



Peer Reviewed Referred and UGC  
Listed Journal (Journal No. 40776)

ISSN 2277 - 5730  
AN INTERNATIONAL  
MULTIDISCIPLINARY QUARTERLY  
RESEARCH JOURNAL

# AJANTA

Volume-VIII, Issue-I  
January - March - 2019  
English Part - IV

IMPACT FACTOR / INDEXING  
2018 - 5.5  
[www.sjifactor.com](http://www.sjifactor.com)

Ajanta Prakashan

ISSN 2277 - 5730  
AN INTERNATIONAL MULTIDISCIPLINARY  
QUARTERLY RESEARCH JOURNAL

# AJANTA

Volume - VIII    Issue - I    English Part - IV    January - March - 2019

Peer Reviewed Refereed  
and UGC Listed Journal

Journal No. 40776



ज्ञान-विज्ञान विमुक्तये

IMPACT FACTOR / INDEXING  
2018 - 5.5  
[www.sjifactor.com](http://www.sjifactor.com)

❖ EDITOR ❖

Asst. Prof. Vinay Shankarrao Hatole  
M.Sc (Maths), M.B.A. (Mktg.), M.B.A. (H.R.),  
M.Drama (Acting), M.Drama (Prod. & Dir.), M.Ed.

❖ PUBLISHED BY ❖



**Ajanta Prakashan**  
Aurangabad. (M.S.)



## EDITORIAL BOARD

**Professor Kaiser Haq**

Dept. of English, University of Dhaka,  
Dhaka 1000, Bangladesh.

**Roderick McCulloch**

University of the Sunshine Coast,  
Locked Bag 4, Maroochydore DC,  
Queensland, 4558 Australia.

**Dr. Ashaf Fetoh Eata**

College of Art's and Science  
Salmau Bin Abdul Aziz University, KAS

**Dr. Nicholas Loannides**

Senior Lecturer & Cisco Networking Academy Instructor,  
Faculty of Computing, North Campus,  
London Metropolitan University, 166-220 Holloway Road,  
London, N7 8DB, UK.

**Muhammad Mezbah-ul-Islam**

Ph.D. (NEHU, India) Assot. Prof. Dept. of  
Information Science and Library Management  
University of Dhaka, Dhaka - 1000, Bangladesh.

**Dr. Meenu Maheshwari**

Assit. Prof. & Former Head Dept.  
of Commerce & Management  
University of Kota, Kota.

**Dr. S. Sampath**

Prof. of Statistics University of Madras  
Chennai 600005.

**Dr. D. H. Malini Srinivasa Rao**

M.B.A., Ph.D., FDP (IIMA)  
Assit. Prof. Dept. of Management  
Pondicherry University  
Karaikal - 609605.

**Dr. S. K. Omanwar**

Professor and Head, Physics,  
Sat Gadge Baba Amravati  
University, Amravati.

**Dr. Rana Pratap Singh**

Professor & Dean, School for Environmental  
Sciences, Dr. Babasaheb Bhimrao Ambedkar  
University Raebareilly Road, Lucknow.

**Dr. Shekhar Gungurwar**

Hindi Dept. Vasantrao Naik  
Mahavidyalaya Vasarni, Nanded.

**Memon Sohail Md Yusuf**

Dept. of Commerce, Nirzwa College  
of Technology, Nizwa Oman.

**Dr. S. Karunanidhi**

Professor & Head,  
Dept. of Psychology,  
University of Madras.

**Prof. Joyanta Borbora**

Head Dept. of Sociology,  
University, Dibrugarh.

**Dr. Walmik Sarwade**

HOD Dept. of Commerce  
Dr. Babasaheb Ambedkar Marathwada  
University, Aurangabad.

**Dr. Manoj Dixit**

Professor and Head,  
Department of Public Administration Director,  
Institute of Tourism Studies,  
Lucknow University, Lucknow.

**Prof. P. T. Srinivasan**

Professor and Head,  
Dept. of Management Studies,  
University of Madras, Chennai.

**Dr. P. A. Koli**

Professor & Head (Retd.),  
Department of Economics,  
Shivaji University, Kolhapur.

## CONTENTS OF ENGLISH PART - IV

S. No.	Title & Author
13	The Zoo Story: An Explosion of Hollow Men in a Commercial World <b>Shaikh Gulab Yusuf</b>
14	A Study of Contribution of the Indian Women Writers in English Literature <b>Sadawarte Savita Prabhakar</b>
15	High Impact of Communication Skills in Upswing of Print and Electronic Media <b>Mr. Mannaa Yahya Ali Al-Saeedi</b> <b>Dr. Rajpalsingh S. Chikhalikar</b>
16	High Impact of Communication Skills in Upswing of Print and Electronic Media <b>Dr. Milind Mane</b>
17	Contribution of Indian Women's in Olympic Games <b>Prof. Manisha Jaikrishan Waghmare</b>
18	Understanding Patriarchy in Vijay Tendulkar's Kamala <b>Ms. Manisha Kale</b>
19	Problem of distancing, Communication Gap and Disharmony in Relationships in Mohan Rakesh's "Soil Beneath the Sole" <b>Dr. Lingampalle G. L.</b>
20	The Glass Palace: A Pathetic journey of Displacement and Hybridity <b>Dr. Mahesh R. Waghmare</b>
21	Women Empowerment Challenges <b>Dr. Lekhika Umaji Meshram</b>
22	Representation of Oppression in Alice Childress' Wine in the Wilderness <b>Dr. Tabassum M. Inamdar</b>
23	Racism and Struggle for Assimilation in America: A Special Study of a Korean American Novel, Native Speaker <b>Ratnamala Ratan Pagare</b>

## 22. Representation of Oppression in Alice Childress' *Wine in the Wilderness*

Dr. Tabassum M. Inamdar  
Mahila Mahavidyalaya, Georai.

In the 1960s, the African-American began to rediscover a style that had been revalorized by the Americans. Blacks had also begun to cultivate their culture through Black Arts Movement. The blacks were trying to come to terms with 'blackness'. While the Black Arts Movement of the 1960s was trying to destroy the misconceptions of Blackness, Black drama of the same decade was struggling to establish an authentic Black selfhood which supplemented the black playwrights to try different forms of aesthetic expression.

Genevieve Fabre contends that the 1950s saw the definite emergence of black playwrights. She points out that William Branch's *A Medal for Willie*, Alice Childress's *Trouble in Mind* (1955), Lorraine Hansberry's *A Raisin in the Sun* (1959), and Loftin Mitchell's *A Land Beyond the River* (1957), are among the best known plays by black playwrights of the 1950s. In the majority of these plays protest is voiced, but violence as a solution is dismissed. The message in several of these plays, however, is that violence may soon become the only possible course of action.

Alice Childress wrote *Wine in the Wilderness: A Comedy- Drama* in 1969 when the two movements- Women's Liberation and the Black Revolution were the important issues. But the simultaneity of these two issues created a major dilemma for the black woman and her loyalties were torn between the questions of racism and sexism. She could not align herself completely with Women's movement, for not only were the white women reluctant to include the black women in their struggle but this step also aroused the hostility of their men folk who accused them of being disloyal to their people. Childress raises both these points in this play.

The Black revolution forms the backdrop to the whole play. Childress sets her protagonist, Tomorrow Marie's (Tommy) struggle to establish her place and identity in a patriarchal society. She is sensible, warm, and unpretentious, in contrast to the middle-class types who equate blackness with such superficial trappings, but, who in reality, are empty and artificial. Tommy is symbolic of the tomorrow, the future and the hope of black women.

Tommy's choice of calling herself Tommy is an indication of her unconventional nature in name and character. She stands against the accepted and traditional ideas of the society. She is unconventional because she fights and refuses to be confined by the limitations and expectations of society that are represented in Bill, a black artist. He is the typical common man representing the traditional standards, whose ideas and values are drawn from the White middle class and the patriarchal society. He is fixed in his ideas about art, beauty and women, which have emerged out of the bourgeois society and culture.

However, the biased men do not allow any sort of relaxation to the black women. Bill, in the play has the same notion. He wants woman either an absolute woman or nothing at all. This explains the tendency of the male to split the image of the woman into black and white. Bill's picture of black womanhood is the absolute and ideal.

The third portrait is of the contemporary black woman and all of Bill's hostility towards her other is manifest in the description of her: "she is as close to the bottom as you can get without cracking up... she is ignorant, unfeminine, coarse, rude...vulgar... and sad part is... there is no hope for her..." [742]. Her isolation is placed high on pedestal, above everyone else, out of reach or rendered "as close to the bottom as ... (one)... can get" [Ibid]. Thus the black woman is isolated having no connection at all with Bill's made world. This is the old double standard which promotes stereotyping. Tommy's conflict with Bill arises precisely because she refuses to be placed in a slough where she does not belong, she refuses to lay down and be trampled upon. She believes in the fact that "women must assume responsibility for strengthening their self esteem by learning to love and appreciate themselves, in short, to celebrate their womanhood" [Tate 1983: xxiii].

The situation Tommy walks into is a hostile one because of the construction and treatment that Bill offers to her and of course, Tommy's assertion of herself. In Showalter's terms, it is the conflict "between duty and self-fulfillment" [1978: 61]. Her duty as a black woman, as Bill sees it, is to prop up his male ego, to give back the black male's masculinity, whereas Tommy sees her self-fulfillment and achievement of her own identity as being of paramount interest.

Bill, Cynthia, and Sonny fashion a sense of self in relationship to an idealized blackness that invokes Africa, supports a black male to female hierarchy, and demonizes African American living in the south, experiencing poverty, and lacking formal education. Cynthia and Sonny see

Tommy as a  
educated, b  
her natural  
the circum  
messed up  
and bloods  
out? Me?"

The  
this play, T  
own right,  
starce. Be  
women se  
respect ar  
acknowled

In  
Bill. Whi  
childhood  
history, a  
the politi  
When Bi  
her about  
them clo

V  
the Afri  
has assi  
woman  
men" [L  
sexes. T  
the exis  
in its

Tommy as a victim and therefore think she is perfect for Bill's picture; she is poor, not formally educated, boisterous and opinionated, and she wears mismatched clothes and a wig that covers her natural hair. But then this appearance is the result of the ongoing riots. Having been caught in the circumstances when her house was burnt and rushed to save her life, she cannot help her messed up look. It is natural that she should speak out angrily against the violence, destruction and bloodshed by the Black Revolution—"They hollerin' whiley, whiley...but who they burnt out? Me?"[745].

The writers of the 'female' phase turn away from the male society and make culture. In this play, Tommy is ready to walk out on Bill because he refuses to accept her as a woman in her own right, he labels her as victim even before he meets her. Her stance is certainly a 'female' stance. Besides, she is financially independent earning her own living, a step which all 'feminist' women seek to achieve. Now Tommy wants to be accepted for what she is. She demands self respect and returns to Bill only when he accepts her as a model of black womanhood, and acknowledges her sense of self-worth.

In the next scene of the play, Tommy's inner space is externalized in her dialogue with Bill. While he is sketching her, he asks her to talk. Tommy begins by telling him about her childhood experiences and in the process reveals things connected to Black history. Black history, as she actually experienced it back home, for her grandfather and uncle were active in the politics of the time. By talking about herself, Tommy is able to show her real self to Bill. When Bill sees that she is different from what he thought, he discontinues his sketch and talks to her about his own ambitions and his nightmare of being a failure. This mutual opening up brings them closer to each other.

While the men are influenced by the White patriarchal ideas, women like Cynthia accuse the African-American women of emasculating their men and bringing in a matriarchal order. She has assimilated Sonny's thoughts and ideas and made them her own. Cynthia is the kind of woman who has "...no religion or poetry of (her) own; (she) still dream(s) through the dreams of men" [De Beavoir: 174]. However, unlike Cynthia, Tommy dreams a new order- an equality of sexes. Tommy rises like a phoenix out of the riot that devastated her. She rises up crying against the existing order. As a prophetess, she heralds a new order of equality in a society that is unjust in its treatment of women, always victimizing them. History, literature and religion are

permeated with the symbolic pattern of an unjust society, absolved by the sacrifice of a scapegoat – the woman.

In *Wine in the Wilderness*, Childress not only exposes these wrong ideas but also sets the record right because such misconceptions resulted in the black woman becoming a scapegoat responsible for the psychological emasculation of black men and for the failure of black community to gain parity with the white community" [Ibid]. Cynthia again mouths the black male view when she says- "you're too brash, you're too used to looking out for yourself, it makes us lose our femininity...It makes us seem very hard. We do ourselves too much" [761].

(C) In the course of the play, Tommy proves to be the 'wine in the wilderness' neither romantic nor innocent, but full of life, humor, and a strong will to survive. Childress presents Tommy as embodiment of black women's history and their hope for a better future. Near to the climax of the play, Tommy lashes out at Bill, Cynthia, Sonny and Old Timer for failing to respect black women and black race, which is nothing short of a betrayal of their race, culture and clan. She decides to 'de-center' in order to 'center' elsewhere, because the blacks have 'assimilated' the 'White' ideas of beauty. The accessories gain importance over the real inner beauty of the person. They fail to appreciate those who defy various norms of an unjust society. She finds her fellow African-Americans hypocritical. Childress attacks on the people like Bill who make a great deal of some Blacks for making history in the yesteryears, but fail to admire Tommy, who is alive and making history.

(D) Tommy represents the African – American women who dare to defy. She defies the limitations, the ideals of the society, and her own folks, who try to dictate her life and her role in the world. The riot that she survived destroyed her everything, but not her spirit and determination. This is symbolic of the biggest riot of all – 'Slavery' – which tried to destroy the blacks as a race, and their women, who were subject to the double jeopardy of racism and sexism.

In *Wine in the Wilderness*, Childress reveals the complex, interior landscapes off Tommy's life and at the same time looks outward, commenting on the world which impinges on her existence. Tommy's demand for being acknowledged as the true wine in the wilderness, the reinforcement of her identity, in the face of opposition, is her 'female' stance.

To conclude, the play, as a social comedy, helped Childress to present the contrast between the social order and the individual. The social order is seen in the ideas held by Bill and

- 
- 
- 
- 
- 
-

others, while, Tommy, the individual, is in contrast to them. She defies the accepted norms of the society around her and turns the accepted notion of things upside down. *Wine in the Wilderness* takes on the form of satire in which Childress ridicules the false ideas of the society by making Tommy deery the foolishness of black men (as represented by Bill) in particular and American culture in general.

### References

- Childress Alice, 1982, *Wine in the Wilderness*, New York: Random House.
- Claudia Tate ed. 1983, *Black Women Writers at Work* New York : Continuum.
- Genevieve Fabre, 1979, *Afro-American Poetry and Drama 1760-1975*, Detroit Mich : Tower.
- Mance Williams, 1985, *Black Theatre in the 1960s and 1970s*, Westport, Conn : Greenwood.
- Samuel A. Hay, 1984, "Alice Childress Dramatic Structure," *Black Women Writers: 1950-1980*, New York : Anchor Press.