

Artículo de investigación**Development of black feminine identity in two postmodern American plays through appraisal framework: comparative study**

Desarrollo de la identidad femenina negra en dos obras posmodernas en Estados Unidos a través del marco de evaluación: Estudio comparativo

Desenvolvimento da Identidade Feminina Preta em Duas Peças Americanas Pós-Modernas Através do Quadro de Avaliação: Estudo Comparativo

Recibido: 252 de mayo del 2019

Aceptado: 16 junio del 2019

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Abstract

African American women's suffering in a racial and patriarchal society has often been raised in works of drama. Black women's quest to search their identity has been considered an essential issue in Postmodern American literature. It has already attracted the consciousness of both critics and writers because it is highly concerned with the agony of the most repressed group in any society. 'Beneatha' and 'Hester'; the two black female plays' protagonists, are a part of this tradition. The aim of this paper is to make comprehensive discourse analysis of the main plays' protagonists and their antagonists in each play who impacted to form their identity, in order to figure out: first, black women's oppression within the scope of each literary work. Second, to discover whether the status of African American woman identity is progressed and developed in the passage of time by comparing the results of the two plays which have been written at different times. This study is utilized Martin and White, 2005 Appraisal Theory to accomplish the paper's objectives. The classification of attitudinal propositions in each play has been examined under the Attitude system with its three subcategories: judgement, affect, and appreciation. It has concluded that women with African origin have been doubled repressed, victimized, and marginalized in the scope of the two selected plays for this study because of their race as well as gender. Analysis process presented also that there was no progress and development within the black woman's identity throughout the passage of time.

Resumen

El sufrimiento de las mujeres afroamericanas en una sociedad racial y patriarcal a menudo se ha planteado en obras dramáticas. La búsqueda de mujeres negras para buscar su identidad ha sido considerada como un tema esencial en la literatura estadounidense posmoderna. Ya ha atraído la conciencia de los críticos y escritores porque está muy preocupado por la agonía del grupo más reprimido en cualquier sociedad. "Beneatha" y "Hester"; Las dos protagonistas de las obras de teatro negras son parte de esta tradición. El objetivo de este artículo es hacer un análisis exhaustivo del discurso de los protagonistas de las obras principales y sus antagonistas en cada obra que impactaron para formar su identidad, a fin de descubrir: primero, la opresión de las mujeres negras dentro del alcance de cada obra literaria. En segundo lugar, descubrir si el estado de la identidad de la mujer afroamericana progresa y se desarrolla con el paso del tiempo comparando los resultados de las dos obras que se han escrito en diferentes momentos. Este estudio es utilizado por Martin y White, 2005, Teoría de la evaluación para lograr los objetivos del documento. La clasificación de las proposiciones de actitud en cada obra ha sido examinada bajo el sistema Attitude con sus tres subcategorías: juicio, afecto y apreciación. Se llegó a la conclusión de que las mujeres con origen africano han sido duplicadas, reprimidas, victimizadas y marginadas en el alcance de las dos obras seleccionadas para este estudio debido a su raza y género. El proceso de análisis también

Keywords: Appraisal, Attitude, Black Woman, drama, identity, oppression.

mostró que no había progreso ni desarrollo en la identidad de la mujer negra a lo largo del tiempo.

Palabras clave: Evaluación, actitud, mujer negra, drama, identidad, opresión.

Abstrato

O sofrimento das mulheres afro-americanas em uma sociedade racial e patriarcal tem sido frequentemente levantado em obras de teatro. A busca das mulheres negras para pesquisar sua identidade tem sido considerada uma questão essencial na literatura americana pós-moderna. Já atraiu a consciência de críticos e escritores, porque está muito preocupado com a agonia do grupo mais reprimido em qualquer sociedade. "Beneatha" e "Hester"; os dois protagonistas das peças femininas negras fazem parte dessa tradição. O objetivo deste artigo é fazer uma análise do discurso abrangente dos protagonistas das peças principais e seus antagonistas em cada peça que impactou para formar sua identidade, a fim de descobrir: primeiro, a opressão das mulheres negras no âmbito de cada obra literária. Segundo, descobrir se o status da identidade da mulher afro-americana é progredido e desenvolvido na passagem do tempo, comparando os resultados das duas peças que foram escritas em momentos diferentes. Este estudo é utilizado por Martin e White, 2005 Appraisal Theory para realizar os objetivos do artigo. A classificação das proposições atitudinais em cada peça foi examinada no sistema Atitude com suas três subcategorias: julgamento, afeto e apreciação. Concluiu-se que as mulheres de origem africana foram duplamente reprimidas, vitimizadas e marginalizadas no âmbito das duas peças selecionadas para este estudo, devido à sua raça e gênero. O processo de análise também mostrou que não houve progresso e desenvolvimento dentro da identidade da mulher negra ao longo do tempo.

Palavras-chave: Avaliação, atitude, mulher negra, drama, identidade, opressão.

Introduction

African-American people, one of the most significant ethnic groups in the USA today. This group of people has faced many tragic and grievous experienced that led them to strive to form an identity of their own which recognized them from the others (Das, 2012). The identity of the American people with African heritage has been constructed under the impact of two different and in some times contrasting cultures.

They could not enjoy the concept of integration and belong to either culture. Moreover, African American people were in a continuous attempt to change their African heritage with their new American standards (Alsanafi & Mohd Noor, 2018a). After the WWII and its impact to form many literary, social, as well as political movements such as the Black Arts Movement and Civil Rights Movements, which highlighted the role of performance in reconstructing African American identities. This era identified drama and poetry as the most dominant literary genres that pay great attention to handle black people identity in general and woman in particular (Ghasemi, 2016a). Drama and poetry have the potentiality and accessibility to change the consciousness of the masses and to direct their attitudes to recognize their origin in a multicultural society (Marta, 2017). Both Lorraine Hansberry and Suzan Lori Parks were a part of this tradition. Moreover, they were the

best representatives of the black woman's issue with identity because both of them were black and derived from the middle class. They were subject to oppression and segregation (Copenhaver, 2002). The "A Raisin in the Sun" and "In the Blood" are autobiographical literary works in nature, that the playwrights express themselves in their protagonists to recount their own emotions and attitudes to their audiences (Diyai & Saleh, 2013).

The practical issue of this paper is a sophisticated one and not concern only with race discrimination that African Americans usually face in their community. African American women are double oppressed and marginalized because of their race as well as their gender as a female in highly patriarch society (Jayanthi, 2017). Literary speaking, the current study attempts to reveal two essential aspects in linguistic scope regarding the discourses used in the selected plays: First, this paper is going to discover how do Lorraine Hansberry and Suzan Lori Parks skilfully and perfectly illustrate the oppression of their black protagonists in each play; (Beneatha and Hester) by analysing their discourses as well as the discourses of the characters who interacted with. Second, is to make a statistical comparison between the two black women concerning their injustice to figure out whether African American women's identity

has been developed and progressed within the passage of time in the United States of America. The purpose of inspecting these Postmodern American plays is to get an accurate insight into the assessing the discourses of black women as well as the people who impacted to form their identities from both sexes and races with regard to their emotional and judgmental stances. The implication of this paper is deriving from the highly extended and wide topic of womanhood due to the fact that the black women's struggle with identity is suitable to various fields.

Attitude category, one of the most important dimensions of Martin and White (2005) appraisal theory. This category is adopted to analyse the data sets for the current paper. The researchers are going to utilize this framework to reveal scientific and unconventional elements that supplied the structures of the language. These elements can help the study to figure out the status of African American women easily by tracing all the protagonists' discourses that evaluate their attitudes in the play and neglect any other external features. The present study intends to include the following objectives as the scope of this paper:

1. To discover the frequencies of Attitudes Polarity; (Negative, Positive) for each play, to investigate how does each protagonist evaluate and appraise other characters, as well as how do those characters treat and appraise those female women by which they impacted to form their disturbing identity.
2. To investigate whether African American women's struggle with identity is progressed and developed positively within the scope of the two selected plays which were written in different time periods.

This study has seven parts, including the current one. Part one is concerned to provide a general overview regarding the study including general

LITERATURE REVIEW

In order to start from the point where other scholars have ended, this paper needs to review the previous related studies so as to recognize the gaps or weaknesses of other researchers' works. All the reviewed articles have 1959 Lorraine Hansberry's 'A Raisin in the Sun' and 1999 Suzan Lori Parks' "In the Blood" as their data sets. Because of the importance of these literary

information of the paper, the practical problem, the major paper's objectives, as well as the significance of the study. The following part or section is devoted to the research questions that this paper is going to discuss part later. The third part of this paper is dedicated to surveying the suitable studies which are very connected to the black women's struggle in the works of Hansberry and Parks in order to indicate the gap for this paper. Moreover, the researchers have reviewed the prior literary studies on the selected plays; "A Raisin in the Sun" and "In the Blood" that tackled the black woman's identity struggle.

Up to my knowledge and according to the all reviewed paper, none of these studies has adopted the appraisal framework as a tool to construe these plays. The fourth part is devoted to giving some information about the major themes in each play to provide the study with general background about the protagonists as well as the people who impacted to form their identity before starting the analysing process. Part number five of this paper is dedicated to illustrating the adopted methodology which is relevant for this study as well as the way to analyse the data that intended to be examined in this paper supplied with some examples. The sixth part is dedicated to the discussion part that includes the answers for the research questions that was proposed earlier. Finally, the last part of this paper, which is going to be devoted to the conclusion and the results.

RESEARCH QUESTIONS

1. What are the frequencies of all attitudinal categories collectively; (Judgment, Affect, and Appreciation) in both plays regarding the Polarity of attitudinal resources (Positive or Negative)?
2. Do African American women's identity is developed and progressed positively within the scope of the two plays which were written at different times.

works in English literature in general and Postmodern American era in particular. The researchers discovered hundreds of studies to discuss these plays, but they, later on, made too many filtrations to focus only on the papers that concentrated on the concept of women's identity for the last five years and disregard the others. The researchers made Table 1 for the connected

papers with chronological order to start with Hansberry's play and end with Parks' play to illustrate the gap in the present paper. The researchers had divided the table into two parts

because they did not find any study has covered the two plays collectively in the assigned reviewed period.

Table 1: Gap table

N	Author & year	Theory/ technique	Gap	Method	Strengths & weaknesses
A Raisin in the Sun					
1	Kousar & Sarfraz, 2014)	Black consciousness theory	Pride for African' identity	Quali.	St. Strive against racism. We. This study came to the results that African Americans must be proud of their African roots and disregard their existence in the USA.
2	(Doyle, 2015)	Du Bois's theory	The dual consciousness of all figures.	Quali.	St. To recognize the drama as an act of communication and based on the characters' skill to interconnect. We. It could not consider all the colourful characters in the text have dual consciousness and pleased
3	(Borrego, 2015)	This Afrocentric theory	Comparative study between two texts to discover "assimilation"	Quali.	St. Make a comparison with other text. We. The study recognizes Hansberry's work as assimilationist to the white American values.
4	(Nowrouzi & Faghfori, 2015).	Du Bois's theory	Theory adopted	Quali.	St. How do black American identity been reformed under the impact of dual societies. We. The scholar focuses on psychological cases and neglect other aspects.
In the Blood					
5	(O' Gorman, 2014)	heterosexual matrix, Butlerian theory	Genders and bodies are most disturbing themes.	Quali.	St. Shows the influences of religious and social characters upon her identity of a poor African American woman. We. This paper illustrates in brief and not enough about Hester.
6	(O' Gorman, 2015)	Narrative approach	Influence of the economy to collapse an African woman	Quali.	St. Make ideal comparative research to show the impact of the economic characteristics of an African woman. We. Disregard gender and class aspects and their influences to suppress black woman.
7	(Ghani & Joodi, 2015)	Gender-based discrimination	Gender and Race is the major reason for woman's disaster	Quali.	St. This paper shares the present article the same issues of the African woman which are gender, race, and class. We. The analysis process gives more attention to external aspects outside the play's setting.
8	(Ghasemi, 2016a)	Feminist Theory	This paly and other texts are feminist plays.	Quali.	St. Shows that this play is devoted to existing the oppression of a black woman with identity. We. Focus on the gender issue and regard it as the major factor for black woman's repression and disregard others aspects.
9	(Ghasemi, 2016b)	Postcolonial theory	This text is an outcome of the postmodern period	Quali.	St. Shows that this play is devoted to existing the oppression of a black woman with identity. We. Focus on the gender issue and regard it as the major factor for black woman's repression and disregard others aspects.

10	(Mhayyal & Saleh, 2016)	Black Feminist Theory	African American woman is double persecuted.	St. shows that a woman is dually victimized because of her gender and race. Quali. We. This study focuses on social matters only and considers it as the only reason for Hester's destiny.
11	(Anada, 2016)	Theory of Hybridity	Contradictory aspects of the world Parks shows	St. Utilizing black experiences into text and present a distinguishing feature of her writings. Quali. We. The paper recognises the only achievement that this play because of the chronicle resisting of black history.
12	(Okamoto, 2017)	Narrative theory	Comparative study	St. Shows that all the characters are a mirror to express the real experience of African people. Quali. We. More concern about black characters and disregard black woman which is the focus.
13	My current paper	Appraisal theory, Attitude	Adopting Appraisal Theory to construe texts.	St. Based on the literary texts and count frequencies statistically to discover the black women's oppression. Mix mode We. It is much better to utilize the three Appraisal categories so as to show the oppression of African American woman.

We can summarize the results of all the previous studies in Table 1 as follows:

- (1) The methods of all the past papers have qualitative tendencies, while the current paper is a mix method approach.
- (2) All the prior articles have adopted literary models as being their theory to analyse their data sets, while this paper is going to adopt Martin and White's (2005) appraisal framework.

The outcomes of the gap table above indicate that the problem of the black women's identity was not discussed by adopting appraisal theory on these postmodern plays collectively. So, this paper's researchers will reveal the black woman's struggle with identity by utilizing this theory to assess all the linguistic resources of the characters; (the plays' protagonists and their antagonists). This article may present a new way to comprehend these literary dramas that focus only on the written discourses in each text and disregard any external factors.

A BRIEF PLOT REVIEW

This section is dedicated to giving general background concerning the main selected plays for this paper as well as the protagonists in each text in order to display the major circumstances that each black woman has faced to form her disturbing identity. Chronologically speaking this section is started with Lorraine Hansberry's "A Raisin in the Sun" and ended with Suzan Lori Parks "In the Blood".

Beneatha is a major character in "A Raisin in the Sun", all the play's incidents were revolved around this girl. She is a college student who incarnates the new negro identity and status who is modern, curious, interested, and open-minded in many cultures including her own roots (Schaumlöffel, 2010). Beneatha lives with her own family which involves the mother (Lena), older brother (Walter), her sister in law (Ruth, Walters' wife), her nephew (Travis, Walters' son), and finally, her friends (George and Asagai). Beneatha's family; (the Youngers) now led by Lena Younger; (the matriarch). They live in a very narrow, ancient house that all the members of the family share one toilet with other residents on the same floor. The first scene of the play shows that all the family members are waiting to gain a \$ 10,000, an insurance check that must come to them because of the death of their father a few months ago (Alsanafi & Mohd Noor, 2018b). Because of that anticipated insurance money, a struggle appears among all the family members. Each one of them has a different idea regarding how that money should be consumed (Copenhaver, 2002). Either separately with the playwright's support only or collectively with the assistance of other characters, Beneatha, the play's protagonist gets further power to develop her feelings to have a new status that she dreams to be a doctor with that money (Abdelmawjoud, 2012). None of her family members has accepted her proposal to complete her education; they rather want her to be just like other African American Women (Copenhaver, 2002). Communication in Hansberry's text acts an important role, for

characters and chiefly Beneatha that she continuously utilizes language to reform her status as an African-American woman. The playwright said in an interview in 1959 that “obviously the most oppressed group of any oppressed group will be its women” (Doyle, 2015, p. 2). The crucial attention of Lorraine’s literary work is to inspect the cruelty of anybody who is a woman and black in Postmodern America. The work almost describes Lorraine own experiences in a multicultural society in Chicago (Doyle, 2015). To summarise shortly, Hansberry exhibits Beneatha as being the new woman’s pursuit for freedom and emancipation the black American militancy of the 1960s.

Suzan Lori Parks’ “In the blood” is the second work that this paper is approached in order to figure out the development in the feminine identity of African American people. Hester La Negrita is the play’s protagonist that all the incidents revolved around her to display the agony and oppression of black women at the end of the 20th century. She is a marginalized and very poor black woman supported by some religious, political, and social welfare with her five children (O’Gorman, 2015). From the early beginning of the play, Hester’s community condemned her as being sinful. The character of Hester represents the description of all African American women who face horrible misery from the social, religious, and political systems. Parks portrays the figure of Hester as being homeless lives in a shelter under the bridge with her five fatherless illegal kids (Mhayyal & Saleh, 2016). For anybody to live on the street, as the case of Hester, involves great risk for any homeless woman. It is normal for that case; she may search for protection and assistance from individuals and institutions whose duty to help her and alleviate her struggle. Inappropriately, those individuals and institutions were the major factors in exploiting, harassing, aggravating, and exploiting this woman (Ghani & Joodi, 2015). Parks presents the importance of reconstructing black Americans’ identities and statuses through examining predominant ideologies and metanarratives by destroying and attacking the perpetuating racism (Ghasemi, 2016b). Moreover, “In the Blood”, the playwright aims to destroy predominant bad images of black Americans and the dominant ideologies which have been implemented to repress African American people in their country (Ghasemi, 2016a).

METHODOLOGY

The substantial research design for this paper is a mix research method. Many research papers are strengthened by incorporating to utilize both qualitative and quantitative methods in their studies (Ferris, 2010). The fundamental design in this article is a qualitative one. It focuses on "human beings: interpersonal relationships, personal values, meanings, beliefs, thoughts, and feelings. The qualitative researcher attempts to attain rich, real, deep, and valid data and from a rational standpoint, the approach is inductive" (Leedy, 1993, p.143). Beside qualitative design, a quantitative way is also adopted in order to count the frequencies of propositions which appear in the data sets. The major goal of this paper is to investigate African American women’s identity and status in two Postmodern American plays written in different times in order to figure out whether their status and identity are developed or not. The current study is concentrated to examine the discourses inside the plays and particularly that revolve around Beneatha and Hester; (plays’ protagonists) the none-conventional black woman. The discourses in each play include the play’s protagonist, her family members, and friends to discover how do the characters around these protagonists have appraised and evaluated them and how do these protagonists have treated others by adopting Appraisal framework. This theory is adopted to gather in-depth interpretation and provide explanation and understanding of each text.

The appraisal is “the subjective presence of writers/speakers in texts as they adopt stances towards both the material they present and those with whom they communicate” (Martin & White 2005:14). This theory is highly connected to evaluation and the kinds of attitudes that any written or spoken text can express. The appraisal is a new expanded theory which is derived from M.A.K Halliday Systemic Functional Linguistics (Martin & White, 2005). This theory provides tools for investigating and construing writers/speakers’ resources so as to deliver their interpersonal meanings. This theory is broadly divided into three major categories: Attitude, engagement, and graduation (Alsanafi & Mohd Noor, 2018b). This article is going to utilize the Attitude category with its subsystems as the only instrument to analyse the data sets.

Attitude

Attitude shows the propositions of different kind of feelings. It is the gist and main category of the appraisal theory; this category is our main tool in this paper. It adopted to examine the linguistic propositions that indicate the position and identity of black women in two Postmodern plays. Attitude contains three sub-divisions, namely Affect, Judgement and Appreciation (Mohd Noor, 2015).

1. Affect

This system indicates the attitudinal choices for expressing certain sentiments and emotions (Alsanafi & Mohd Noor, 2018b). Affect is further divided into three kinds, which connected with: 'Un/happiness', that is related with affairs of the heart such as love, hate, sorrow; 'In/security', that is related to someone's well-being in terms of self-confidence such as fear, horror, and trust. Finally, 'Dis/satisfaction', which connected to expression that concerned with the pursuit of goals such as please, bored, and so on (Ferris, 2010).

2. Judgement

This category indicates the institutionalisation of emotions and feelings as norms about how people must or must not act (Martin & White, 2005). Judgement is also subdivided into two systems: first, 'Social Sanction' refers to the appreciation or criticism without lawful

allegations, and it is further divided into three types which are; 'Normality' to indicate if someone is unique or not, words and expressions such as, unlucky, normal; 'Capacity' to indicate that someone is capable of doing something such as weak, powerful; and finally, 'Tenacity' that indicate someone is dependable or not, such as wary, timid, and so on (Alsanafi & Mohd Noor, 2018b).

The second system of judgement is called 'Social Esteem', that system refers to the appreciation or criticism with lawful allegations. It involves also two important types which are; 'Veracity' to indicate if someone or person is honest, words and expressions such as, honest, deceptive; and 'Propriety' to indicate if someone is good or not, such as moral, corrupt (Mohd Noor, 2015).

3. Appreciation

The last category of appraisal theory is concerned to indicate how certain products or performances are assessed (Book,2007). This category also is subdivided into three types which are; first, 'Reaction' is related to our reactions to certain things which construed as objects such as exciting, dull. The second type of appreciation is 'Composition' is related to form or structure of things, such as woolly, simple (Mohd Noor, 2015). Finally, 'Valuation' which has to act and do with the evaluation of the social significance of the text such as deep, fake (Ferris, 2010). Figure:1 is below to show the Attitude Category of Appraisal Theory.

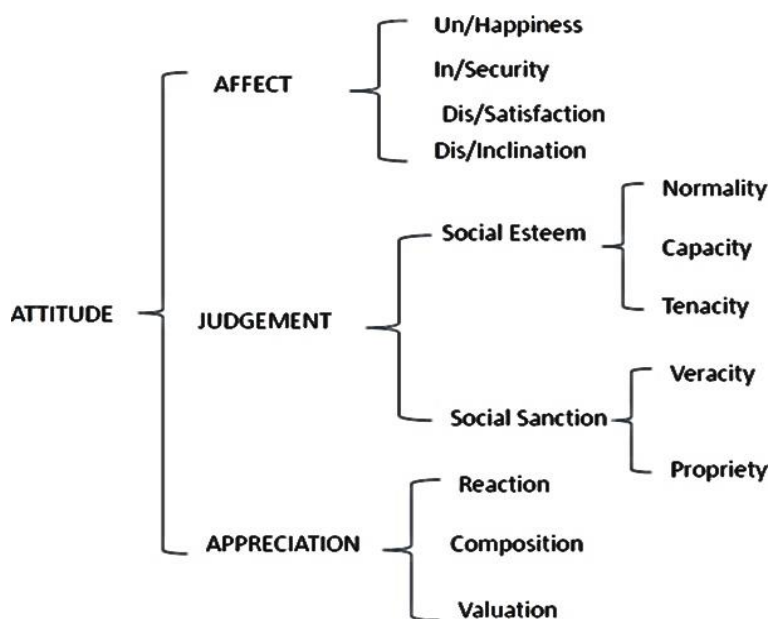


Figure 1: Attitude Category (Adopted from Martin and White, 2005)

Breakdown of play

After a deep reading of each text that proposed for this study, the researchers are going to adopt the second step, which is to distribute each play into extracts in order to put them in the analyzing spreadsheets. These extracts or statements show the discourse of each protagonist as well as other characters in the work. These extracts are further divided into instances that involve only one linguistic unit of measurement in SFL. All the

forementioned Appraisal categories, as well as their subtypes, can be indicated positively to have the sign (+) or negatively (-) in the analyzing process of each play's spreadsheet. After finishing the analyzing process, all resources are counted to figure out if the protagonist in each play is oppressed and badly treated by her society or not. Table 2 is shown below to illustrate the analyzing process in each spreadsheet.

Table 2: Some extracts in the spreadsheet

Attitude						
Play (In the Blood)	Instances	Appraised	Appraiser	Appreciation	Affect	Judgment
They wrote it in yr practice place so you didn't practice today.	<u>you didn't practice today.</u>	Hester	Jabber			(-) Cap;
Don't disagree with me.	<u>Don't disagree with me.</u>	Jabber	Hester		(-) Sat	
we gotta live with mean words and hurt feelings.	<u>we gotta live with mean words and hurt feelings.</u>	Family	Hester	(-) Reac		

FINDINGS AND DISCUSSION

The outcomes of the analysing process of the two spreadsheets with relevant debates can be presented here in this section. Both research questions that guided this study need to be discussed in this section too. All the results will be shown in tables and figures that include a complete description of all the attitudinal resources ;(Judgement, Affect, Appreciation)

collectively, so as to give a more truthful image of the outcomes about the status of the African American woman and to make assessment and comparison between them. This section is contained two parts to cover the two selected plays. Some statements that connected to each play is expressed below the tables and figures.

First part: 1959 Lorraine Hansberry's play "Raisin in the Sun"

Table 3: Sorting out the Attitudinal Polarity; (Neg, Posi) of propositions in the whole corpus; (Beneatha as being assessed by other characters)

Polarity	Neg	Posi	Total
propositions	230	92	322
Percentages	71.42%	28.57%	100%

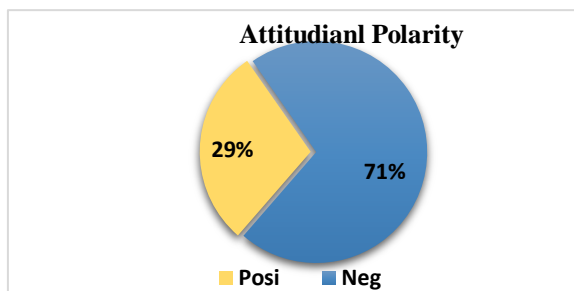


Figure 2: The Attitudinal Polarity

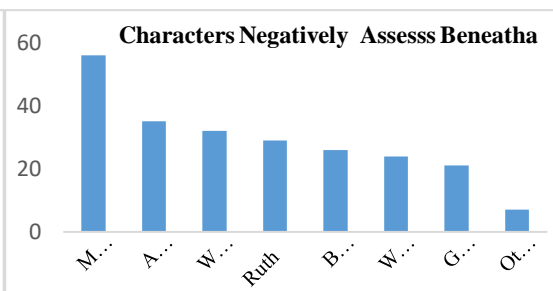


Figure 3: Subtypes of Neg Part

Table 3 above regarding the play's protagonist (Beneatha) as being assessed, treated, and evaluated by other family components and friends. The table presents out a sharp difference in the number of Polarity choices; (Posi or Neg) in the complete text. About 71% of propositions deploy negative meanings, while only 29% hold positive assessments regarding how Beneatha's family components and friends have evaluated her and consequently how do those characters impact to form her disturbing identity. Figure 3 shows that Linda; (Beneatha's mom) has occupied the first position in the number of negative resources in criticising Beneatha. Beneatha's mother indicates to what it means to be a conventional black woman who is completely satisfied with her status and does not want to change. So that she desires her daughter to do so and not to overcome her traditional limitations (Copenhaver, 2002). Linda completely is not pleased with Beneatha's ambition to finish her studies and wants her to marry George. she believes that Beneatha still very young and not having observed the oppression and servitude that she and Ruth have

witnessed in the second half of the 20th century (Abdelmawjoud, 2012).

Figure 3 also presents out that Asagai occupies the second position after Lena in criticizing Beneatha. He seems not pleased with her physical appearances; (such as address she wears and haircut) he accuses her as being assimilationist to the white American standards and values. Asagai values and respects his African roots and he stimulates Beneatha's interest in Africa (Copenhaver, 2002). With his assistance, Beneatha retrieves her African traditions. He inspires her to realize her African heritage by teaching her some African history, values, and culture. Moreover, Asagai buys Beneatha some Nigerian dresses to remind her of her origins (Borrego, 2015). The analysis process depicts also Beneatha's status which has been constructed by her friends as being a college student, a sister and a girlfriend, with a heavy reference to her physical presences. All these aforementioned features, as well as the result of the table, indicate a high percentage of negative propositions that can make both the audiences on a stage or readers of the texts sympathy with Beneatha and backing her.

Table 4: Sorting out the Attitudinal Polarity; (Neg, Posi) of propositions in the whole corpus; (Beneatha is assessing other characters)

Polarity	Neg	Posi	Total
propositions	116	30	146
Percentages	79.45%	20.54%	100%

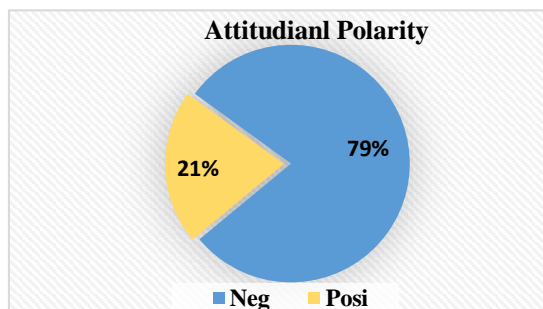


Figure 4: The Attitudinal Polarity

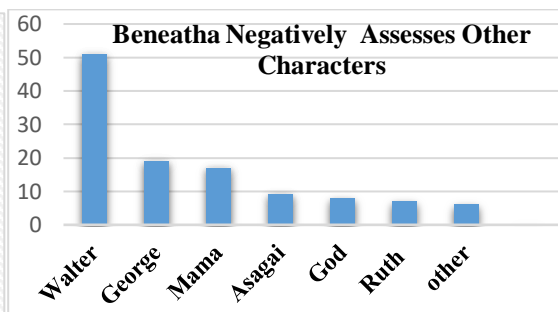


Figure 5: Subtypes of Neg Part

On the contrary, table 4 regarding the protagonist character (Beneatha) is appraising and evaluating other family components and friends. The above table also presents a big variation in the number of choices of Polarity; (Posi or Neg) concerning how does Beneatha assess her family components, friends, as well as the people that she communicated within the scope of the play. The sharp difference in the table reflects the circumstances and status that she lives in. Figure 5 indicates that Walter (Beneatha's brother) and George (a friend) have exceeded other people in the number of negative resources that Beneatha is utilized throughout her discourses in the play. Walter also refuses Beneatha's plan to complete her college and be a doctor, he wants her to be just like other African American women and not to exceed her limits (Alsanafi & Mohd Noor, 2018b). Hansberry presents Walter in the stage to criticize the patriarchy in the white American standards. According to him, all women in the play (Beneatha, his wife Ruth, and Mama) are the main reasons for man's failure (Copenhaver, 2002).

George Murchison is the second character that Beneatha condemned most in her discourses in Hansberry's play. He was originally African but he is totally assimilated with the white American values, that Beneatha rejects his offer for marriage. George also does not satisfy with Beneatha's behaviours particularly when she changes her hairstyle and wears African dress. In this matter, Beneatha has disconnected from the outside people who surrounded her to construct a new type of identity. Finally, in the last scene in the text, Walter and Beneatha, are very much proud of their African heritage, in the same way, they may not refuse the white American impact upon their identity (Alsanafi & Mohd Noor, 2018b). In that matter, Beneatha; the play's protagonist is neither completely African nor completely American, she is an African American (Nowrouzi & Faghfori, 2015).

Second part: 1999 Suzan Lori Parks' "In the Blood"

Table 5: Sorting out the Attitudinal Polarity; (Neg, Posi) of propositions in the whole corpus; (Hester as being assessed by other characters)

Polarity	Neg	Posi	Total
propositions	375	155	530
Percentages	70.75%	29.24%	100%

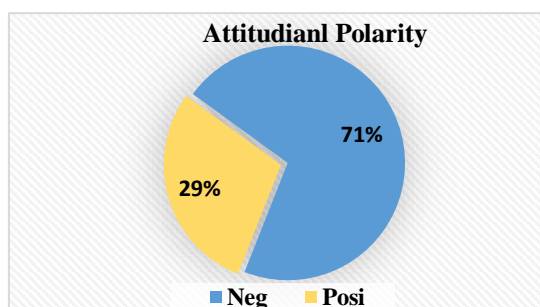


Figure 6: The Attitudinal Polarity

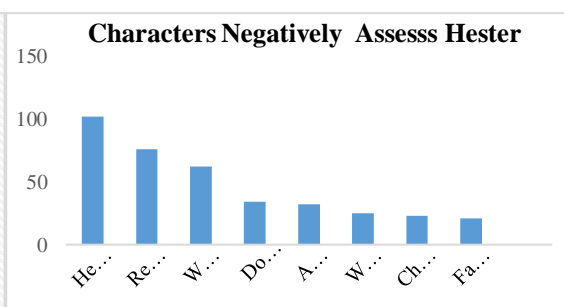


Figure 7: Subtypes of Neg Part

This part of the analysis is to figure out the status of the female protagonist; (Hester) of the second play that was published 40 years after the publication of the first play. We can then compare if African American women identity is progressed and developed within a passage of the time. Table 5 above summarises the status of the female protagonist 'Hester' (the focus of our analysis) as being treated, appraised, and evaluated by other characters who communicate within the play such as family members, friends, and ex-lovers. Just like the outcomes of the last play, the table shows a big margin in the number of propositions of Polarity; (Posi or Neg) in the whole corpus. Almost 71% of instances deploy negative meanings, while 29% hold positive connotations concerning how the institutions' officers, family members, ex-lovers have assessed Hester. The results also present the horrible circumstances which impacted to construct her disturbing identity as a normal human being who has a complete right to live and work.

Figure 7 presents out that Hester, the major character and centre of our analysis has occupied the first position before her ex-lovers, children, and friends in criticizing herself. Throughout a profound analysing and reading of the play, many facts can illustrate that result. The majority of the play accidents take part in Hester's house under the bridge where she was communicating

with her five fatherless children. Almost in all the play's scenes, Hester blames herself for her tragic flaw, in that such a brutal community. From the early beginning of the text, she realises herself as being an outcast by all people in her community. Isolation can be the main reason for her depression, that everything is dark in her eyes, and the society is eating her up (Hadia, 2012). Ironically, Hester is highly condemned by all the play's characters because she is sexually dishonest. Although, as the incidents proceeds of the play, readers of the text and audiences in the stage discover that those characters who mocks Hester and consider her as being a slut, they are in charge of with her sexual illegitimacy (Mhayyal & Saleh, 2016). Figures 7 also presents out that Welfare Lady and Reverend are the most two characters who criticize Hester in the play. Welfare is a black African American woman, characterises the Welfare organisation in the society, and Reverend represents the religious organisation (Ghani & Joodi, 2015). Suzan Lori Parks emphasizes the gender and race roles in making a huge number of African American women oppressed and unemployed. Moreover, these factors lead to their marginalization and impoverishment. The playwright of this text has concluded that is the black woman unlike black men who are suppressed because of their race and class issues, but African women are double marginalized because of their gender too (Ghani & Joodi, 2015).

Table 6: Sorting out the Attitudinal Polarity; (Neg, Posi) of propositions in the whole corpus; (Hester is assessing other characters)

Polarity	Neg	Posi	Total
propositions	154	74	228
Percentages	67.54%	32.45%	100%

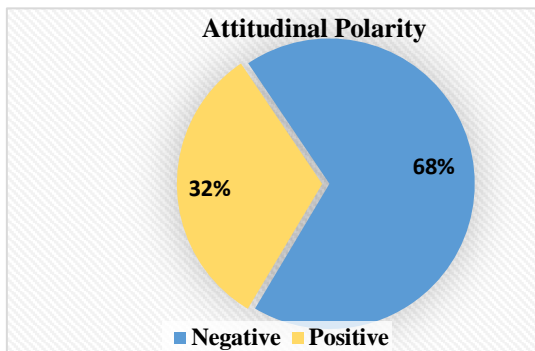


Figure 8: The Attitudinal Polarity

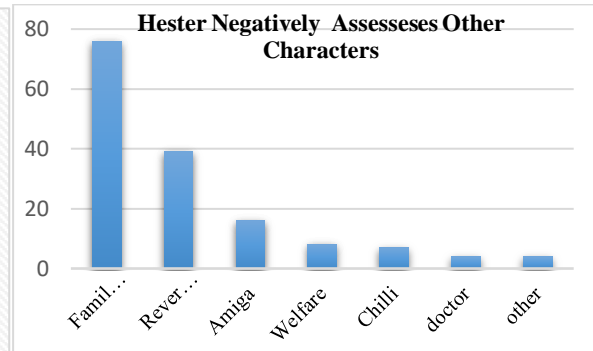


Figure 9: Subtypes of Neg Part

The last table in the second part of the analysis process concerning the main black woman character (Hester). This table is collecting her instances in her discourses while she is appraising other ex-lovers, friends, and family members. Table 6 indicates a very big variation in the number of Polarity choices; (Posi or Neg) regarding the examining of Hester's discourses. The big variations between the negative as well as the positive connotations discover the status and circumstances that she lives in. Figure 9 presents out that her fatherless children have occupied the first position that Hester appraises them negatively comparing with the other characters in the text. In fact, Hester does not dislike her kids that much, and the high negative numbers come from the following reasons. First, that the analysts have considered all Hester's appraising propositions of her five kids as one social actor and comparing them with other characters, to simplify the study, and not to confuse the reader with too many numbers. Second, most of the play's incidents and conversations take place under the bridge, where Hester and her kids reside in segregation from the outside community. Normally, the high percentage comes from the higher number of discourses that Hester exposes to her children. Although, the analysis process shows that the connection between the mother-children is not an ideal one, and in the last scene Hester calls them "mistakes" (Parks, 2000, p.67) rather than "treasures" at the early beginning of the text (Parks, 2000, p.9). Parks' play ends tragically that Hester kills her oldest son, Jabber and destroyed her life completely in jail. This text can be highly considered as an effective literary piece, that the readers, as well as audiences, feel regret towards the Hester who is psychologically, economically, and socially destroyed because of the political and social forces surrounded her (Haida, 2012).

CONCLUSION

The status of black women in the data sets, start from Lorraine Hansberry's play "Raisin in the Sun" and its major character 'Beneatha' and then, end with Suzan Lori Parks' "In the Blood" and its major female figure 'Hester'. Both of those women were presented negatively by the playwrights and they were dependent characters comparing with the other people in the same texts. Analysis process presented also that there was no difference and development within the black woman's identity throughout the passage of time. Despite the huge strides in the domain of granting black women in America their natural rights since the abolition of enslavement. Historically speaking, the Black Arts Movement and the Civil Rights Movement in the United States has accomplished many achievements to enhance black population life from its starting in the mid-1950s until the end-1980s in its struggle for equality. However, does that mean that gender prejudice and racism no longer exist in the United States of America? Suzan Lori Parks; (An American playwright); has answered to this question, she said 'absolutely not' (Ghani & Joodi, 2015, p. 205).

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