

**The Dream-Like Atmosphere in Adrienne Kennedy's
*A Movie Star Has to Star in Black and White***

by

Samah Mahmoud Khalil El-Gindy

Assistant Lecturer , Department of English, Faculty of Arts
Beni-Suef University

Abstract

The paper is going to discuss the dream-like atmosphere in one of Adrienne Kennedy's plays; *A Movie Star Has to Star in Black and White* (1976). In addition, it will examine how the playwright has been influenced by major writers in applying this technique in her play. The paper will attempt to analyze how Kennedy uses the dream technique to portray the dilemma of African-American women who live within a circle of oppression in the American society.

Keywords :Kennedy—Dream technique—African American drama—
Women writers—Fragmentation technique—Oppression.

The theatre which does not feel the social pulse, the historical pulse, the drama of its people, and catch the genuine color of its landscape and of its spirit, with laughter or with tears, has no right to call itself a theatre. (Qtd in Styan: 90)

These quoted lines are uttered by Federico Garcia Lorca in an address delivered after the opening of his play *Yerma*. In these lines, Lorca explains how the playwright should believe in the role of the theatre to influence and even move the public. Lorca (1898-1936) is the surrealist Spanish poet "who arrived when the scene was set for the advent of a special talent in the theatre. He worked outside the mainstream of European symbolist drama, but his contribution to the genre is in many ways the most accomplished and exciting we have" (85). His plays feature great sympathy for Spanish womanhood.

In this respect, Kennedy is one of those faithful playwrights who devote their lives to the expression of "the naked internal anguish and pain of being a black woman living in the United States" (Barrios 2). In *People Who Led to My Plays*, Kennedy asserts her great fascination with Lorca. She states how Lorca pushes her plays in a different direction after reading his *Blood Wedding*.

After I read and saw *Blood Wedding*, I changed my ideas about what a play was, Ibsen, Chekhov, O'Neil and even Williams fell away. Never again would I be afraid to have my characters talk in a non-realistic way, and I would abandon the realistic set for a great dream setting. It was a turning point.

(Qtd in Byrant- Jackson and Overbeck 53)

Indeed, it is not the first turning point in Kennedy's career as a playwright. Her first one was when Edward Albee asked her to be courageous and face her audiences with such shocking text of *Funnyhouse of a Negro* which is loaded with words like nigger and negro. It was Albee who put Kennedy on her way but Kennedy seeks for the extraordinary. She was fond of reading Maurice Maeterlinck

(1862- 1949) who “plunged his plays in mystery” and forged the theory of a ‘Static’ Theatre. Maeterlinck resorted to that kind of drama where there is no movement, no event, only ‘psychological action.’ He believed that “the poet’s task was to reveal the mysterious and invisible qualities of life, its grandeur and its misery, which have nothing to do with realism”(Styan 28).

He asserted that “the true meaning of existence and destiny, of life and death” exceeds the realistic level.

Maeterlinck therefore went for the symbolist drama where his plays were laden with “an indeterminate medieval world of dream and fantasy” (29) As Maeterlinck declared that the poet’s imagination should be free and not restricted by the laws of reality, Lorca led the Spanish drama to a new era of symbolism. Lorca’s plays elevate to the level of poetic fantasy. Both of Maeterlinck and Lorca are poets. They employ an allegorical way of writing that attracts Kennedy to their works. Kennedy follows the steps of those great writers which invite critics to call her the poet of the theatre. “The tragedy and dark moods she finds in Hemingway, Lorca, Maeterlinck, and Miller are played out in her conscious” and later push her toward dream world. Reading at an early age helps Kennedy to realize that “the line between dream and reality is thin indeed” (Wilkerson 2).

Kennedy is daring enough to employ difficult techniques to invoke the audience’s pity for her protagonists’ suffering and frustration that they experience within the American society. She follows the steps of August Strindberg (1849-1912) who was “the first dramatist to explore the role of the subconscious” (*A Dream Play*: National Theatre Education Work pack 3). Strindberg forged the dream technique and “the result, he suggested, is a blend of memories, experiences, pure inventions, absurdities, and improvisations, in which the ‘characters split, double, redouble, evaporate, condense, fragment, cohere’ (4). Kennedy takes the fragmentation tool to convey her characters’ distress. Moreover, the playwright tends to depict how the American society lacks harmony

between White Americans and Black Americans as well as between men and women. She asserts in most of her plays how women need their husbands' support. Regarding that point, Kennedy tells about herself when she was pregnant and her husband was sent to Korea and he wasn't with her in difficult times. Regardless of the "very supportive husband who read every word she wrote and continuously encouraged her to write, Kennedy found herself paralyzed by frustration in the years before completing her first produced play" (Wilkerson 2).

It could be stated that African-American women are abused and falsely imprisoned in their psychological conflict. The challenge which encounters Kennedy is how to represent psychological conflict and subconscious dreams on the stage; in other words how to represent that dreamer on the stage. Another challenge is how to provoke her audiences to feel that they are really watching the internal conflict of her characters. One could argue that dream-like atmosphere is applicable to her earlier plays. In *Funnyhouse of a Negro*, Kennedy makes her character wear a mask to look faceless and that is exactly what we see in our dreams; a faceless person who threatens our existence. Just in dreams one may see a woman carries a bald head before her:" Before the closed curtain a woman dresses in a white nightgown walks across the stage carrying before her a bald head.....As she moves, she gives the effect of one in a dream"(*Adrienne Kennedy in One Act 2*).

In most of Kennedy's plays, there is no narrative structure and this is one of the basic elements of the dream technique which is characterized by the absence of the three unities of place, time and narrative structure." It rather represents different settings and moods" (13). "Dreams are real in their context, but that surprising things happen within that reality" (12).

Being under pressure is what pushes any person to dream or to live in a dream away from his reality. What makes Clara in *A Movie Star Has to Star in Black and White*, to dream is the stressful atmosphere she lives in which is caused by an unbalanced relationship with her husband. This recurrent anxiety reinforced by a problematic

relationship between her parents and her brother's accident pushes her to abandon her reality and live with her movie stars.

A Movie Star Has to Star in Black and White emerges as a "metafictional" state of mind. This play represents a scheme of Kennedy's personal problems and recurrent fears which occur in her subconscious. In each play of hers, she tackles just one fear. In *Funnyhouse of a Negro*, Kennedy deals with the fear of being raped. In *The Owl Answers* and *A Rat's Mass*, Kennedy illustrates the fear of being transformed into an animal in the case of African- American people abandoning religion. But in this play being discussed, Kennedy depicts all the fears that surround not only African- American women but African- American men as well. In order to depict what's in her subconscious, she has to attempt a different tool which is the dream setting.

In *A Movie Star*, "the set is a double set and the action taking place on the deck of the ocean liner from *Now Voyager* and in the hospital lobby where Clara and her mother have gathered to help the brain-damaged Wally"(Robinson 84). The stage directions indicate that the action takes place in three scenes: Hospital lobby and *Now Voyager*; Brother's room and *Viva Zapata*; and Clara's old room and *A Place in the Sun*. It is quite clear that Kennedy interweaves the reality with the dream from the very beginning.

The main protagonist is Clara: "a Negro woman of thirty-three wearing maternity dress" (Kennedy 82). Clara is a playwright and reads "Edith Wharton, a book on Egypt and Chinua Achebe, Leroi Jones, Ted Joans and Allen Ginsburg" (82). She is trying to write about her own life to feel that she has an active role more than being a spectator. People who surround her marginalize her role. Every now and then she writes in her notebook "her movie stars speak for her. Clara lets her movie stars star in her life" (87). Writing is the only outlet for her emotions. Kennedy herself states "I see my writing as being an outlet for inner, psychological confusion and questions stemming from childhood..... You try to struggle with the

material that is lodged in your unconscious, and try to bring it to the conscious level" (Qtd in Cohen: 108). In real life, she cannot express what she is going through. She expresses how she feels lost: "each day I wonder with what or with whom can I co-exist in a true union?"(82). Feeling alienated and lost in a harsh society that is full of barriers and restrictions for African- American women represents a recurrent theme in Kennedy's plays. The action shifts from one scene to another, from one movie to another.

Clara is pregnant and afraid of miscarriage. She feels despair because of the disturbed relationship between the father and the mother. She puts the blame on herself in these lines uttered by Bette Davis:

I've always felt sad that I couldn't have been an angel
To mercy to my father and my mother and
saved them From their torment I used to hope when
I was a little Girl that one day I would rise above
them, an angel with Glowing wings and cover them
with peace. But I failed. When I came among them it
seems to me I did not bring them peace..... but
made them more disconsolate. (Kennedy 83)

Philip C. Kolin argues that "to understand Kennedy's plays is to understand her family"(5). Kennedy herself asserts that she adores autobiographical work. It could be said that the key to most of her dramas is to read *People Who Led to My Plays*. One tends to believe that no play penetrates Kennedy's real life like that play being discussed.

The first scene "incorporates" the film *Now Voyager* which was starred by Bette Davis and Paul Henrid. The first dialogue between Bette Davis highlights many features that characterize the African- Americans' life in The United States. One of these features is the conflict between Clara's "small, pale and very beautiful" mother and her "small and dark skinned" father. In most of Kennedy's plays, she depicts the mother as a lovely person and depicts the father as a

tough and cruel person. More important in this scene is that we have a very detailed description of how the American society is split inside.

Mother. In our Georgia town the white people lived on one Side. It had pavement on the streets and sidewalks and mail was delivered. The Negroes lived on the other side and the roads were dirt and had no sidewalks when a Negro bought something in a store he couldn't try it on..... In the movies at Montefiore you had to go in the side and up The stairs and sit in the last four rows. When we arrived on The train from Cincinnati the first thing we saw was the WHITE AND COLOURED signs at the depot. White people had one Waiting room and we Negroes had another. We sat in only two cars and white people had the rest of the train. (Kennedy 84)

These quoted lines reflect the ugly face of the United States in this period as seen through the eyes of Kennedy. The lines narrate how blacks suffered verbal and physical abuse for a long time. One should elucidate that this is the first time in which Kennedy is totally frank about her opposition to the racist American society. Also, this is the first time that Kennedy explicitly reveals her stand toward politicians through the words of Bette Davis

Bette Davis. My father used to say John Hope Franklin, Du Bois and Benjamin Mays were fine men. (85)

These lines reflect how blacks had unbiased opinions about politics. It could be said that they have a passive role in the political life. All these last lines reflect the tone of the disappointment of Blacks who came from the South dreaming of freedom and human rights, and "face oppression in the North"(Cohen 114). The father completes his vision in the following lines:

Father. Cleveland is a place for opportunity,
leadership. A progressive city, a place for education,
a chance to Come out of the black woods of
Georgia. We Negro Leaders dream of leading our
people out of the wilderness

(Kennedy 85)

The word "dreaming" expresses the pessimistic tone in Kennedy's works. Kennedy's stresses the passive role of African-Americans. She does not want to indicate the hopelessness but she rather tries to shock and then heal the problem from its root.

In this scene, we are told about the disturbed relationship between the father and the mother. Bette Davis tells about the father's wish to marry insane girl "who talked to Willow trees"(85). Then she starts to tell how her parents got married and how their life in the past was full of love which turned into hatred afterwards. At the same time, Clara starts to shed light on her life with her husband; Eddie who changed since he came back from Korea.

"The second scene merges *Viva Zapata* with a hospital in which Clara's brother Wally lies in a coma after an automobile accident"(Cohn 115). Through the voice of Jean Peters, Clara tells about her father's second marriage. Clara and her parents are together beside Wally in his deep coma. Clara starts to recall memories of her wedding and that her brother was the best man.

Jean Peters. We stood together in my brother's room
My brother's bare room. My brother is in coma.
(Silent) Eddie and I were married downstairs in this
house. My Brother was best man. We went to
Colorado, but soon after Eddie was sent to Korea.
My mother has always said that she felt if she and
my father hadn't been fighting so much maybe I
wouldn't have lost the baby I stopped writing to

Eddie and decided I wanted to get a divorce when he came back from Korea. (91)

These lines reflect how the mother torments herself by feeling responsible for her children's misery and unhappiness. Also, Clara tells about her marital difficulties. The mother urges her daughter to return to her husband because she is pregnant. The mother tries to persuade Clara telling her about her miserable childhood in a boarding school that pushes her to have a family. Being persistent, Clara insists to get divorce from the husband who misunderstands her needs.

Clara declares her wish to be a writer but the mother as well as the husband do not understand the hidden purpose of Clara's wish. Clara seeks freedom and crossing the borders of her suppressed reality. She hopes to have wings to fly away from the circle of oppressions which surround her. Clara states:

Clara. I'm not unhappy. I'm very happy. I just want to Be a writer. Please don't think I'm unhappy

.....

Mother. I just pray you'll soon get yourself together and Make some decisions about your life. I pray for you every Night. Shouldn't you go back to Eddie especially since you Are pregnant?

Clara. Mother, Eddie doesn't understand me.(Pp. 92-93)

These lines quoted above support the idea discussed before and assert how "Clara's mother cannot understand how her desire to be a writer can supersede the desire to raise a family"(qtd in Schlueter 180). Throughout the scene, Kennedy shows how the relationship between the father and the mother is troubled. Kennedy clearly depicts this tension in the stage directions.

(Father enters the room, stands at the feet of his son's Bed. He is in his fifties now.....

The moment He enters the room the mother takes

out a cigarette And starts to nervously smoke. They do not look at Each other.) (95)

Through the voice of Jean Peters, Clara tells some "excerpts" from *The Owl Answers*.

Jean Peters. (to Brando .) I'm writing on my play. It's About a girl who turns into an owl. Ow. (Recites from Her writings.) He came to me in the outhouse, in the Fig tree. He told me, You are an owl, I am your beginning. I call God and the owl answers. It haunts my tower, calling (95)

These lines are juxtaposed to a detailed description of the father's trial to approach his wife who pushes into the lobby accusing him of leaving her for another woman. The issue discussed in Kennedy's plays is not just how White Americans oppress the Black Americans but also the barriers every African- American woman faces inside her black society. Kennedy tends to show how The African-American society lacks women's freedom. Women are deprived of the right to choose what's better for them and they suffer humiliation by their black husbands. The scene ends by the mother's lines narrating how she gets the news of her son's accident.

Mother. (to both her former husband and her daughter.) I was asleep and the police called and told me Wally didn't Feel well and would I please come down to the police station And pick him up. When I arrived at the police station they Told me they had just taken him to the hospital because he Felt worse and they would drive to the hospital. When I Arrived here the doctor told me the truth: Wally's car Had crashed into another car at an intersection and Wally had been thrown from the car his body hitting a mail box and he was close to death.

(97)

In the last brief scene, things become clearer. The third scene merges

A Place in The Sun Clara's old room in which Clara confesses her fears. At the very beginning of the scene, we have Jean Peters tells about Wally's life and his divorce which led him to drive crazily around the street when he had the accident. "As a small boat from *A Place in The Sun* carries Shelley Winters and Montgomery Clift to the stage, Jean Peters and Marlon Brando keep changing Clara's hospital sheets"(Cohn 115). This scene depicts the confrontation between Clara and her husband Eddie.

Eddie. Are you sure you want to go with this?

Jean Peters. This?

Eddie. You know what I mean, this obsession of yours

Jean Peters. Obsession?

Eddie. Yes, this obsession to be a writer?

Jean Peters. Of course I'm sure.

(Pp. 98- 99)

These lines reflect the husband's denial of his wife's dreams. He does not utter the word writer from the very beginning of the conversation. He just keeps turning around the issue. Eddie hates the success of his wife as he loves being superior to her. He likes the idea of Clara's submission and impotence. Clara confesses her dreams telling Eddie: "ever since I was twelve I have secretly dreamed of being a writer. Everyone says it's unrealistic for a Negro to want write"(99). Clara tells the audiences how impossible to become a writer in "a black and white" society denies her right of dreaming. In this scene, Clara is so imminent. Clara continues to state how the mother got the news of her wish to get divorce. Then Clara starts to recite from Kennedy's *The Owl Answers*.

Clara. (reading from her notebook.) He came to me
in the outhouse, in the garden, in the fig tree. He told

me you are an owl, ow, ow,oww. I'm your beginning,
ow. You belong here with us owls in the fig tree, not to
Somebody that cooks for your Goddamn father, oww,
and I ran to the outhouse in the night crying oww.
Bastard They say. the people in the town all say
Bastard, but I belong To God and the owls, ow, and I
sat in the fig tree. My Goddam Father is the Richest
White Man in the town, but I belong to the owls.(101)

These lines show how the white society looks at Black women. They are like owls that live only in darkness and are deprived of the light of life. "Torn between her warring parents, (Clara) hears Jean Peters tell of Wally's time in an army stockade"(Cohn 115).At the end of the scene, Shelly Winters falls into the water and calls silently for help. Montgomery Cleft only stares at her and never moves to rescue her. Shelly Winters drowns at the time Clara tells that her brother will live paralyzed with a damaged brain. Clara and her mother embrace each other and cry. The play ends with the protagonist's drowning in front of the hero and he did not even try to help her. Kennedy presents a family tragedy and the husband forms an integral part of Clara's dilemma.

What pushes Kennedy to write this type of plays is her passion of mind. She experiments with more than one form to achieve what she aims for. Finally she decides to enter the realm of dreams to achieve her end. Employing that disturbing technique, she keeps logging in and out the dream. It could be stated that from the very beginning of the play, the reader or the spectator exerts much attention to the play to know whether it's the reality or the dream. But she didn't try to perplex the audience and she gave some signs to him to distinguish the dream from the real thing. Her early readings for Lorca, Maeterlinck, and Strindberg provide her with the needed inspiration and encouragement Provided that she has great imagination.

In her other plays, Kennedy presents the psychological anatomy of her protagonists who suffer anonymity. In *A Movie Star Has to Star in Black and White*, Kennedy tends to analyze the dream world of her protagonist. She tends to depict the suppressed desires and wishes which inhabit the protagonist's subconscious. Accordingly, these suppressed wishes find an outlet in the protagonist's dreams. It is believed that dreams are separated from one's reality, but on the contrary, they are related to the everyday life. That is to say, Kennedy does not write about mere hallucinations but she deals with constant fears and problems.

In his "Seers on the Rim," Sydne Mahone asserts that "historically, male playwrights, both white and black, have molded the image of the black women into the stereotypes of mammies, bitches and loons"(24). He adds that "in this way, the American theatre has devalued and denied the human dignity of African- American women"(24). Kennedy believes that she has a role in her society. Through her plays, she depicts black women who struggle in order to get their rights as human beings. In this respect, the playwright does not resort to the realistic order of the storyline. She adopts the disturbed order of dreams to address her audiences. Dreams are composed of fragments of reality interweaved with deep desires and hidden wishes that inhabit the subconscious of each human being. Kennedy attempts a new dramatic form which is loaded with different modes of symbolism, expressionism and surrealism.

In this play, Kennedy presents the story through a familial web mixed with different scenes of three movies. Kennedy is apparently fond of Hollywood with its movie stars. "Adrienne herself was named after an actress, Adrienne Ames, whose movie her mother saw while she was pregnant"(*People Who Led to My Plays* 10). At the very beginning of the play, we are told about the movie music which is romantic; it plays whenever Clara is not thinking aloud. So music is one of the signs which indicate the distinctive line between dream and

reality for the character. The playwright resorts to romantic music to convey the absence of romance in Clara's life. Clara needs a touch of romance with her husband. Moreover, love does not exist in the relationship of her parents. It could be said that love is a missing ingredient in Clara's life for which she searches in her own dreams.

"All the colors are shades of black and white which symbolize confusion and uncertainty. The main protagonist is Clara who brings to mind Clara Passmore; the main protagonist in *The Owl Answers*. Kennedy tends to remind her audiences of that African- American woman who suffered denial and anonymity among her people. Clara Passmore suffered from a disturbed identity because of a double heritage. Clara aims to be a writer but her depression surpassed her wishes and at the end she transforms into an owl. In *A Movie Star Has to Star in Black and White*, Clara has black parents and they have a very disturbed relationship that has a very excruciating effect on their daughter. Kennedy tends to depict the state of oppression within the black society itself.

Kennedy indicates in her opening stage directions that "the leading roles" of the play "are played by actors who look exactly like Bette Davis, Paul Henrid, Jean Peters, Marlon Brando, Montgomery Clift, and Shelley Winters"(Kennedy 81). The playwright proceeds to tell that the "supporting roles" are played out by the mother, the father, and Clara's husband. Clara herself, the main protagonist, only plays "a bit role"(81). The movie stars narrate the familial events of Clara's life. They tell excerpts from Clara's journal. Clara starts her career as a writer by putting her own life under telescope. She starts to intersect her own community through a very significant analysis of her own small community; her own family.

The protagonist lets the movie stars play out their roles and keeps watching them as a spectator. It could be said that Kennedy tends to draw our attention to a very important point, that is, we need from time to time to look into our lives through a different angle.

Playing the role of spectator enables us to judge upon our lives. In her own article, "A Spectator Watching My Life": Adrienne Kennedy's *A Movie Star Has to Star in Black and White*, Deborah R. Geis asserts the same idea. Geis argues that "the tension between the immersion in and angry confrontation of the Hollywood world experienced by Clara in this play embodies the ambivalent spectatorial status of the African-American women whose subjectivity risks being undermined by her identification with an exclusionary cultural apparatus"(Byrant-Jackson and Overbeck 171). In his analytical book *The Other American Drama*, Mark Robinson asserts that "only by scattering her identity around the stage, projecting herself onto others, is Clara able to see herself"(140).

Kennedy tends to direct the attention of her female gender to their passivity in facing their own dilemma. They escape from the confrontation with their own problems and keep watching life moving around without sharing in the process of formulating life. Moreover, we have here the first segment of the dream technique, that is, Clara lets other people play out her own role in life and this can be only achieved in dreams. In the dream world, one sees a lot of different people sharing him his own life. Dreams are composed of minor segments of reality mixed with greater segments of illusion. This realm of fancy moves before one's eyes as a cinematic film.

There is an imaginary line that lies between the dreams and the reality which Clara lives. Kennedy plays on that thread throughout the play. When Kennedy puts the words on the tongues of the movie stars, that reflects the dream world in which Clara lives with her wishes and anticipations. As for Clara's conversations with the members of her family, they represent Clara's actual life. Marc Robinson has asserted that "yet Clara herself does not tell us these stories. Kennedy subverts expectations about her autobiographical drama by incorporating movie stars into her play"(*The Other American Drama* 139).

In her autobiographical work *People Who Led to My Plays*, Kennedy explains her fascination with Hollywood. In *Now Voyager*, She speaks of Bette Davis saying:

In this avid dream of transformation I still also daydreamed of myself as this character. She was plain. She was troubled. She was controlled by her mother and then one day she took a trip on an ocean liner and total fulfillment came to her because of this trip on the ocean. She became beautiful and loved. One day I'm going to take a trip on an ocean liner, I thought and all of my dark thoughts and feelings that I don't belong anywhere, will go away.

(Qtd in Geis 3)

These lines reflect the hidden desire that lies in Kennedy's subconscious to eradicate the dark thoughts and feelings which stem from her blackness. Even Kennedy, who enjoys freedom in her writings, suffers from being black. She hopes that one day she would go on a trip to change her surroundings and hither her life. This is evident in her bitter tone that reflects all oppressions that African-Americans go through for centuries. This bitter tone is reflected in these lines spoken by the mother:

Mother. when a Negro bought something in a store he couldn't try it on. A Negro couldn't sit down at the soda foundation in the drug store but had to take his drink out. In the movies at Montefore you had to go in the side and up the stairs and sit in the last four rows. When you arrived on the train from Cincinnati the First thing you saw was the WHITE AND COLORED signs at the depot. White people had one waiting room and we Negroes had another. We sat in only two cars and white

people had the rest of the train.

(Kennedy 84)

This quotation reflects a quite miserable condition of African-American people who struggle to live in the United States. In her earlier plays, Kennedy shows a deep fascination with England and its great scholars. The playwright does not refer to the state of blacks who live in the United States. *A Movie Star Has to Star in Black and White* is considered the first play for Kennedy which depicts the genuine state of African-Americans. In her earlier plays, she tends to give a partial picture of the society but in this play she tries to give a complete picture of the American society. Kennedy tries to depict the oppressions that both men and women suffer from. She gives a very critical analysis of the American society which reflects complete pain and bitterness.

It could be said that Kennedy has chosen three movies in order to draw African-American women's attention. *Now Voyager* is about "a homely, supposedly mentally disturbed spinster who escapes from her rich, domineering mother, undergoes therapy with a fatherly psychologist, meets a man on a cruise, and metamorphoses into a fascinating, independent woman who heroically takes care of everyone"(Kintz74). In her choice of this movie, Kennedy shows a state of suppression which dominates the relationship between the mother and her daughter. So Kennedy deals with more than one form of suppression. She asserts that the black woman is deprived of her rights of freedom within her family. In that part of Clara's actual life, the mother suppresses Clara's wish to get divorced from her husband and to be a writer.

Kennedy is fond of using the dramatic tool of characters' metamorphoses, that is, she has chosen *Now Voyager* for that reason. Bette Davis manages to escape her life and starts a new one with a different personality. This is the message that lies behind Kennedy's

plays. The playwright tends to tell her audiences that they can start over and shape their life the way they want.

Before dissecting her relationship with her husband, Clara relates her disturbed relationship with him to the tension between the father and the mother. The ocean liner symbolizes Clara's wish to escape from her bitter reality. Her wish to get divorced also symbolizes a deep desire to escape her painful life with that husband who does not understand her needs. It could be said that the play shows numerous images of escape. Robinson elucidates that "*Movie Star* contains numerous images of escape or withdrawal – the voyage out in *Now Voyager*, Clara's divorce, the inward escape of Wally's coma, Dad's talk of suicide, Shelley Winter's drowning in *A Place in the Sun*, and the escapism of the movies themselves, whose romantic music should pervade any production of this play, in ironic counterpoint to its themes" (*The Other American Drama* 140). Escaping from the reality represents an integral part of the dream world. We escape from our reality in our dreams.

Movie music. On the deck of the ocean liner from *Now Voyager* are Bette Davis and Paul Henrid. They Sit at a table slightly off stage center. Bette Davis has on a large white summer hat and Paul Henrid a dark summer suit. The light is romantic and glamorous. Bey and backstage left are deck chairs. It's bright Sunlight on the deck.

Bette Davis. (To Paul.) June 1955

When I have the baby I wonder will I turn into river
of blood and die? My mother almost died when I
Was born. (Kennedy, Pp. 82-83)

The stage directions announce the beginning of Clara's dream. In her dreams, she has Bette Davis and Paul Henrid in a very romantic mood. Davis starts to tell about Clara's own life. Clara or Bette relates pregnancy and having babies to death which represents a very

shocking image. Having children symbolizes a new life full of happiness and stability. It could be said that Kennedy tends to convey the difficulty of that stage in women's life. She wants to tell her male audiences that women desperately seek for their help and complete support at that critical time in life. Moreover, Kennedy tends to depict the weakness and impotence of women. The playwright tries to assert that the lack of understanding between a husband and his wife definitely leads to divorce.

(Onto the deck wander the Mother, the Father, and the husband. They are Negroes. The parents are as they were when young in 1929 in Atlanta, Georgia. The Mother is small, pale and very beautiful. She has on a white summer dress and white shoes. The Father is small and dark skinned..... they both are emotional and nervous. In presence both are romanticized. The Husband is twenty- eight and handsome. He is dressed as in the summer of 1955 wearing a seer sucker suit from Kleins that cost thirteen dollars.) (*Adrienne Kennedy in One Act* 83)

The stage directions show a detailed description of Clara's family. In her dramas, Kennedy describes the mother as a beautiful woman. She believes in the internal beauty of black women who suffer a lot in their life and deserve more respect, esteem and appreciation. The mother is wearing white which stands for purity. Apparently these lines reflect the disruption of the unity of time. Kennedy presides two different dates; 1929 and 1955. The disruption of the time unity represents a very significant characteristic of the dream technique. In her "Kennedy and The First Avant- Garde," Elinor Fuchs clarifies how Kennedy resorts to this technical device. Fuchs states that "the very disappearance of linear time into spatial transformation in Kennedy can be traced to Strindberg's discoveries in *Dream play*" (*Intersecting Boundaries*, Pp 80-81).

In his comment on that point, Marc Robinson argues that "categories of time are also collapsed"(140). Kennedy does not tend to perplex the audiences but rather tends to assert that nothing changed within the years. Twenty Six years have passed without marking any difference in the conditions of African- Americans. One cannot figure out whether she refers to their past or their present. Kennedy proceeds to describe the conditions of blacks. She states:

My mother says that my father was one of the most well thought of the boys in the town, Negro or white. He used to tell my mother his dreams how he was going to go up north. There was opportunity for Negroes up north and when he was finished at Morehouse he was going to get a job in someplace like New York (86)

All these minor details reflect how blacks' dreams are chattered on the rock of racism. What keeps blacks persistent to live is their clinging to religion. In most of Kennedy's plays, religion represents a recurrent theme. Bette Davis states:

Most nights I'm wide awake until at least four. I wake up about eight and then I have a headache. When I'm wide awake I see Jesus a lot.....Also got a letter from her; it said I hope things work out for you both. And pray, pray sometimes. Love Mother (86)

These quoted lines reflect how blacks believe in religion as their only salvation. Bette Davis states her deep problem that is she has insomnia. Moreover, she is daydreaming of Jesus who can redeem her. Bette proceeds:

We also got a letter from Eddie's mother. Eddie's brother had told her that Eddie and I were having some problemsshe said when Eddie's sister had visited us she noticed that Eddie and I don't go

to church. She said we mustn't forget the Lord, because God takes care of everything..... God gives us peace and no matter what problems Eddie and I were having if we trusted in Him GOD would help us. It was the only letter from Eddie's mother that I ever saved. (87)

Before the end of the first scene, Clara reads a passage from *The Owl Answers*: "..... I call God and the owl answers. It haunts my Tower calling, its feathers are blowing against the cell wall, speckled in the garden on the fig tree, it comes, feathered, great hollow-eyed with yellow skin and yellow eyes, the flying bastard"(89). The playwright reminds us of Clara Passmore; that school teacher who aims to be a writer. She was denied her right to attend her father's funeral because of her black color. There is a quite apparent similarity between Clara Passmore and the main heroine in *A Movie Star Has to Star in Black and White*. This similarity lies in that they have one dream, they suffer anonymity, and they lack self-confidence and self-esteem. At the end of *The Owl Answers*, Clara Passmore escapes from her troubled reality and withdraws into the animal kingdom and transforms into an owl.

There is a direct relation between religion and life. Those people who cling to religion and believe in God, do not ever give up hope and surrender to despair and depression. That is why Clara Passmore tries to cling to religion till the very end of her life. Referring to Passmore at the part of the play indicates the weakness, impotence, and vulnerability. The passage from *The Owl Answers* is followed by Bette Davis announcing her father's trial of committing suicide. She states that "he had tried to jump off the roof but had fallen on a scaffold"(89).

The end of the first scene takes us gently to the second scene. At the very end of the first scene, Clara states that "I loved the wedding night scene from *Viva Zapata* and the scene where the peasants met

Zapata on the road and forced the soldiers to take the rope from his neck . . . when they shot Zapata at the end I cried”(90). These lines are followed by very significant stage directions.

(Deck darker. She walks along the deck and into door, leaving Paul Henrid and Bette Davis at railing. She arrives at the hospital doorway, then enters her brother's room, standing at the foot of his bed. Her brother is in a coma.) (90)

The stage directions announce the end of the dream phase as Clara leaves her movie stars. Clara returns to her reality and takes us to her brother who lies in a deep coma because of a car accident. “He is separated from his wife and every night has been driving his car crazily around the street where she now lives. On one of these nights was when he had the accident” (98). Even Clara's brother has a troubled life because of love. Apparently, he was unwillingly separated from his wife, and he still loves her. It could be said that Kennedy is writing about love as a universal theme. She does not just tend to depict love between man and woman but she goes far beyond that. The playwright tends to point out how the absence of love between races is the core of the problem.

Hospital room and *Viva Zapata*. The hospital bed is now totally visible. In it lies Wally in a white gown. The light of the room is twilight on a summer evening. . . . Clara stands by her brother's beside. There is no real separation from the hospital room and *Viva Zapata* and the ship lights as there should have been none in *Now Voyager*. Simultaneously brighter lights come up stage center. Wedding night scene in *Viva Zapata*. . . . movie music. Marlon Brando and Jean Peters are sitting on the bed. They are both dressed as in *Viva Zapata*. (91)

The stage directions point out how Kennedy disrupts the unity of place. The playwright has presided three different places together: the hospital room, *Viva Zapata*, and the ship. The places cannot be connected in reality but this can only be achieved in dreams. So the beginning of the second scene declares another stage of Clara's dream. Moreover, the ship lights which do not exist in the last scene symbolizes Clara's wish for eventual departure. Clara prepares herself to abandon her bitter reality. In her "No Place But the Funnyhouse," Susan E. Meigs gives psychoanalytic examination of Clara and her mother. Meigs states that "Clara is trapped by social values that prove insufficient for expressing her identity as a black woman author. Because she and her mother cannot live up to white or black social expectations, they suffer for abdicating their designated roles as mother and wife" (*Modern American Drama: The Female Canon* 180). For these reasons mentioned by Meigs, Clara cannot cope with her society. She prefers to live within her dreams that grant her the freedom forbidden by the society.

The second movie that Kennedy depicts a scene from is *Viva Zapata*. The movie has a revolutionary message and has its way to the audiences' hearts. The film was written by John Steinbeck and directed by Elia Kazan.

Ultimately an anticommunist film with a message about the dangers of politics, its site of evil is a devilish, anachronistic Stalinist who abuses the power of literacy to manipulate the peasants. and Steinbeck introduces a mystical element at the end of the story, a white horse, The peasants in Kazan's film learn to avoid anybody who claims to be a political organizer, and they learn, conveniently, to refuse power because it corrupts. (Kintz 77)

The playwright has chosen the wedding scene from that heroic movie. Clara starts to tell how her father changed since he married another wife. She proceeds to tell about her husband and how he changed since he returned from Korea. She clarifies that her mother

feels guilty together with the father and blames herself for Clara's miscarriage. Clara is acting in like herself and out as Jean Peters. While Clara talks with her mother, "BRANDO and PETERS sit on the bed, then enact the *Zapata* teach- me- to- read scene in which BRANDO asks PETERS to get him a book and teach him to read" (Kennedy 92). In the movie, the book that Jean Peters used for reading is the Bible. This indicates additional stress on the importance of religion in the African- Americans' life. Clara keeps talking with her mother.

Mother. What did I do? What did I do?

Clara. What do you mean?

Mother. I don't know what I did to make my children so unhappy.

(Jean Peters gets book for BRANDO.)

Mother. Your family's not together and you don't seem happy. (they sit and read.) (93)

These quoted lines depict how Kennedy relates the scene of reading between Marlon Brando and Jean Peters on one hand to the scene of confrontation between Clara and her mother on the other hand. The mother blames herself for the daughter's miscarriage and the son's accident. In most of Kennedy's dramas, the theme of torturing the self and bearing the burden of all the wrong deeds is recurrent. Actually, most of the mothers bear themselves the responsibility for everything that causes grief for their children. Through the scene, the stage directions show that "there are shadows of the ship's lights as if *Now Voyager* is still in motion" (93). Again, Kennedy depicts that feeling of Clara's wish of withdrawal. Clara is escapist and she cannot confront her own problems. She prefers to write her own diaries and register all the events that she and her family are going through.

The mother and the father have a very harsh conversation in which they keep trading insults.

Mother. I have never wanted to go back to the south to live. I hate it. I suffered nothing but humiliation and why should I have gone back there?

Father. You ought to have gone with me. It's what I wanted to do.

Mother. I never wanted to go back.

Father. You yellow bastard. You're a yellow bastard. That's why you didn't want to go back.

Mother. You black nigger. (96)

These lines just sum up the main problem between black men and black women. Women suffer from an apparent oppression and persecution. In the patriarchal point of view, women should be submissive and obedient all the life through. Even if the woman does not feel comfortable, she should not complain otherwise she would hear such cruel words like 'bastard' and moreover, she would be abandoned for another woman. This dialogue between the mother and the father, which reflects apparent miscommunication and deep anger, is followed by Jean Peters "reciting her play." Again, Kennedy employs a passage from *The Owl Answers* to indicate the degrading state of black women within the American society.

In his outstanding work, **The Other American Drama**, Marc Robinson argues that Kennedy uses some passages from *The Owl Answers* because both of the protagonists in these two plays are quite similar. Robinson states:

Indeed, Clara writes continuously in *Movie Star*. When she reads aloud from her pages, we hear long passages from Kennedy's earlier play, *The Owl Answers*. Not incidentally, that play too presents an image of transformed identity: the girl leaves her troubled life to become an Owl, symbol of her mixed parentage, and sits in seclusion, Calling "ow – oww," the only language left to her. The only home available to Clara is writing- her own writing. (140)

The second scene ends with the mother telling both her former husband and her daughter how she got the news of her son's accident.

The third scene opens with Jean Peters telling the audiences about Wally's critical state and his coma. The stage directions announce the commencing of a new series of events of a different movie. The third movie that Kennedy has chosen to incorporate into her storyline is *A Place in the Sun* which was starred by Montgomery Clift and Shelley Winters.

This third movie tells the story of a working- class young man, Montgomery Clift, who dates a working- class girl, Shelley Winters, both of them lonely outsiders..... She becomes pregnant, but Clift must get rid of her because, in the mean time, a beautiful, rich young heiress, Elizabeth Taylor, has fallen in love with him. (he) finally takes Winters out in a row boat, curiously leaving all kinds of clues and essentially simply letting her drown when she falls in the water. (Kintz 78)

The movie reflects Kennedy's good choice of movies. It shows a good example of mistreating and taking advantage of women which expresses one of the most important themes Kennedy conveys in her dramas. Kintz comments that Clift "does not directly cause her death, though he has set up the circumstances and then does nothing to help her"(78). It shows his quite intention of killing Winters.

(Montgomery Clift silently rows dark boat across. Clara has on a nightgown and looks as if she has been very sick, and heartbroken by her brother's accident. Montgomery Clift, as was Henrid and Brando, is mute. If they did speak they would speak lines from their actual movies. As the boat comes across Brando and Peters are still.

Movie music. Eddie comes in room with Jean Peters and Brando. He still has his textbook and briefcase. Shelley Winters sits opposite Montgomery Clift as

in *A Place in the Sun*. Clara is writing in her notebook.) (Kennedy 98)

These stage directions show the male movie stars as speechless. It could be said that the playwright depicts them mute as her main concern is women themselves. She tries to give them the opportunity to express themselves in a dramatic text because they are deprived of that right in real life. Kennedy tends to show the female point of view. The stage directions also show the grief Clara feels for her brother. In this play, Kennedy intermingles some phases of her own life with Clara's story. Kennedy depicts agony when she lost her own brother, Cornell, who died in a car accident.

The last scene depicts the confrontation between Clara and her husband, Eddie. It shows how men regard women's work or their trial of participating in life. They completely deny women's right of choosing the life they want to survive.

Eddie. (To Jean Peters; simultaneously Clara is writing in her diary.) Are you sure you want to go on with this?

Jean Peters. This?

Eddie. You know what I mean, this obsession of yours? (Brando is reading. Clara from the boat.)

Clara. I think the Steinbergs have lost interest in my play. I got a letter from them that said they have to go to Italy and would be in touch when they came back.

Eddie. I have enough money for us to live well with my teaching. We could all be so happy. (99)

These lines above show that Eddie addresses his words to Jean Peters at the beginning of the dialogue, and then Jean Peters turns to be Clara. This passage shows the dramatic tool of fragmentation that Kennedy employs in her works. This fragmentation emanates from the disturbed identity black women suffer from.

(Movie music. Dark boat with Montgomery Clift and Shelley Winters reappears from opposite side. Montgomery Clift rows. Clara is crying.) Shelley Winters and Clara. Eddie's come from New York because my brother might die. All we know is that his brain is possibly badly damaged. He doesn't speak or move..... (102)

These lines quoted here depict the unity between Clara and Shelley Winters. This unity signifies the close end of the story. Clara's crying stands for her deep sense of the dilemma she lives together with black women. Moreover, crying signifies the end of the dream phase and reflects a sudden realization of the bitter reality they cannot escape from.

(..... Quite suddenly Shelley Winters stands up and falls "into the water." She is in the water, only her head head is visible, calling silently. Montgomery Clift stares at her. She continues to call silently as for help, but Montgomery Clift only stares at her. Movie music. Clara Starts to speak as Shelley Winters continues to cry silently for help.) Clara. The doctor said today that my brother will live; he will be brain damaged and paralyzed..... my mother cried In my arms..... we were standing on the steps, and she shook So that I thought both of us were going to fall headlong down the steps..... (Shelley Winters drowns. Lights goes down on Montgomery Clift as he stares at Shelley Winters drowning. lights on Clara. Movie music. Darkness.

Brief dazzling image of COLUMBIA PICTURES LADY.)

(Adrienne Kennedy in One Act, Pp:102- 103)

Having examined the dream-like technique in *a Movie Star Has to Star in Black and White*, it can be concluded that if Kennedy depicts the collapse of her heroine standing alone in most of her works, In this play, the heroine asks help from her lover but he refuses to help her. Even more, it could be said that he shares in her ultimate death. Kennedy aims to show that men are quite responsible for the distress women live in. They push women toward their inevitable destiny.

Another finding of this study is that the play demonstrates a state of dream in which the main protagonist lives with her other fictional characters who act out true events from her actual life. Kennedy successfully achieves the dreamlike atmosphere by diffusing the unities of time, place, and character. As far as the structure of the play is concerned, Kennedy manages to free her entire play from the limitations and confinements of place, time, and character. She quite follows the steps of August Strindberg in his innovation of *A Dream Play*. But Kennedy excels and relates the dream to reality and tries to intersect the boundaries that circle and besiege African- American women within the American society.

BIBLIOGRAPHY

A/Books:

- 1- Abramson, Doris E. *Negro Playwrights in the American Theater 1925-1969*. New York: Columbia University Press, 1969.
- 2- Baym, Nina, et al. *The Norton Anthology of American Literature*. 3rd ed. Vol. 2. New York: Norton, 1989.
- 3- Bigsby, C. W. E. *Modern American Drama, 1945- 1990*. Cambridge: Cambridge University Press, 1992.
- 4- Bloom, Clive, ed. *American Drama*. New York: St. Martin's Press, 1995.
- 5- Blumenthal, Eileen. *Joseph Chaikin: Exploring the Boundaries of Theater*. New York: Cambridge University Press, 1984.
- 6- Boal, Augusto. *Theater of the Oppressed*. New York: Theater Communications Group, 1985.
- 7- Boyce Davies, Carole. *Black Women, Writing and Identity: Migrations of the Subject*. New York: Routledge, 1994.
- 8- Braxton, Joanne, and Andree Nicola McLowghlin, eds. *Wild Women in the Whirlwind: Afro- American Culture and the Contemporary Literary-Renaissance*. New Brunswick, N.J.: Rutgers University Press, 1990.
- 9- Brockett, Oscar G., and Robert R. Findlay. *Century of Innovation: A History of European and American Theater and Drama since 1870*. Englewood Cliffs, NJ: Prentice- Hall, 1973.
- 10- Brustein, Robert. *Making Scenes: A personal History of the Turbulent Years at Yale, 1966- 1979*. New York: Random House, 1981.
- 11- Butler, Judith. *Gender Trouble*. London: Routledge, 1990.
- 12- Byrant-Jackson, Paul K., and Lois More Overbeck, eds. *Intersecting Boundaries: The Theater of Adrienne Kennedy*. Minneapolis: University of Minnesota Press, 1992.
- 13- Case, Sue Ellen. *Feminism and Theater*. New York: Routledge, 1988.
Chinoy, Helen and Linda Jenkins, eds. *Women in American Theater, 1960-1980*. New York: Groove Press, 1982.
- 14- Cohn, Ruby. *New American Dramatists: 1960- 1980*. New York: Grove Press, 1982.

- 15- Couch, William, ed. *New Black Playwrights*. Baton Rouge: Louisiana State University Press, 1968.
- 16- Dolan, Jill. *The Feminist Spectator as Critic*. Ann Arbor, Mich: UMI Research Press, 1988.
- 17- Fanon, Frantz. *Black Skins, White Masks*. London: Pluto, 1986.
- 18- Gates, Henry Louis, Jr., ed. *Black Literature and Literary Theory*. New York: Methuen, 1984.
- . *Figures in Black: Words, Signs, and the "Racial" Self*. New York: Oxford University Press, 1987.
- 19- Geis, Deborah R. *Postmodern Theatric(k)s*. Ann Arbor: University of Michigan Press, 1993.
- 20- Greould, Daniel, ed. *Doubles, Demons, and Dreamers: An International Collection of Symbolist Drama*. New York: Performing Arts Journal Publications, 1985.
- 21- Haley, Alex. *The Autobiography of Malcolm X*. New York: Random House, 1965.
- 22- Harrison, Paul Carter, ed. *Kuntu Drama: Play of the African Continuum*. New York: Grove Press, 1974.
- . *The Drama of Nommo*. New York: Grove Press, 1972.
- 23- Hatch, James V., ed. *Black Theater USA*. New York: Free Press, 1974.
- 24- hooks, bell. *Ain't I a woman: black women and feminism*. Boston: South End Press, 1981.
- . *From Margin to Center*. Boston: South End Press, 1984.
- 25- Houghton, Norris. *The Exploding Stage: An Introduction to Twentieth Century Drama*. New York: Weybright and Talley, 1971.
- 26- Hull, Gloria J., Patricia Bell Scott, and Barbara Smith, eds. *All the Women Are White, All the Men Are Black, But Some of US Are Brave*. New York: Feminist Press, 1982.
- 26- Kennedy, Adrienne. *People Who Led to My Plays*. New York: Alfred Knopf, 1987.
- . *Adrienne Kennedy in One Act*. Minneapolis: University of Minnesota Press, 1988
- . *Deadly Triplets*. Minneapolis: University of Minnesota Press, 1990.

- _____ *The Alexander Plays*. Minneapolis: University of Minnesota Press, 1992.
- 27- Keyssar, Helene. *Feminist Theater*. New York: Grove Press, 1985.
- 28- Killinger, John. *World in Collapse: The Vision of Absurd Drama*. New York: Delta, 1971.
- 29- Kintz, Linda. *The Subject's Tragedy: Political Poetics, Feminist Theory, and Drama*. Ann Arbor: University of Michigan Press, 1992.
- 30- Miller, Perry, ed. *The American Transcendentalists*. New York: Doubleday, 1957.
- 31- Mitchell, Loftin. *Black Drama: The Story of the American Negro in the Theater*. New York: Hawthorn Books, 1967.
- 32- Nichols, Bill. *Ideology and the Image*. Bloomington: Indiana University Press, 1981.
- 33- Robinson, Marc. *The Other American Drama*. Cambridge: Cambridge University Press, 1994.
- 34- Roudane, Matthew C. *American Drama since 1960: A Critical History*. New York: Twayne Publishers, 1996.
- 35- Schluter, June, ed. *Modern American Drama: The Female Canon*. Associated University Presses, 1990.
- 36- Spariosu, Mihai, ed. *Mimesis in Contemporary Theory*. Philadelphia: John Benjamins, 1984.
- 37- Styan, J. L. *Modern Drama in Theory and Practice*. Vol. 2. Cambridge: Cambridge University Press, 1981.
- 38- Taubman, Howard. *The Making of the American Theater*. New York: Coward McCann, 1965.
- 39- Walker, Barbara. *The Woman's Encyclopedia of Myths and Secrets*. San Francisco: Harper and Row, 1983.
- 40- Wilkerson, Margret, ed. *Nine Plays by Black Women*. New York: New American Library, 1986.
- B/Articles:
- 41- Barnes, Clive. "Forgotten Kennedy Back in Limelight." *New York Post*, 2 Oct. 1995.
- _____ "Cries and Whispers." *New York Post*, 21 Nov. 1995.

- . "A Family's Nightmare of Injustice." *New York Post*, 5 Mar, 1996.
- 42- Barnett, Claudia. "This Fundamental Challenge to Identity: Reproduction and Representation in the Drama of Adrienne Kennedy." *Theater Journal* 48(1996): 141-55.
- 43- Barrios, Olga. "From Seeking One's Voice to Uttering the Scream: The Pioneering Journey of African American Women Playwrights through the 1960s and 1970s." *African American Review* 37 (Winter 2003): 611- 28.
- 44- Benston, Kimberly W. "Cities in Bezique: Adrienne Kennedy's Expressionistic Vision." *College Language Association Journal* 20 (December 1976): 235-44.
- 45- Blau, Herbert. "The American Dream in the American Gothic: the Plays of Sam Shepard and Adrienne Kennedy." *Modern Drama* 27(1984): 520-39.
- 46- Brown, E. Barnsley. "Passed Over: The Tragic Mulatta and (Dis)Integration of Identity in Adrienne Kennedy's Plays." *African American Review* 35(Summer 2001): 281-95.
- 47- Brown, Lorraine A. "For the Characters are Myself: Adrienne Kennedy's *Funnyhouse of a Negro*." *Negro American Forum* 9(1975): 86-88.
- 48- Curb, Rosemary K. "Fragmented Selves in Adrienne Kennedy's *Funnyhouse of a Negro* and *The Owl Answers*." *Theater Journal* 32(May 1980): 180-95.
- . "Re/cognition, Re/presentation, Re/creation in Woman-Conscious Drama: The Seer, the Seen, the Scene, the Obscene." *Theater Journal* 37 (October 1985): 302-16.
- 48- Diamond, Elin. "Mimesis, mimicry, and the True Real." *Modern Drama* 32 (1989): 58-72.
- . "Rethinking Identification: Kennedy, Freud, Brecht." *The Kenyon Review*: 86-99.
- 49- Elam, Harry J., Jr. "Signifying on African- American Theatre: "The Colored Museum" by George Wolfe." *Theatre Journal* 44, No. 3. (October 1992): 291- 303.
- 50- Foley, Helene P. "Modern Performance and Adaptation of Greek Tragedy." *Transactions of the American Philological Association* 129(1999): 1- 12.

- 51- Forte, Jeanie. "Realism, Narrative, and the Feminine Playwright: A Problem of Perception." *Modern Drama* 32(1989) 115- 27.
- 52- Hartigan, Patti. "Adrienne Kennedy: A Fragile but Ferocious African-American Playwright." *The Journal of Blacks in Higher Education* 28 (Summer 2000): 112- 13
- 53- Hay, Samuel A. "African- American Drama, 1950- 1970." *Negro History Bulletin* 36 (1973): 5-8.
- 54- hooks, bell. "Critical Reflections: Adrienne Kennedy, the Writer, the Work." Byrant- Jackson and Overbeck 179-85.
- 55- Kintz, Linda. "The Sanitized Spectacle: What's Birth Got to Do with It? Adrienne Kennedy's "A Movie Star Has to Star in Black and White"." *Theater Journal* 44, No. 1.(March 1992): 67- 86.
- 56- Mahone, Sydne. "Seers on the Rim: African- American Women Playwrights battle avoidance and neglect to bring their visions to the stage." *American Theater* (March 1994): 22- 24.
- 57- Mickelbury, Penny. "Saluting an Innovative Dramatist." *Black Issues Book Review* (September- October 2003).
- 58- Ozbek, Ozge. "Transformations of the African- American Self in Adrienne Kennedy's "Funnyhouse" and "Owl" dom." *Journal of American Studies of Turkey* 18(2003): 49- 64.
- 59- Talbot, William. "Every Negro in His Place." *Drama Critique* 7 (Spring 1964): 92- 95.
- 60- Thompson, Deborah. "Reversing Blackface Minstrelsy, Improvising Racial Identity: Adrienne Kennedy's *Funnyhouse of a Negro*." *Post Identity*: 13- 38.
- 61- Valgema, Mardi. "Expressionism and the New American Drama." *Twentieth Century Literature* 17, No. 4. (October 1971): 227- 34.
- 62- Watts, Richard, Jr. "The Gift of Adrienne Kennedy." *New York Post*, January 13 (1969): 24.
- 63- Williams, John. "The Surrealist Theater of Poet/Playwright Adrienne Kennedy." *African American Review* 27, Women's Culture Issue.(Autumn 1993): 495- 500.