage. May as well be a slave. Or an animal” (*In the Blood* 2001,p.61). Despite that fact, she tries and wishes it to be a “leg up”. However, the destitution and starvation and the scene of her child looking on hungrily oblige her to give the fabric to her friend to sell it as soon as possible. The Welfare Lady uses Hester for her need like rubbing her shoulder, combing her hair, and telling Hester that she is there because she is paid for that. Her mistreatment has Hester mutter “Don’t make me hurt you”(*In the Blood* 2001,p.51) in an enraged tone. The language of Hester shows her lack of agency and her powerlessness in facing her oppressors. Parks does not blame Hester’s lack of agency, but traces it back to the rigid social hierarchy that determines each character’s agency (Dietrick 2010,p. 95). As explained by Amiga Ginga, a mouthpiece of Parks, “What do you expect in a society based on Capitalism? (*In the Blood* 2001,p.67) In Welfare’s confession, the audience is informed about spending time in a threesome with her husband, on the day of teaching Hester about manners. Once more, the system that is meant to assist her abuses her.

Hester is identified as a powerless victim who is fetishized and harassed by the powerful individual from whom she seeks assistance to solve her predicament. As she repeatedly says: “all I need is a leg up. I get my leg up I will be ok”(*In the Blood* 2001,p.25). A welfare



institution-supervised doctor looks for a resolution to the Hester case. He represents a healthcare institution. He asserts that he is being forced by his superiors to remove Hester's "womanly part" as their solution for Hester's predicament. Meanwhile, the solution for Hester is the treatment of her stomach which hurts her out of poverty. He does not take care of Hester's immediate problem, she has severe stomach pain and fever. In the soliloquy addressed to the audience, he confesses to having taken advantage of her sexually out of loneliness. He also emphasizes how amazing she was. "she was phenomenal. She gave herself to me in a way that I had never experienced" (*In the Blood* 2001, p. 39).

Reverend D represents the religious institution that is supposed to aid Hester lift her spirit to improve her situation. As he preaches:

Let the man on the soapbox tell you how to pick yourself up. Let the man on the soapbox tell you how all yr dreams can come true... you don't have to hate yourself, you don't have to hate your neighbor. You can pull yrself up. And I am an example of that. I am a man who has crawled out of the quicks and of despair. I am a man who has pulled himself out of that never ending gutter (*In The Blood* 2001,p.41).

He preaches motivationally, encouraging people to rely on themselves to improve their situation. Ironically also, when Hester is in a distressed socioeconomic status and seeks his help, as he confesses later, he abuses her sexually instead of guiding her on how to pull herself up as he usually claims in his preaching,

Suffering is an enormous turn-on
She had four kids and she came to me asking me what to do.
...
She had four children four fatherless children four fatherless mouths to feed
Fatherless mouths fatherless mouths.
Add insult to injury was what I was thinking
There was a certain animal magnetism between us.
And she threw herself at me
...
I coulda stepped aside but. (*In the Blood* 2001,p.73)

She delivers her fifth child, Reverend D.'s child, but he is unwilling to accept responsibility and provide her with financial support for their child. He avoids her and warns her not to come near his church. He claims that he has never harbored hatred for anyone other than her. He puts all the blame on her and justifies his mischief saying "God made me, God pulled me up. Now God wants to drag me down through her" (*In the Blood* 2001,p.74). When Hester seeks him for child support after two years, he tries to avoid her and tells her that he will tell people about her story and that she is someone in need of money and that he will collect money for her on Sunday. When she returns for the money, she is requested to engage in oral sex with him then he throws her a wrinkled bill. He claims that I passed a plate with your name on it, but it came back empty. He makes an attempt to get rid of her. He describes her as an outsider that "they don't like the likes of you" (*In the Blood* 2001,p.96) because she is immoral in public, whereas Reverend D is a respectful, decent man. He warns her not to return, " Don't ever come back here again! Ever! Yll get nothing from me! Common slut Tell on me! Tell the world! I will crush you underfeet" (*In the Blood* 2001,p.97). As indicated in



his speech, he regards Hester's request as harassment rather than his responsibility to provide for his own child.

Hester's resentment bursts out when her son repeats the word slut and it culminates in beating him to death with a club. She is objectified helplessly to fulfill the demands of the superior groups. As it is argued by Rena Fraden (2007,p.445) : any character who interacts with her seems to possess her and for the whole of the play, she seems to lack subjectivity. She does not own herself, " she is without money or means, and therefore without value, and without, it seems, private life, their private selves get consumed by the public construction of blackness. The self, the private self, gets lost". She is frustrated by her inability to destroy the system that ascribes her to the lowest space of the social strata. Her anger explodes at Jabber, her son. The act of killing her son is a symbolic protest against her systematic persecution. Murdering her son is not a willful act, she is driven by her indignation due to the pain inflicted on her and ultimate victimization. Violence is now an integral component of her personality. She is left with no choice other than to behave violently in response to her disillusionment at the possibility of getting " a leg up" (Porter 2017,p. 99). Her wish to have an army of bastards in the final confession demonstrates her hatred of being identified as a slut because that is not her real identity. She wishes to destroy the world in which she resides as a slut, to be true to herself. Moreover, the audience is shocked by the final scene of murdering her most beloved child. The shock, for a moment, makes the audience reconsider their judgment about Hester. Therefore, when the play ends with the same choral judgment as the play started, the audience this time may not agree with the chorus. It is possible that they have empathy for her. They understand her real story and gain insight into the definition of women of color. Thus, Suzan-Lori Parks address the consciousness of people to deconstruct the distorted image of black womanhood.

3. Conclusions

Suzan- Lori Parks depicts Hester La Negrita , a black woman, as a slut, which is a stereotypic image of African American womanhood. She intends to defy the distorted images of black womanhood. She indicates that these images are constructed socially and culturally to subjugate African American women. They are mythic depictions of others' points of view, not the real identity of Hester because Hester is not inherently a bad woman, but she was subjugated by tangled forces of race relations, gender, and social class. Moreover, through the portrayal of Hester, the writer criticizes the society and its different institutions that confine the chance for a woman to be self-sufficient and self-independent. These different social institutions subjugate women and exploit them for the fulfillment of the desires of the powerful group. Society systematically turns an angel into an object at the hands of those who have a monopoly of power and then labels her a slut that ends up in jail after killing her son. She is deformed through the surgery of removing her womanly parts because she is regarded as a burden to society that has created her and her hypersexual identity. Parks intends to bring about justice and equality for women by deconstructing all the ideologies and systematic subjugation of women. She holds the mirror to the public to change their mentality concerning black womanhood.

References

- Anderson, Lisa M.(2008) *Black Feminism in Contemporary Drama*. Chicago: University of Illinois Press.
- Augustyn, Adam. (2020) "chorus," *Encyclopedia Britannica*. <http://britannica.com/art/chorus-theatre> . Accessed on March 18, 2023.
- Bressler, Charles E. (2011) *Literary Criticism: An Introduction to the Theory and Practice*. 5th. Ed. New York: Longman.
- Collins, Patricia Hill. (2000) *Black Feminist Thought: Knowledge Consciousness and the Politics of Empowerment*. 2nd ed. , New York: Routledge.



- Dietrick, Jon. (2010) "A Full Refund Aint Enough": Money in Suzan-Lori Parks's Red Letter Plays, In: Kolin, Philip C. (ed.) *Suzan-Lori Parks: Essays on the Plays and Other Works*. Jefferson: McFarland & Company, Inc, pp.88-102.
- Fraden, Rena.(2007) Suzan-Lori Parks Hester Plays: "In the Blood and Fucking A" ,The Massachusetts Review, 48 (3), (Fall, 2007), pp. 434-454.
- Jewell, K.S. (1993). *From Mammy to Miss America and Beyond: Cultural Images and the Shaping of U.S. Social Policy*. New York, NY: Routledge.
- Jones, C., & Shorter-Gooden, K. (2003). *Shifting : The Double Lives of Black Women in America*. New York: HarperCollins.
- Jordan- Zachery, Julia S. (2009) *Black Women, Cultural Images and Social Policy*. New York: Routledge.
- Morton, Patricia.(1991) *Disfigured Images: The Historical Assault on Afro-American Women*. Westport, CT: Praeger.
- Park, Yong Nam. (2008) Urban Hester as a 'Vagabond' and the Queen of Subjectivity in Suzan-Lori Parks In the Blood, *Journal of American Studies*, 40 (1), pp. 120-147.
- Parks, Suzan-Lori.(2001) *The Red Letter Plays*. New York: Theatre Communication Group.
- Porter, Nancy Taylor.(2017) *Violent Women in Contemporary Theatres: Staging Resistance*. Springer International Publishing AG: Switzerland.
- Schafer, Carol.(2008) Staging a New Literary History: Suzan Lori Parks's Venus, In the Blood, and Fucking A, *Comparative Drama*, 42 (2), pp. 181-203. www.jstor.org.
- Thompson, Debby.(2007) Digging the Fo'-fathers: Suzan-Lori Park's histories, In: Kollin, Philip C.(ed.) *Contemporary African American Women Playwrights: A Casebook*. New York: Routledge,pp.167-184.
- Young, Harvey. (2007) Choral Compassion: In the Blood and Venus, In: Wetmore Jr, Kevin J and Smith-Howard, Alycia.(eds.) *Suzan-Lori Parks: A Casebook*. New York: Routledge.



ويتاكردى ئانى ئەمريكى ئەفريقايى له دراماي " له خويئدا" ي سوزان-لورى باركس

سنور اسماعيل محمود

به شى زمانى ئينگليزى، كۆليزى پهروه رده، زانكۆي گه رماين-كه لار

snoor.ismael@garmian.edu.krd

د. سامان حسين عمر

به شى زمانى ئينگليزى، كۆليزى زمان، زانكۆي سه لاهه ددين-هه ولير

Email:saman.omar@su.edu.krd

پوخته

ئانى ئەمريكى ئەفريقايى له به ويناكردى جۇراوجۇرنيشان دراون كه له هۇشيارى گشتى ئەمريكادا. له گوتارى جۇراوجۇرى ميژوويى و ئەدهيدا، ئانى ره شپيست له پووانگه ئهوانى ديكه وه پيناسه كراون. ئەم تويزينه وه به باس له كاراكتهرى هيستر دهكات، له شانؤگهرى " له خويئدا" ي باركس، وهك ئيكي هيچ و پوج و سوزانى وبى پهوشت كه شوى نه كردوه و ئينج مندالى ههيه. تويزينه وه كه به كه لك وه رگرتن له بيروكه كانى پاتريشيا هيل كولينز، به تايه تى بيروكه كانى له كتيبي بيرى فيمينيستى ره شپيستدا، ئامانج له دروستكردى كاراكتهرى هيستر وهك سوزان به دهخاته پوو. باركس ئه دهخانه پوو كه ئانى ره شپيست زياتر له رووى جنسيه وه ئستغلال دهكرين به هوى ئه و ناسنامه په گه زى و جينده ريه وه كه له رووى كوتورويه وه پييان به خشاوه. بۇ پاراستنى بالاده ستى چينه به هيزه كه ي كۆمه لگا وه كه مسه ير كرندى تاك و كه لتورى ره شپيست هه كان. سوزان دووپاتى ده كانه وه كه ئنه ره شت پيست هه كان له دؤخيكى ئابوورى كۆمه لايه تيدا قه تيس بوون كه واين لئدهكات پوبه رووى ده ستدرئزى سيكىسى و به كالا كرن بينه وه. بهم شيوه به نوسه ر ويتاكردى ئانى ئەمريكى ئەفريقايى وهك ئيكي سوزانى ، ئالوده ي سيكس كردي، شائى خؤشگوزهرين په تده كاته وه.

وشه كليله كان: ئانى ئەمريكى ئەفريقايى، له خويئدا، سوزان-لورى باركس، سوزانى

تصوير النساء الأمريكيات من أصل أفريقي في المسرحية " في الدم" لسوزان لوري باركس

سنور اسماعيل محمود

قسم اللغة الإنجليزية، كلية التربية، جامعة كرميان - كلار

snoor.ismael@garmian.edu.krd

د. سامان حسين عمر

قسم اللغة الإنجليزية، كلية اللغات، جامعة صلاح الدين-أربيل

saman.omar@su.edu.krd

ملخص

تظهر النساء الأمريكيات من أصل أفريقي في صور نمطية مختلفة معروفة في الوعي العام الأمريكي. في الخطابات التاريخية والأدبية المختلفة، يُنظر إلى النساء السود من منظور الآخرين. تتناول هذه الدراسة بشكل أساسي تصوير هيستر في مسرحية (في الدم) "In the Blood" لباركس. على أنها امرأة غير متزوجة ولديها خمسة أطفال بلا أب، عديمة القيمة، فاسقة، وعاهرة. باستخدام أفكار باتريشيا هيل كولينز، وخاصة حججها في كتابها الفكر النسوي الأسود، حددت الدراسة الغرض من إنشاء هيستر كعاهرة. توضح باركس أن النساء السود أكثر عرضة للإساءة بسبب هويتهم العرقية والجنسية، والتي تم إنشاؤها اجتماعياً للحفاظ على هيمنة المجموعة القوية وإدامة عقدة النقص الثقافية للسود. وتؤكد أنهم محصورون في وضع اجتماعي اقتصادي يجعلهم عرضة للاعتداء الجنسي والتجسيد الجنسي. ومن ثم، فإنها تفكك صورة النساء الأمريكيات من أصل أفريقي على أنهن مفردات في الجنس، وقحات، وملكات الرفاهية

الكلمات الدالة: المرأة الأمريكية الأفريقية، في الدم، سوزان-لوري باركس، صورة الفاسقة