

7-10-2012

A Study of the Politics of Color in Lillian Hellman's Drama and Memoir Against Colorism -- Blackness, Redness, and Whiteness

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A STUDY OF THE POLITICS OF COLOR
IN LILLIAN HELLMAN'S DRAMA AND MEMOIRS:
AGAINST COLORISM - BLACKNESS, REDNESS, AND WHITENESS

A Dissertation

Submitted to the School of Graduate Studies and Research
in Partial Fulfillment of the
Requirements for the Degree
Doctor of Philosophy

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May 2012

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Title: A Study of the Politics of Color in Lillian
Hellman's Drama and Memoir Against Colorism -
Blackness, Redness, and Whiteness

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My intent for this study is to broaden an understanding of Lillian Hellman's written works and her life by dealing with Hellman's politics against an ideology of Colorism. Colorism constructs a world where people of color are otherized, alienated, theorized, and organized by the color white/whiteness over other colors/nonwhites. This study investigates how Hellman's sociopolitical conscience and responsibility are constructed in her works and how these beliefs are reflected in her written works and her life.

For this study, I analyze blackness, redness, and whiteness as a color-coded ideology hidden in a discourse of Colorism. I divide Lillian Hellman's selected plays and memoirs into three groups based upon the colors black, red, and white as a color-coded ideology of Colorism; first, *The Little Foxes* (1939), *Another Part of the Forest* (1947), and *An Unfinished Woman* (1969); second, *The Children's Hour*

(1934), *The North Star* (1943), and *Scoundrel Time* (1976); third, *Watch on the Rhine* (1941), *The Searching Wind* (1944), and "Julia" in *Pentimento*. I employ the first group to examine the ideology of the color black against the politics of hatred, otherizing different colors and Hellman's obsession with the color black. For the second group I investigate the ideology of the sociopolitical color red against the politics of conspiracy and fear and Hellman's obsession with the color red related to the Red Scare. The third group is arranged to study the people of honor and bravery against the ideology of whiteness.

I relate color and race, color and ideology, and finally race and ideology in a discourse on the oppressive system of Colorism in a more global approach to Colorism. I reconceptualize the meaning of the term Colorism as an ideology that structures patriarchal gender, race, and political affiliation. The ideology also applies negative associations to communists and leftists by "coloring" them red. Analysis of sociopolitical and cultural color ideology as a reoccurring theme in history reveals the power of the white dominant culture and ideology as manifested in Colorism. It discloses economic inequality, social injustice, and "pigmentocracy" hinged on Colorism; whether racialized, symbolized, religious, gendered, or ideological.

DEDICATION

To my three boys, Hyeong-min Kang, Yunjun Kang, and Robert
Hyunjun Kang

To my dearly departed *sungangneem*, Dr. Karen Dandurand, who
was the ultimate example of a professor

ACKNOWLEDGMENTS

I'd like to thank Dr. Susan M. Comfort for her guidance and leadership as adviser and keenly enthusiastic scholar on this project. Her suggestions for theoretical application sharpened my dissertation; my thanks to Dr. Ronald R. Emerick for giving me all of the kind smiles, his time, and guidance; my thanks to Dr. David B. Downing for his lessons and encouragement as the third reader, and the director of English Literature and Criticism Program.

Thanks to Dr. Martha Gilman Bower for her valuable lessons and for being a supporter of the whole of my study in our doctoral program: I'd like to give my special thanks to my dearly departed adviser, Dr. Karen Dandurand, for inspiring me to complete my dissertation, having unshakable confidence in me, and guiding me throughout my doctoral studies. I always enjoyed my company with her and her classes. Whenever I just walked to her office from the library, she always welcomed me and said, "Come on in, Seung-hye, how are you?" I will never forget her soft voice and her joyful smiles for the rest of my life.

I really cannot count all the blessings that have been bestowed upon me all of my life in Indiana. I thank my friend Melanie Adams for her love, patience, and wisdom

with every small step. My humble thanks for all their prayers; to my mother Hyeonglye Chei, my two sisters Seungmi Joo, Seungja Joo, my two brothers Seungbok Joo, Seungchel Joo; my father-in-law Doshim Kang, my mother-in-law Myunghee Kim, and my sister-in-law Hyunmi Kim; and my friends Junghee Oh, Jaerang Shim, Youngyol Yim, Soyoung Burke, and Fran Pendrey. Also I am really grateful to the faculty and staff of IUP's English Department and the librarians and staff of Stapleton library.

I'm grateful to my husband Hyeong-min Kang for his love and everything he did for me throughout the entire process in the doctoral program. I would like to thank my two sons, Yunjun and Robert Hyunjun, the joys of my life, for all of the smiles and hugs as I struggled to finish this dissertation. My two sons give me the passion to make them proud.

Lastly, I dedicate this dissertation to my husband, my two sons, and to the memory of my departed advisor Dr. Karen Dandurand, who was the ultimate example of a professor. Even in her last days, she encouraged me to continue and to complete my dissertation. I have prayed that she can be proud of me when I'm finished: "Dear Dr. Dandurand, my *sunsangneem*, Thank you, I'm done and I miss you from my heart."

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CHAPTER I

INTRODUCTION: LILLIAN HELLMAN'S PHILOSOPHY AND POLITICS

AGAINST COLORISM: BLACKNESS, REDNESS, AND WHITENESS

The Fragmented World by Color

It may seem like everything in life is about color, but in reality, everything is all about power relationships: The fragmented world is divided and sorted by color. Race, ethnicity, ideology, religions, nations, and the earth itself are colorized in black, red, and white by self-interested purpose and avarice. Colorism is not only about physically and racially hued skin colors of black, red, and white, but also about color-coded ideology and hegemony between the haves and the have-nots.

The essential core of the problem of color resides in the ideology of sociopolitical color, which is revealed by an economic analysis of inequality based upon Colorism. The "substructure"/base comprehends the "forces and relations of production" as an economic system identified by Karl Marx. The ideology of blackness, redness, and whiteness in Colorism plays a role in the superstructure included in its culture, laws, institutions, and sociopolitical power structures in a globalized capitalist society. Colorism constructs a world where people of color are otherized, racialized, infantilize, inferiorized, feminized, criminalized, demonized, alienated,

theorized, classified, and organized by the color white/whiteness over other colors/nonwhites. Furthermore, this ideology also applies negative associations to communists, leftists and so on by "coloring" them red.

In the context above, my purpose of this study is to broaden an understanding of Lillian Hellman's written works and her life by dealing with Hellman's politics against an ideology of Colorism. First, I will analyze the color-coded ideology (blackness, redness, and whiteness) hidden in a discourse of Colorism as a phenomena of society associated with Hellman's social consciousness and Hellman's obsession with color (black, red, and white). Second, within these contexts, I will study the main identities that construct Hellman's social consciousness: a woman playwright, a Southerner, an American, and, especially, a victim of red-baiting. I will explore how Hellman's sociopolitical conscience and responsibility are constructed in her works and how Hellman's philosophy and beliefs are reflected in her written works and her life.

First, I think we need to take a more global approach to Colorism. In a broad sense, I will attempt to reconceptualize the meaning of the term Colorism as an ideology that structures gender, race (nonwhite/white), and political affiliation. Colorism has been studied in a limited discourse, as a form of intraracial racism based on skin tone (darker or lighter in the

Black community); otherwise, as a form of interracial racism, nonwhite/white in the binary conception of the global world.

On the one hand, the word Colorism with color-coded multiple positions has been used as a tool to analyze prejudice, discrimination, and obsession based on skin color in mulatto literature. On the other hand, in socio-historical discourse, Colorism has been used with a similar meaning to racism as a color-coded stratification in white dominated culture by the power of media and advertisers. My emphasis throughout this study of Colorism is based on how colors in "blackness," "redness," and "whiteness" function in culture and politics as being closely related to symbolized and racialized Colorism as an ideological trend.

The Hegemony of Color: "Pigmentocracy"

My approach to new concepts of Colorism differs from the standard approach of the discipline and its sociopolitical politics. The study of Colorism has been impacted greatly by overt interest in the term simply called race and racism. Racism, however, doesn't have a scientific basis when associated with a relationship between race/color and intelligence. But still attempts to establish a biological basis of race have been made in various scientific areas. Michael Omi and Howard Winant, in *Racial Formation in the United States from the 1960s to the*

1990s, endeavor to give concrete instances with which to designate Arthur Jensen as a colorist. Colorists, as I use the term here, can be historians, sociologists, anthropologists, scientists, and intellectuals who are associated with politics of race, class, and gender. Colorists theorize to intensify pseudo-race/racism as a universal and fixed concept, which satisfies the desire and the purposes of the institution of Colorism just as Europeans have been racists and colonizers during colonialism.

In "Racial Formation" of *Racial Formation in the United States from the 1960s to the 1990s* Omi and Winant cites an essay by Arthur Jensen, "How much Can We Boost IQ and Scholastic Achievement?" The essay discusses that "heredity factors shape intelligence" (64). Omi and Winant suggests Jensen's discussion didn't only revive "the 'nature or nurture' controversy, but also raised highly volatile questions about racial equality itself" (64). Colorists insist that "skin color and other physical attributes provide only the most obvious, and in some respects most superficial indicators" (64). But contemporary study of the social sciences reveals that skin color difference in color-coded ideology has been used to maintain and aggravate the racial and ethnic inequality found in Colorism. "Racial Formation" of *Race, Class, and Gender in the United States* Omi

and Winant discuss that color is used to racialize people of color:

Skin color "differences" are thought to explain perceived differences in intellectual, physical and artistic temperaments, and to justify distinct treatment of racially identified individuals and groups.

(63)

They - Racialized others in racialized Colorism(blackness), the ideologically otherized in ideological Colorism (redness), and women in religious Colorism (gendered Colorism) - share similar images, "the enemy of faith" and/or "evil." Patriarchal whiteness in the system of capitalism has based on women's unpaid and/or underpaid household labor. Systematically, women are the first to be oppressed by gendered Colorism. Moreover, women by skin color stratifications as well as gender and race, are triply exploited in the system of oppression. Like the concept of race or gender, color is not always fixed within the power relationship. Color is a floating conception in sociopolitical and cultural construction, which can be changed by power relations. The word "color" connotes a color-coded ideology which is based upon racial or ideological stratification. Colors are defined according to power relationships between redness and whiteness in ideological Colorism as well as blackness and whiteness in racialized

Colorism. People have different lenses to observe and evaluate the world and its people through the lenses of color as colorists/anti-colorists according to their different worldviews.

The issue of Japanese possession of whiteness is indicative of the power relationship in Colorism. Japan is classified as honorary white in a triracial system; especially for rich and powerful Asians. It is evident that the whiteness of power wields the hegemony of color in white dominant culture, and who can "become white" in whiteness depends on who has more power within power relationships. Social color identity can be a historically specific fabrication, necessarily arising from prevailing power relations. Moreover, with the great power of the media, a specific image and color of ethnicities, culture, and race can be fabricated in the whiteness of power. So, in some sense, color is the floating signifier defined by those who wield the hegemony of color. The ideology manifested by color has reinforced the fabrication of the term race/racism by using the word race as a language in practice and by practicing its sociopolitical politics in "pigmentocracy" hinged on Colorism. The Color in Colorism as another racism organizes color stratifications in power relationships that define whiteness as superior.

The Word Race/Racism in White Desire

In this study I intentionally use the word "physically" instead of "racially" because the vocabulary such as race/racism/racially/people of color/nation of color has been used to establish and strengthen prejudice and favoritism by extensive language practice which fabricates the concept of race as inferior or superior genetically and attributes the fabrication of race to using the word race itself consciously and unconsciously. So physical differences including skin color have been arranged by the word "race" in ideologies of whiteness. I use the word "physically"/ "physical"/"people of color" to emphasize the concept of different "appearance"/"complexion." I literally mean the exterior difference, as it is, regardless of the concept of superior/inferior that has been expressed as genetic difference by pseudo-scientists. It's not about differences of mind, talent, and gifts but rather about the differences of the body as an exterior. The terms, race/racism/racialized/racially/people of color have been used implying the unqualified biological notions of race rather than signifying "racialized others" in the concept of language practice of a sociopolitical and cultural structure. Nevertheless, I also use the words race/racism/racialized/racially/people of color because I cannot deliver significant meaning without using the words due to the established and existing extensive language practice of the

words in the color-coded, historical ideology of Colorism. Language only has the meaning by its current practice as well as historical meaning. I think that the use of language of race, racism, racialized, racially, and people of color also reveals white desire. It also has resulted in inferiorizing "otherized groups" racially/physically and ideologically because of its previous negative use in the language practice in history. My understanding of language practice is mainly from Ludwig Wittgenstein (1889-1951). Wittgenstein in *Philosophical Investigations* warns that "we have prejudices with respect of the use of word" (29e). Wittgenstein states in "Remarks on Color" that "Practices give words their meaning," and "The meaning of a word is its use in the language" (59e) since language also imposes its norms.

The Demonized Color Red: "An Orgy of Superpatriotism"

There is another color red which has been used to reinforce the power of whiteness in Colorism. On the one hand, the racialized color red in Colorism has been used to represent Native American Indians by skin color. The ideological color red in Colorism as a social control tool, on the other hand, has been employed to weaken the resistance to white capitalist patriarchy. I intend to extend the field of the study on Colorism by including a discourse on the ideological color red.

Red is traditionally a left-wing color that might bring up images of communists and has been identified as a "different" and "demonized" color ideologically. If one is called "red," then one has been isolated/alienated by whiteness/white supremacy power. Even colorists take advantage of red scare/hysteria "all in the name of their anti-communism" (Mitgang 16), and after all they can deprive her/him of her/his national identity or civil rights by naming "un-American" on "an orgy of superpatriotism" (Levin 91). Murry B. Levin defines the red scare as racism and hysteria in "The Credibility of Conspiracy" of *Political Hysteria in America: The Democratic Capacity for Repression*:

The red scare was phantasmagorical. It was a dream. It was magic. It was an orgy of superpatriotism. It was a ferocious burst of supernationalism. It was nativism and anti-Semitism. It was anti-Catholicism and racism. It was a purification rite—a reaffirmation of ancient American values. It was hysteria. (91)

Colorists alienate people and deprive of their national identity those whom they consider to be "reds" and therefore "un-American" by developing a racial and ideological theory of sociopolitical myths based in Colorism. Colorism enables whiteness to manipulate a discourse of non-whiteness (blackness and redness) under the control of whiteness. In other words, whiteness, which

is an ideology based on white supremacy, plays a leading part to maintain, support, and strengthen the ideology of Colorism.

Blackness and Whiteness in Symbolized Colorism

Colorism has varied from field to field regionally and historically. Herein I want to add another concept of Colorism, a symbolized Colorism to consolidate "a color line" in racialized Colorism by producing the value of color as higher or lower. The color white in symbolized Colorism is viewed as the symbol of good, while the color black is viewed as the symbol of evil. The image of the color white is purity, innocence, and goodness while the image of black signifies evil nature, conspiracy, deceit, and death. Frantz Fanon in *Black Skin, White Masks* quotes Mayotte Capécia's response to the film *The Green Pastures* (1936), which visualizes Marc Cook Connelly's original play *The Green Pastures*, which received the Pulitzer Prize for Drama in 1930:

Nevertheless, in the film, *Green Pastures*, God and the angels are black, but the film was a brutal shock to our author [Capécia]: "How is it possible to imagine God with Negro characteristics? This is not my vision of paradise. But, after all, it was just an American film." (51)

In the "Forward" at the beginning of the film it is written that "Thousands of Negroes in the Deep South visualize God and human in terms of people and things they know in their everyday life." The visualization of black angels by the first all-black Broadway casting was shocking to Mayotte Capécia. Her remark demonstrates how decisively symbolized Colorism has had an influence on our perception of color. As Cheryl Duffus in "When One Drop Isn't Enough: War as a Crucible of Racial Identity in the Novels of Mayotte Capécia" points out, "Mayotte's beliefs are, of course, racist, but they perfectly mirror the attitudes of her society" (1092). It shows how the polarization between blackness and whiteness in religiously symbolized Colorism in society has a definitive role in our recognition of color and the images represented by them.

White and black in Colorism's system of symbolized color have further aggravated an order of racialized colors to strengthen old racist ideas that the color white is superior to the color black based on the European model of racial hierarchy. Moreover, symbolized Colorism based on white power not only reinforces racialized Colorism but also has been used as an enormous leverage to pressure the standard of beauty so that cosmetics and advertisement industries devote to producing fantasy images and fashions in order to promote whitening/bleaching complexions.

Colorism: A Color-coded Ideology

My main focus is on both racialized and symbolized Colorism defined as a racial ideology based on economics and the politics of exploitation by skin color stratification (pigmentocracy), as well as red phobia or red scare in red-baiting. Specifically, I will focus on the mechanism of the House Un-American Activities Committee (HUAC) hearings which defined the politically and ideologically color-coded ideology. Colorism (blackness and redness) is defined as a racial/racialized ideology of color prejudice, disfavor, and discrimination when one group is different from another based on skin color or sociopolitical politics in a mechanism of social stratification, in reverse; Colorism (whiteness) is an idea or ideology of color preference, favoritism, and priority when one group is similar to themselves physically and ideologically. Colorism is constructed on an ideologically racialized privilege (whiteness) or disadvantage (blackness, redness) between whites and nonwhites, and between nations in the hierarchy of Colorism in that color functions both as a corporate agenda of whiteness and as a symbolized and systematic trend which make it possible to dominate and alienate "others" by color-coded ideology physically and ideologically.

Colorism: The Politics of Hatred

After all, Colorism demonizes racial, political, and ideological minorities (political opponents). Throughout her life, Hellman involved herself in political and intellectual causes she believed in. Lillian Hellman is concerned with Colorism both consciously and unconsciously. She is definitely conscious of Colorism, which has enormous influence on all spheres of our lives from the trivial round of daily life to those of culture, economics, and politics. Hellman's philosophy and beliefs against the politics of hatred, "otherizing" different colors of people racially/physically and ideologically, are constructed mainly against blackness, redness, and whiteness in the color-coded ideology of Colorism. The sociopolitical, socioeconomic, and cultural constructions of Colorism are disclosed with the analysis of whiteness, blackness, and redness. Whiteness as a ruling ideology governs other colors. In other words, the white hegemony perpetuates the discourses of whiteness, blackness and redness under the control of white supremacy.

Hellman's focus on social conscience and social responsibility is stated by Alexandra in *The Little Foxes* (1939):

Mama, I'm not going to stand around and watch you
[Uncle Ben] do it. Tell him I'll be fighting as hard as
he'll be fighting some place where people don't just
stand around and watch. (78)

This literary theme is extended into Hellman's statement in response to the HUAC hearings in May 19, 1952: "I cannot and will not cut my conscience to fit this year's fashions" (*Scoundrel Time* 93). In "Art and the struggle for a New Civilization" in *An Antonio Gramsci Reader: Selected Writing, 1916-1935*, David Forgacs interprets that Gramsci's opposition to a narrowly artistic approach to culture and criticism means that "literary criticism should overlap and fuse with social criticism, with the ideological struggle to form a new culture" (392). Forgacs points out that Antonio Gramsci argues that "when artists feel the historical necessity of a new culture, they will accept its rationality voluntarily and produce work which follow the curve of the historical tendency" (392). Hellman is one of the artists who struggles to create a new culture for a new humanism in that she believes "its rationality voluntarily" and is willing to accept "the historical necessity of a new culture for a new humanism."

"This Year's Fashions": The Ideological Mechanism in Colorism

"This year's fashions" that Hellman mentions has been a reoccurring theme in history. "This year's fashions" by the ideological mechanism in Colorism still goes on today in the twenty-first century. I interpret "this year's fashions" as a repeated theme (blackness, redness, and whiteness) in history

from my new conception of Colorism. In the Introduction of "Rethinking the Color line: Understanding How Boundaries Shift" from *Rethinking the Color Line: Reading in Race and Ethnicity* (2004), Charles A. Gallagher argues that the definitions of race and ethnicity are unstable, slippery in a state of flux, and "quite susceptible to political manipulation" (2). The volume discusses that the concepts of race and ethnicity are social products based on socio-historical experience, cultural value, and political process, not scientific facts. Citing a statement in "The Souls of Black Folk" by W.E.B. Du Bois, Gallagher points out that "the problem of the twentieth century is the color-line" (3). The volume affirms that a key problem of the twenty-first century still resides in the color line:

In 1903 sociologist W. E. B. Du Bois wrote "the problem of the twentieth century is the problem of the color-line." It appears that a key problem of the twenty-first century, while different in degree and context from the one Du Bois chronicled, will still be the color line. A topic or issue may not initially seem to be linked to race or ethnicity, but on closer sociological scrutiny, patterns often emerge that make it clear that race and ethnicity matter quite a bit. (3)

The sociopolitical and economic problem of color/race in the discourse of blackness of Colorism is clearly disclosed in the

"I Have a Dream" speech by another representative leader, Martin Luther King, Jr. (1929-1968) during the African-American civil rights movement. King, on the steps of the Lincoln Memorial, delivered his "I Have a Dream" speech as the closing speech of a massive March on Washington for Jobs and Freedom on August 28, 1963. His speech proclaims that the society that people of color dream of is "a nation where they will not be judged by the color of their skin but by the content of their character" (232).

The White Nationalism of Colorism

King, a Baptist minister and civil rights activist who stood for American society based on racial equality and social justice in the 1950s and 1960s, relates that "Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred" (19). As we see from King's speech, his hope for racial justice against colorists is to avoid the policy of 'hatred' and to use the policy of 'love' based on his religious belief. Eric J. Sundquist cites in *King's Dream* that King said in a 1966 interview, "My role perhaps is to interpret to the white world. There must be somebody to communicate to two worlds" (19). As we see in the context above, for King there are two worlds, white and black:

I have a dream that my four little children will one day live in a nation where they will not be judged by

the color of their skin but by the content of their character. [. . .] And if America is to be a great nation, this must become true. [. . .] And when this happens all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual: Free at last! Free at last! Thank God Almighty, we are free at last. (*King's Dream* 232-234)

King addressed the crowd that "a promissory note" of the Constitution and the Declaration of Independence should guarantee the "unalienable Rights of Life, Liberty and the pursuit of Happiness" (230). King criticizes white nationalism:

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds." (230)

Through his Dream speech King completely stands up against the white nationalism of Colorism in America. King's dream is for a harmonious world with freedom and democracy, not for the fragmented world that has been judged and segregated by skin color.

Nevertheless, one hundred years after the abolition of chattel slavery and then about a half century since the March on

Washington for Jobs and Freedom, the key problem of the twenty-first century is about relations between color and value as a reoccurring theme in American history. The main problem of the twenty-first century marked by differences, conflict, hatred, and fear, "while different in degree and context from the one Du Bois Chronicled, will still be the color line" ("Rethinking the Color Line: How Boundaries Shift" 3).

"American Dream is about Equality, Not Wealth"

Lillian Hellman might follow "this year's fashions" in clothing, but she would never want to follow "this year's fashions" of Colorism. Hellman acts by conscience from a humanitarian ideal and loves people of belief and honor. Throughout her whole life she stands up against colorists. Colorists are "scoundrels" in *Scoundrel Time* such as Joseph McCarthy, John Edgar Hoover and intellectuals who just "stand around and watch" what goes on during the McCarthy period or who act on behalf of colorist's interests in the color debate. Also, Colorists may be "people who eat the earth and eat all the people on it" (59) as Addie in *The Little Foxes* says:

ADDIE: Yeah, they got might well off cheating niggers.

(*To them.*) Well, there are people who eat the earth and eat all the people on it like in the Bible with the locusts. And other people who stand around and watch

them eat it. (*Softly.*) Sometime I think it ain't right
to stand and watch them do it. (59)

The framework of Hellman's beliefs is mainly constructed by her sociopolitical consciousness on economic inequality and conscience as an intellectual and as a member of society and the world community. In an interview titled "A Still Unfinished Woman: A Conversation with Lillian Hellman" in 1976, Christine Doudna mentions that "You [Hellman] talked about someone who was complaining about carrying out the garbage" (204) in Hellman's speech on the women's movement. Lillian Hellman answer, "I don't think it's of any great moment who carries out the garbage. I think it is important that people be economically equal" (204). Hellman thinks that "The big battle is equal rights" (205) to earn a living. Nicholas Mills in "American Dream is about Equality, Not Wealth" in 2011 says that "A look back in time provides a view of the American dream that ought to encourage liberals" (Line 8-9) and argues that for four centuries "the egalitarian core" is "at the center of the historic American dream" (Line 20-1):

But in the meantime we should have no doubt about the American dream. For four centuries, it has rested on the idea that government should do all it can to narrow the divide between those at the top and those at the bottom of society. (CNN Line 85-8)

In *The Political Economy of Inequality*, Frank Ackerman discovers through economic analysis of categories and causes of inequality in earnings and the distribution of earnings between whites and nonwhites that economic inequality is "rooted in real-world institutions (which are far more complex than efficient markets) and reflecting the exercise of political and economic power within those institutions" (4). I think that economic inequality is attributed to the systematically organized institutions by a color-coded ideology based on Colorism. "Law and order advocates are satisfied to lock them [young African-American men] up and throw away the key without questioning the fairness of the system" (259). Hellman's color obsession is driven by colorists and colorist institutions that otherize and demonize/criminalize people whose color is called red or black in institutions of inequality as different and inferior racially or ideologically.

To disclose the sociopolitical, economic, and cultural constructions of color/Colorism/racism, we need to grab not only the concept of racially and ethnically skin color-coded ideology (nonwhite/white) but also the concept of the ideological color (red/white) in Colorism. When I discuss the implication of new Colorism, I intend to assert that ideological Colorism (redness) is also racialized. Ideological Colorism is one of the key concepts in racialized Colorism since Colorism is about a power

relationship between the haves and the have-nots. To understand the discourse on redness in Colorism as the ideology wielded by conservatives, it is essential to study how color as an economic, cultural, and ideological value works and has an influence on the power relationships between the conservative and the progressive, white and nonwhite, and the haves and the have-nots.

Contemporary study of color related with the fields of African American studies, Chicano, Latino, Native American, Asian American, Third World or ethnic studies, women's studies, labor studies, and post-colonial studies discloses all attempts to codify color in color-blind areas systematically. Anti-Colorism practices some sort of transformative vision and contributes to analysis of the dominant power or culture that supports the ideology of color-blind racism, sex-blind sexism, and class-blind classism so that anti-Colorism challenges the dominant ideologies of class, race, and sex/gender system by unlocking the problematic hierarchal system dominated by the ideology of whiteness.

Color Debate between the Progressives and the Conservatives

I aim to extend the significance of the concept Colorism in a broader sense that refers to prejudice, inequality, and injustice by color-coded ideology including imperialism, Nazism, neo-Nazism, and red-baiting as well as white supremacy. Colorism

has been used in an unending loop with different terms such as racism, Orientalism, imperialism, and colonialism that put all essentially similar strategies into practice. Superficially, it seems that if Orientalism divides the world into East/West geographically/heterosexually, Colorism classifies people and the world by color in the hierarchal order. Virtually, what controls Colorism, Orientalism, imperialism, and colonialism is both white supremacist desire and power. For this reason as Shannon Sullivan insists in *Revealing Whiteness: The Unconscious Habits of Racial Privilege*, whiteness as possession is "not just the act of owning, but also the obsessive psychosomatic state of white owners" (122). Political assaults on modern art or literature offer a case in point. In *Nightmare in Red: The McCarthy Era in Perspective* Richard M. Fried says:

The MID-CENTURY Red Scare targeted ideas as well as people. Critics feared that it had spawned "thought control" and conformity and fed deep springs of anti-intellectualism. (29)

Colorists have ceaselessly tried using red scare/hysteria as a tool to exercise strict control over ideas and thought in the pursuit of self-interest.

I realize that it is unusual to discuss Colorism related to redbaiting in the color debate. But I think it is important to include ideological Colorism (redness) in order to understand

the complexity of Colorism in power relationships between the progressives and the conservatives. We cannot understand Colorism unless we connect the concept of Colorism historically associated with color obsession/color hysteria by color value which is intertwined with geo-economical, socioeconomic, cultural and sociopolitical politics. In other words color obsession with privilege/discrimination is also historically connected with physical/racial and ideological color: blackness, redness, and whiteness.

I'm not suggesting we should quit using the word race/racism. I suggest we have to have more concentration on revealing the fabrication of the color/Colorism/racism debate in colorblind areas that have been dominated by color-coded ideology. When we talk "color," the difference of skin color is easily noticed. But when we talk "race," we cannot see race because race is about one's ancestor. Paulette Goudge in *The Power of Whiteness: Racism in Third World Development and Aid* emphasizes, "Our whiteness allows us to hold onto a view of ourselves as unquestionably right and superior" (19). She also identifies "the crucial role of notions of white superiority in the maintaining of the whole structure of global inequality," (8) and "The aid industry is deeply implicated in these structures" (8). The structural issues are important because the structures engender conditions enabling inequality and corruption.

The whiteness of Colorism operates as a natural norm in white supremacy, while other people might be easily recognized as people of color on the basis of skin color rather than any specific national and cultural characteristics because the explicit attention to the physical appearance of black or white skin trapped in Colorism occludes other positions: Goudge says, "Skin color is an important component in establishing power relations, as illustrated in my story above" (*The Power of Whiteness* 36).

As Goudge points out above, the reason race/ethnicity is noticed is because skin color is something that cannot be hidden. I think that it is the beginning of prejudice and bigotry in Colorism. I insist that the term Colorism is more available to define, explain and reveal the problematic core of racism in both racially and ideologically hierarchal order under the patriarchal capitalist system because the significance of word colors black, red, and white itself in practice is the fabrication by the ideology of a discourse on Colorism. But it is evident that the amount of skin pigmentation bears no relationship to intelligence. A specific color itself cannot obtain significant meaning as superior/inferior in the hierarchal order, but the essential notion of racism is carried through the meaning and image of color in Colorism (symbolized Colorism). Harrison, Reynolds-Dobbs, and Thomas in *Racism in the*

21st Century assert that "the issue of Colorism not only stems from the longstanding history of skin-color bias in our society, but is also reinforced in the everyday images we are bombarded with via the media" (49).

As Oliver C. Cox in *Caste, Class, and Race: A Study in Social Dynamics* argues, "since the belief in white superiority - that is to say, white nationalism - began to move over the world, no people of color has been able to develop race prejudice independent of whites" (346), and also historically, Colorists in white power have created theories supporting the belief in white superiority by using the term race/racism which has been practiced to alienate nonwhites in various fields under the control of the ideology of white supremacy. In "Whiteness and Beyond: Sociohistorical Foundations of Whiteness and Contemporary Challenges" in *Whiteness: The Communication of Social Identity* Wander, Martin, and Nakayama argue that race theory developed by colorists has been used to justify desire of whiteness, revealing the historical move from racial classification by sorting color to racialization under the conception of race/racism that Colorists define:

By using the research findings described above, Race theory helped to explain and justify the expansion and colonizing by white peoples, their subjugation of nonwhite peoples in Africa, Asia, and the Orient, and

the continuing domination of nonwhite peoples—slaves, peasants, aborigines, and the poor at home. (16)

As one of the results of racial theorization in whiteness by white people, racism doesn't disappear with the abolition of slavery in America. Colorism will never end as long as white hegemony maintains the discourse on white supremacy, which produces and reproduces racialized otherness in Colorism.

Lillian Hellman: Her Color in the Frame of Colorism

From my study, I insist that the controversies over Lillian Hellman's identity as an American are also trapped in the frame of Colorism: blackness, redness, and whiteness. I suggest that there is a trend/fashion in Colorism only to focus on the color debate (red/white, black/white) rather than what one's thoughts or politics are about. When the other essence of concerns except color concern is reduced or obliterated completely in the politics of a discourse on Colorism, Color paints, covers every concern and just reveals its color in blackness, redness, and whiteness of Colorism. Therefore, the standard of value in the frame of Colorism is represented only by the "color" of people and "color" ideology in Colorism.

For example, "What is her color?" is at the center of the controversies about Hellman rather than "what is her idea about society?" and "what issues did Hellman pursue in her life and

written works?" In the case of the question, "Why did Hellman participate in the anti-Vietnam war movement?" the answer in the view of Colorism would be "Because she was a member of the communist party" or "Her idea was red." Even one might just say, "Because she was red," and she is identified as red in the view of Colorism. I think that the ideological color red in redness must be at the center of the controversies over Hellman's identity.

Colorism (redness) is a fusty, but still useful, strategy to attack with the intention of weakening or removing political opponents in sociopolitical and economic arguments or discourse. Once if it is said that one is red by colorists, half of the game is done according to the ideological strategy of a color discourse and the practices of Colorism. The conservatives come to unite in opposition to the ideologically different color red, while they keep the progressive from consolidation because the progressive cannot avoid being a victim of red-baiting in a discourse on Colorism. When one is trapped in a discourse on Colorism, his/her sociopolitical career will be ruined and economic condition will be bankrupt as a reoccurring theme in history. Therefore, the victims of redbaiting fatally come to have the obsessive fear of loss. So becoming red or being named names by a blame-game in the frame of HUAC hearings comes to connote a total disaster such as the blacklisted Hollywood Ten.

As a result, the political power of the progressive weakens, while colorists create and recreate myths in blackness and redness of Colorism and fight against the potential enemy/danger that they presume.

Divided Self: An Obsession with the Colors

I suggest that the white author, Lillian Hellman as a White has had an obsession with the colors, red and black. Color/Colorism is at the heart of her life and written works. Some scholars maintain that authors of color have had an obsession with color according to their lighter or darker skin color: For instance, a study of color obsession—plays by Adrienne Kennedy, Alice Childress, Georgia Douglas Johnson, Lorraine Hansberry, and Zora Neale Hurston in Martha Gilman Bower's *"Color struck" under the Gaze: Ethnicity and the Pathology of Being in the Plays of Johnson, Hurston, Childress, Hansberry, and Kennedy*. Hellman's written works and life reveal that she had struggled with her color obsession. Furthermore, Hellman confides her experience of divided selves.

Her nurse Sophronia is represented in one of Hellman's divided selves as a painful "black existence." As Bower describes, "Life here on earth—especially black existence in a white world—is empty of worth" (7). We can observe the struggle in her psyche in "Profile: Lillian Hellman" (1979). In this

interview of *Conversation with Lillian Hellman*, Hellman talks about the three divided selves, "I," "Nursie," and "Madam" she has experienced:

I'm ashamed to tell anybody this. [. . .] All my life I've divided myself into two and sometimes three parts. And they talk. [. . .] And I was growing very angry with Nursie. [. . .] It's bad enough I talk out loud to Nursie. And Nursie has been, in the last ten years, joined by a character called Madam. (263)

When Hellman gets very upset, Nursie appears and gives some directions to take care of her such as:

"Now Dear, quiet yourself," or "Why don't you take a nice nap or a hot bath," or "Why don't you go play tennis for a little while and forget things. You're taking everything too seriously. I'd put down that scotch and soda if I were you." (263)

When the interviewer, Marilyn Berger, asks about what Madame does, Hellman answers:

Madam says things like, "Oh you two, please don't be so noisy. Oh you two have been doing this for so many years. . ." And then I say very loudly, which is what Peter was hearing, "Both of you had better go to your rooms and stay there. Your life depends upon me, kids." (263)

Hellman explains that the three divided selves talk and try to control one another (262-264). As Hellman says, Sophronia was "an absolute controller I [Hellman] was desperately in love with her [Sophronia]" (264). In Hellman's experience of divided self, at least one of her divided selves obviously has the character of her nurses. Bower says about psychological confusion related with Colorism, "The result of this obsession with skin color demonstrates an inability to achieve autonomy, plentitude and assimilation into the mainstream of either the white or black culture" (2). Hellman's obsession with the color black is from both love for the Black nurses and guilt as a White.

What has caused Hellman's divided selves is related to Colorism since she underwent the trials of Colorism associated with blackness and redness for a long time. Her personal experience with racial and ideological Colorism in a social and historical context, especially with the eras of Jim Crow segregation in the American South (blackness) and red-baiting in the period of McCarthyism (redness), had a crucial influence on this author's psyche as a white. Hellman's written works and life reveal that she had to struggle with her color obsession with blackness, redness and whiteness throughout her life. Hellman has been esteemed one of the precursors of American contemporary drama as a major American playwright whose outspokenness on social and political issues deals with many

problems of scholars' utmost concerns today, especially related with color concern in Colorism.

In *The Wretched of the Earth* Frantz Fanon emphasizes that the obsession with color has an influence on mental health. The obsession with color is not just for people of color who are colorized by racialized and ideological Colorism. Fanon asserts that both the oppressor and the oppressed experience mental and behavioral disorders as victims of Colorism/colonialism in "Colonial War and Mental Disorders" (181-233). The victims of Colorism are not only people of color in hierarchal structure by color-coded ideology but also white people, as we see "the divided self" in Hellman's case. Hellman's white protagonists in *Watch on the Rhine*, are victimized I will explore more influence of Colorism when I study the relationship between mothers and daughters in *The Little Foxes* and *Another Part of the Forest* in Chapter Two.

Lillian Hellman: "The Institution of Conscience"

Second, within these contexts, I will study the main identities that construct Hellman's social consciousness. Lillian Hellman as a major American playwright, screenwriter and memoirist has been called "the institution of conscience" or icon of conscience by her private actions and public statements on sociopolitical issues. Alice Griffin and Geraldine Thorsten

in the Preface of *Understanding Lillian Hellman* (1999) introduce Hellman to readers, saying that "Hellman was never reluctant to fight against what she saw as wrongs" (xi) through her life and works. Also, they point out that Hellman is recognized as an influence on other major playwrights: Tennessee Williams, Arthur Miller, and Marsha Norman. The editors' assessment emphasizes her remarkable contributions to contemporary American literature. Hellman's position in contemporary American Literature has been disregarded and diminished by colorist critics. I think that is probably caused by colorist views on her gender as a woman playwright, her hometown New Orleans as a Southerner, and her political trend as a sympathizer/humanist for the poor rather than a sympathizer for Stalinism in a colorist view.

Katherine Lederer, who studies Hellman's life, original plays, and memoirs in chronological order in *Lillian Hellman*, attempts "to demonstrate that the key to judging Hellman is to examine a way of 'seeing' rather than to apply traditional generic nomenclature" (n.p.) in the Preface of the volume. Lederer comments that Hellman was not removed from the blacklist until the 1960s. Lederer discovers how judgments about Hellman's private actions and public statements have affected critical judgments of her work. As we can see from Lederer's discovery, the view to see Hellman's life is similar to that which judge

her written works because Lillian Hellman's life and her written works are deeply involved with the ideology of Colorism.

In Hellman's life time there came the Great Depression, the Spanish Civil War, World War II, the House of Un-American Activities Committee (HUAC) hearings, and the Vietnam War. Following biographical, geographical, and historical backgrounds, I will analyze the roots of her social conscience and responsibility that reveal her identity. Hellman acknowledged in *An Unfinished Woman* and repeatedly in interviews that she was "rebellious": "I [Hellman] was openly rebellious against almost everything" (*An Unfinished Woman* 31). But I think Hellman never wanted to be identified by specific words such as feminist, socialist, communist, southern playwright, or even as a woman playwright because she was highly conscious of the color trap in Colorism. Nevertheless Hellman's identity as a woman playwright, a Southerner, an American, a Jew, and especially a victim of red-baiting with the political persecution of the McCarthy era has always been controversial.

A Woman in a Man's World

Lillian Hellman was a woman in a man's world, and her plays have become classics. The world of theater had been dominated by male playwrights. One admirer of Hellman's plays, Wendy Wasserstein, in the Foreword of *An Unfinished Woman*, relates

that "There was in my mind one woman who had broken the Broadway gender barrier and it was Lillian Hellman. She was the clear role model" (vii). But Hellman herself describes the theatre "as a world that is not my world, although it has been my life" (xi). Thomas P. Adler in "Lillian Hellman: Feminism, Formalism, and Politics" of *The Cambridge Companion to American Women Playwrights* (1999) relates that "Hellman was the first woman playwright to be admitted to the previously all-male space of the canon of American dramatic literature" (118). Hellman in socio-historical contexts definitely crosses boundaries of prescribed gender roles.

Nevertheless, Hellman has been labeled Dashiell Hammett's girlfriend by a gender ideology in a patriarchal system that aims at trivialization or neglects her scholarly work. Hellman continued to deny her involvement with Hammett's politics throughout her life. Hellman relates that she fits into no political party: "I was not a political person and could have no comfortable place in any political group" (*Scoundrel Time* 93). Hellman is also called a melodramatist despite her lifelong concern for socioeconomic and political issues because of her gender. There is another white agenda in the conservative white world that diminishes the significance of moral or political dramas as not appropriately artistic. In the Introduction of *Forbidden Acts: Pioneering Gay & Lesbian Plays of the Twentieth*

Century (2003) Ben Hodges insists that "Author Hellman was overlooked in consideration for the Pulitzer Prize when the committee members deemed the play's subject matter objectionable" (16-7) owing to the controversial subject matter of lesbians in *The Children's Hour*. The committee members considered Hellman guilty because she dealt with a forbidden theme for public performance on the twentieth century stage.

In *Lillian Hellman: Her Legend and Her Legacy* Carl Rollyson argues that "Hellman's writing does not deal in pathos": such as Arthur Miller's character Willy Loman in *Death of a Salesman* or Tennessee Williams's character Blanche Dubois in *A Streetcar Named Desire*. Rollyson calls Hellman, "the most unsentimental major playwright America has produced." He says, "Whether one is speaking of Hellman's political or esthetic position, she is America's finest radical playwright. Her radicalism is characterized by a depth of belief and integrity of principle that is uncommon in American drama" (12).

New Orleans versus New York

Lillian Hellman was born in New Orleans, Louisiana to Max Hellman and Julia Newhouse Hellman on the twentieth of June, 1906. In 1911 her family moved to New York, N.Y. Hellman spent half of each year in New Orleans and half in New York from the time she was six years old. Hellman's Southern background made

her have sympathy for poor African Americans. Hellman's obsession with the color black grew out of her relationships with people of color whom she loved deeply. One significant factor was Hellman's dependency on her black nannies. She calls her nurse Sophronia Mason her "first and most certain love" and "certain anchor so needed for the young years" (14). Hellman relates in *An Unfinished Woman* that Sophronia said to her, "Don't go through life making trouble for people" (15). In some sense, Hellman does her best to follow Sophronia's words as we see in her letter to John S. Wood, the chairman of the HUAC:

I was raised in an old-fashioned American tradition and there were certain homely things that were taught to me: to try to tell the truth, not to bear false witness, not to harm my neighbor, to be loyal to my country, and so on. (*Scoundrel Time* 93)

Hellman always felt that she needed Sophronia, the real nurturing figure, from birth until her death. Hellman portrays her deep sympathy for black people and feeling against the exploitation of black people in *The Little Foxes*, *Another Part of the Forest*, and *An Unfinished Woman*. Hellman uses details such as characters and themes from her Southern background in *The Little Foxes*, *Another Part of the Forest*, *The Autumn Garden*, and *Toys in the Attic*. Theresa R. Mooney in "These Four: Hellman's Roots are Showing" argues that "Hellman's roots firmly

anchor each of her four Southern dramas" (28). They reveal her interest in the South and in "her own identity as a Southerner" (Mooney 29). Robert L. McDonald in "The Current State of Scholarship on Southern Women Playwrights" suggests that "Southern Women Playwrights" have faced "the traditional cultural and academic prejudice against the drama itself" (2) and also deep historical prejudice in the South. Even though Hellman isn't willing to be labeled as a southern dramatist, the geographical background, which George Fredrickson in *Racism: A Short History* calls "an overtly racist regime" (101), has a crucial influence in constructing her social consciousness against socioeconomic inequality, prejudice, discrimination, and racism/Colorism in the American South on the legacy of Jim Crow.

Kenneth M. Stamp in *The Peculiar Institution: Slavery in the Antebellum South* (1968) states the destiny of the South:

Eventually the omnipresent slave became the symbol of the South and the corner stone of its culture. When that happened, disaster was close at hand—in fact, that in itself was a disaster. (6)

Margaret Case Harriman in "Miss Lily of New Orleans: Lillian Hellman" mentions that Lillian Hellman was born in New Orleans and was "cared for as a child by a Negro Mammy" and two facts "have embarrassed certain playgoers and critics" (97). The specific area, New Orleans in the American South itself, which

practiced a peculiar institution, slavery, gives Hellman an obsession with the color black in blackness of Colorism. Colorists have doubts about Hellman's identity as an American because they believe that the meaning of her real identity is indelibly associated with her identity as a southern playwright of *The Little Foxes* and *Another Part of Forest*. Herein, I became aware of the colorized view on Hellman's identity that is trapped in the racialized ideology of Colorism.

Russia: "An Ideological Threat" to Americanism

Hellman criticizes American leadership and people who use Americanism as an instrument to have money and power, but she is also attacked because she is a sympathizer of Stalinism in the colorist view. Garry Wills in the Introduction of *Scoundrel Time* insists that "Russia was an ideological threat, not a military one; a threat to 'Americanism' more than to America - and opposition was made more total because the threat was more subtle" (13):

The American creative world is not only equal but superior in talent to their colleagues in other countries, but they have given no leadership, written no words of new theory in a country that cries out for belief and, because it has none, finds too many people

acting in strange and aimless violence. (*Scoundrel Time* 113)

Also, Herbert Mitgang in *Dangerous Dossiers: Exposing the Secret War against America's Greatest Authors* (1988) defines dossiers as "a heritage of hysteria about radicalism and of the Cold War" (14). He comments on the purpose of the book:

The purpose of the book is to demonstrate by example that, in most cases, government dossiers are constitutionally unsound, fruitless and dangerous—dangerous not only to the individual but also the nation's values and traditions of personal independence who is harmed by having an unnecessary government record that follows him, and possibly his family, forever but also the nation's values and traditions of personal independence. (13-14)

Mitgang asserts that J. Edgar Hoover had compiled FBI dossiers on all those he considered to be "reds," and therefore "un-American." The volume includes a part of Hellman's FBI file. According to Mitgang, "Miss Hellman's FBI file contained 307 censored pages: 37 of these pages were denied to me altogether. In addition, there were several army, State Department and CIA documents" (154). From his study of "dangerous dossiers," Mitgang emphasizes that "Miss Hellman never threatened her country; she merely irritated officials in Washington who did

not like her politics or her plays. To withhold a document now is a mockery of the Freedom of Information Act, not some high-level intelligence matter" (154).

Lillian Hellman and her long-time companion Dashiell Hammett, who was called "a very critical Marxist" (*An Unfinished Woman* 264) by Hellman, were the victims of red-baiting that has come to be called McCarthyism. Hellman had the companionship of Hammett for thirty years, from the time they met in Hollywood in 1930. Hellman delivered the eulogy at Hammett's funeral service, calling him "a man of simple honor and great bravery" (*Lillian Hellman* 284). Hammett is at the core of her obsession with the color red since Hammett also suffers from *McCarthyism*. This persecution makes Hellman recognize injustice in the politics of Americanism and what defines "un-American" behavior in Colorism. Meanwhile Sophronia and Helen, the Black nurses as one, are at the center of her obsession with the color black in Colorism. This is due to the fact that Hellman is very conscious of economic inequality based on blackness constructed by the ideology of Colorism. And Hellman also was and is still labeled a pro-communist, a sympathizer with the Soviet Union, or a sympathizer of Stalin by the conservative/colorists:

. . . almost every day I would say to myself, I wish I could tell him that I had really wanted to say to Mr.

Wood: "There is no Communist menace in this country and

you know it. You have made cowards into liars, an ugly business, and you made me write a letter in which I acknowledged your power. I should have gone into your Committee room given my name and address, and walked out." Many people have said they liked what I did.

(*Scoundrel Time* 109-10)

Her liberal connection and her belief in liberalism were almost gone after the HUAC hearings, "but [Hellman thinks] it is painful for a nature that can no longer accept liberalism not to be able to accept radicalism" (*Scoundrel Time* 113).

Hellman's letter of defiance to the HUAC hearings reveals her criticism of intellectuals who support McCarthyism. As Timothy Dow Adams points out in "Lillian Hellman: 'Are you now or Were You ever?'" of *Telling Lies in Modern American Autobiography*, "Her genuine anger, she explains, has always been reserved for those liberal intellectuals who failed to speak out about the HUAC's tactics" (153). Hellman also admits that her thought of American intellectuals, who "would fight for anything if doing so would injure them" (*Scoundrel Time* 40), is naïve. She incorporates all her ideas and condenses her philosophy on Americanism in the letter, which entwines her literary and public life:

I am not willing, now or in the future, to bring bad trouble to people who, in my past association with them,

were completely innocent of any talk or any action that was disloyal or subversive. I do not like subversion or disloyalty in any form and if I had ever seen any I would have considered it my duty to have reported it to the proper authorities. But to hurt innocent people whom I know many years ago in order to save myself is, to me, inhuman and indecent and dishonorable. I cannot and will not cut my conscience to fit this year's fashions, even though I long ago came to the conclusion that I was not a political person and could have no comfortable place in any political group. (93)

But Lillian Hellman herself has been criticized for fictionalization of her life and the people around her in the memoirs. Her memoirs, *An Unfinished Woman*, *Scoundrel Time*, and *Pentimento*, might be partially fictionalized. Timothy Dow Adams in *Telling Lies in Modern American Autobiography* discusses several critics' ideas about what an autobiography is. The volume includes controversial issues on the borderline between nonfiction and fiction. In *I could Tell You Stories: Sojourns in the Land of Memory* Patricia Hampl says, "I am forced to admit that memoir is not a matter of transcription, that memoir itself is not a warehouse of finished stories, not a static gallery of framed pictures" (26). In "Conclusion" Adams quotes, "According to Sissela Bok, 'The whole truth is out of reach'" (172). Adams

attempts to show that Gertrude Stein, Sherwood Anderson, Richard Wright, Mary McCarthy, and Lillian Hellman, "those autobiographers who have been publicly labeled liars [,] should not be considered culpable" (167) even though each writer's account is revealed to be contrary to fact. Finally, Adams concludes in "You Must Remember This" that "autobiographers are not telling lies but telling their lives" (173).

Hellman strived to fight for the poor against inequality and injustice based on Colorism throughout her life and written works. Colorists and anti-colorists view the world extremely differently. Their different worldviews inevitably lead them to observe, analyze, theorize, and evaluate the world and its people differently. Their essentially opposite analysis and evaluation of science and history, associated with the world and people of color, contribute to a worldview that they intend to impose onto the world and upon people of color. Can there be any possibility to reconcile the conflicts between the colorist/conservative and the anti-colorist/progressive and to cooperate for human well-being? My concern for this study is how to face color "difference" without hatred/fear, and how to develop cooperation instead of a blame-game which pervades politics as hatred and fear in a discourse - structured ideology of Colorism/anti-Semitism (religious Colorism). There are similar patterns, typical behaviors, strategies, practices, and

reoccurrences in racism, Orientalism, colonialism, and imperialism which bring a humanitarian conscience to crisis. That is the pivot by which I seek to explore the significance of color and Colorism physically and ideologically.

Following the contexts that I have studied so far, to disclose the sociopolitical, economic and cultural constructions of Colorism, I will divide the Hellman's six plays and three memoirs into three groups based upon the colors black, red, and white which represent blackness, redness, and whiteness as a color-coded ideology in Colorism.

Chapter Two: The Color Black

In Chapter Two, I will study *The Little Foxes* (1939), *Another Part of the Forest* (1946), and *An Unfinished Woman* (1969) with the title of "The Color Black: Against the Politics of Hatred, Otherizing Different Color" because Lillian Hellman's identity as a Southerner and her obsession with the color black share the critical root and identity of the South. One of Hellman's main themes against otherizing racially different colors in the hierarchal order of Colorism is summoned up by Alexandra's parting words about the Hubbards' exploitation of black people in *The Little Foxes*: "I'm not going to stand around and watch you do it" (78). The statement obviously reveals Hellman's political consciousness and social conscience. The

institutions of slavery, Jim Crow segregation, brown paper bag test, and the one drop rule that are supported and guaranteed by law are the root of a strong foundation of obsession with color not only in Colorism but also in anti-Colorism. Chattel slavery has manipulated the image of Blacks in blackness to dehumanize and infantilize Blacks as half-human beings or children, who are not fully human beings or not grown-ups. The result is that the South itself represents slavery.

In the First part of Chapter Two, I will examine how women characters are oppressed and isolated by the institution of marriage and the violence of men characters, particularly those in their families and community: Lavinia, Birdie, Regina, and Alexandra in *Another Part of the Forest* and *The Little Foxes*. In her original plays of *The Little Foxes* and *Another Part of the Forest* Hellman's heroines are black and white women in solidarity. As a matter of fact, their relationships are based on more than solidarity. For Hellman, her childhood nurse Sophronia was "the anchor for a little girl, the beloved of a young woman" (*An Unfinished Woman* 231). The relationship between Hellman and Sophronia is portrayed in the relationship between Alexandra and Addie in *The Little Foxes*. The relationship between Hellman and Sophronia in Hellman's memoir is very similar to the relationship that exists between Alexandra and Addie in *The Little Foxes*. In *Another Part of the Forest*,

Lavinia and Coralee are companions, and the relationship brings up the image of Hellman and her maid, Helen. I will study how Hellman's heroines in the plays make a choice between their conscience or power in the relations between white and black women. I will examine how Hellman's relationships with two black women under segregation in the Jim Crow South influenced social consciousness and pose psychological obsession against blackness and whiteness in Colorism. With the analysis of blackness I will also discuss the original play, *The Little Foxes*, in comparison to the screenplay for the film version of *The Little Foxes* (1941) directed by William Wyler. I will examine how the relationship between a white woman and a black woman is constructed in the plays and *An Unfinished Woman*, and I will see how Hellman's strong sympathy for black and poor people in New Orleans is revealed in *The Little Foxes*, *Another Part of the Forest* and *An Unfinished Woman*. That explains how geographical background has an influence on Hellman's identity as a Southerner and forces Hellman to have her obsession with color black associated with blackness.

In the second part of Chapter Two, on the basis of my analysis of the relationship between a white woman and a black woman, I will study how the relationship between mothers and daughters is under the influence of Colorism in Hellman's works. I will see what is similar and different in the relationship

between mothers and daughters in *The Little Foxes* and in *Another Part of the Forest*. As is shown in Hellman's memoir, *An Unfinished Woman*, women of color, who were her nannies, play a role as surrogate mothers and companions, while Hellman didn't have a close relationship with her own mother, Julia, in reality. It can be said that there is an empty and absent role concerning biological mothers in *An Unfinished Woman*, *The Little Foxes*, and *Another Part of the Forest*.

Chapter Three: The Color Red

In Chapter Three, I will analyze *The Children's Hour* (1934), *The North Star* (1943), and *Scoundrel Time* (1976) with the title of "The Color Red: Against the Politics of Conspiracy and Fear." Historically, there are two kinds of redness in Colorism. First, the color red in redness has classified to represent American Indians/Native Americans by racialized, color-coded ideology. The more recent political and cultural image of the color red in redness represents Marxism and leftwing ideas/groups by ideologically Color-coded ideology. In this Chapter my focus is on the color red in redness by ideologically color-coded ideology. I will examine how conspiracy or lies work for people/nation that is in fear of potential danger/menace even without an identified proof in *The Children's Hour*. In that sense I will compare *The Children's Hour* to *Scoundrel Time*; the

comparison will reveal Hellman's philosophy against the politics of conspiracy and fear of potential menace or potential subversive power. I'll also discuss *The Children's Hour* in comparison to both the first adaptation of the play for the film titled *These Three* (1936) and the second screenplay for the film version of *The Children's Hour* (1961). I will study how women make a choice under the destructive power of gossip and what is Hellman's message to America and Americans.

One of the politics of a discourse in Colorism is to create the 'fear/scare' in red/redness and fight it. In *The Children's Hour*, Mary's grandmother makes parents of students in the boarding school have 'fear' about an alleged improper relationship between two women teachers without any proof. That's how McCarthyism works, too: To create 'fear' of an imaginary enemy and fight against any 'potential menace' on the assumption that a conspiracy/menace exists.

Before World War II Hellman tried to give a warning of the danger of fascism. In her screenplay for *The North Star*, Hellman portrays Russians in a friendly mode, which led to suspicions about her being un-American. Hellman said in *Conversation with Lillian Hellman*, "I happen never to have been a communist. . . I am - I was not a Russian, I was an American" (212). But some think that the identity of her political action and her companions reveals the identity of redness more, rather than

whiteness. Hellman was not a friendly witness in the HUAC hearings, as we see in *Scoundrel Time* but both "unfriendly and friendly" witnesses are all victims in the hearings in that they paid the terrible cost of broken relationships as do the teachers in *The Children's Hour*.

People of color in Hellman's works play very positive and significant roles, for example, Addie and Coralee in *The Little Foxes* and *Another Part of the Forest*. Hellman's love for her beloved nanny probably makes her see injustice and inequality in racism/Colorism more obviously. Hellman changes the race of a central character in *The Children's Hour* from what it is in the source on which the play is based, "Closed Door: or, The Great Drumsheugh Case," a presumably factual account of a nineteenth-century trial published in William Roughead's *Bad Companions* (1931). Hellman evades the trap of Colorism by casting Mary as a white girl. In the play, Mary is a white girl instead of a girl of color, a mulatto girl, as in the source. In my opinion, Hellman doesn't want to portray the girl of color as a negative character both consciously and unconsciously while Hellman casts other characters as they are in "Closed Door." I think that it is a reflection of her politics against the ideology of Colorism.

Chapter Four: The Color White

In Chapter Four, I will discuss *Watch on the Rhine* (1941), *The Searching Wind* (1947), and *Julia* (1977) with the title of "The Color White: Against the Politics OF Whiteness, For the People of Honor and Bravery." I will study the people of honor and bravery against the politics of whiteness. I will discuss the authentic identity of Americanism and an American and what is the standard of who or what is 'un-American.' For Hellman there are three groups of people, those who eat the earth and the people on it, those who stand around and watch injustice and inequality in Colorism, and those who fight for justice and equality against Colorism. Hellman depicts a new image, identity, and reality through the white heroes and heroines against dishonor in Americanism and in the ideology of white supremacists/whiteness.

I will mainly focus on the white heroes and heroines, who fight against Colorism/colorists, in Hellman's life and written works. Through three heroes as Hellman's three personae, Sara and Müller in *Watch on the Rhine* and Julia in "Julia" in *Pentimento*, I will observe how their choices are made and also how Hellman's persona is reflected in their actions. Unlike Sara, Müller and Julia in *Watch on the Rhine* and "Julia," all of the major characters in *The Searching Wind* have let things happen at turning points in the history of Western Europe between the two world wars, and the principal characters fail to take a moral

stand. Through the analysis of the characters' actions, I will discuss what fascism is and what is the identity of American and un-American.

To the Discourse of Color-horizontal Relationships

Even though Hellman's lifelong political and literary works reflect her politics against the ideology of a discourse of Colorism faithfully and consistently, Hellman has been criticized by conservatives, liberals, and socialists. In this sense, I think, which color you take or which color you are physically or ideologically, you are not in safe harbor as long as Colorism exists. Nevertheless, there are people who fight against injustice and inequality in Colorism with "fearless dignity" (vii) as Wendy Wasserstein in the Foreword of *An Unfinished Woman* portrays Hellman's figure in 1999.

I hope my study comes to be a suggestion to shift from the discourse of the color-coded stratification, which has satisfied only the self-interested purpose of the ideology of white supremacy in Colorism, to the discourse of color-horizontal relationships to reconcile the conflicts between colorist and anti-colorist and cooperation for human well-being in the future.

CHAPTER II

The COLOR BLACK: AGAINST THE POLITICS OF HATRED, OTHERIZING
DIFFERENT COLORS—*THE LITTLE FOXES* (1939), *ANOTHER PART
OF THE FOREST* (1947), AND *AN UNFINISHED WOMAN* (1969)

Introduction: Against the Politics of Colorism

Lillian Hellman's spoken words, written words, image, and reputation have been shaded in ideological Colorism and racialized Colorism. She has been colorized and otherized by colorists. The colors represent prejudice, privilege, and hatred in Colorism. Hellman in her life and written works also criticizes people whom she labeled the "exploiters," "people who eat the earth and eat all the people on it" and bystanders, "people who stand around and watch them eat it" (*The Little Foxes* 59). Hellman's obsession against Colorism is driven by anger at colorists who label people red and black as different colors physically and ideologically. Hellman had a lifelong struggle against the colorist politics of "otherness" in the environment of American white colorist nationalism. Hellman stood up for those oppressed by Colorism's system of color-coded stratification when she said, "I cannot and will not cut my conscience to fit this year's fashions" (*Scoundrel Time* 93) in a letter to the House of Un-American Activity Committee (HUAC) in May 19, 1952.

Hellman's sociopolitical conscience, her beloved Sophronia Mason, the "first and most certain love" (*An Unfinished Woman* 14) of her life (against blackness) and her long-time companion Dashiell Hammett (against redness) have a significant influence on her politics against Colorism. While Hellman's characteristic obsession and her politics against Colorism are driven from her love and sympathy with the otherized/the oppressed in the system of oppression, the colorists' main obsession and politics are led by fear and hatred of "others," whom they have racialized and colorized by naming as different/nonwhite in the system of Colorism. Throughout her life Hellman tried to deconstruct the hierarchal order of Colorism. There is a crucial obsession with colors in Lillian Hellman's psyche: the blackness, redness, and whiteness found in Colorism. Her lifelong obsession with colors as well as her stance against economic inequality and injustice in the system of Colorism had a decisive influence on her life and her written work.

As many critics say, Hellman's life and persona are more dramatic and interesting than any of the characters in her written works. In *Lillian Hellman: Her Legend and Her Legacy*, Carl Rollyson explores Hellman's life, works, and the people around her. In the beginning of this volume, Rollyson briefly introduces many significant people in Hellman's life as if they are characters in a play. Rollyson also quotes the words of her

friend Richard de Combray who said that "[S]he [Hellman] thought of herself as an actress, always. In fact, she said that to me once" (3). Stephan Gillers an Executive Director of the Committee for Public Justice remembers, "I often felt she was watching herself as a character, and I liked that" (9). Rollyson says, "She always found a way of heightening the drama of her words" (9). He also mentions, "The key to Lillian Hellman's character, to what made her a legend in her own time, was her sense of herself as a grande dame" (2). As Combray, Gillers, and Rollyson observe Hellman's character, in reality Hellman speaks and acts like heroines in her plays, and protagonists in her plays represent Hellman's politics against Colorism to her audience.

Tracing her personal experience and her obsession with the colors associated with blackness, redness, and whiteness in the system of Colorism discloses racially and politically color-coded ideology in Colorism that structures gender/sex, race/color, class, nation, and political affiliation in the ideology of White American Nationalism. Lillian Hellman's identity as a Southerner and her obsession with the idea of blackness found in Colorism share the critical root and identity of the South. The institution of slavery, Jim Crow segregation, brown paper bag test, one drop rule, the Blue Vein Society as well as the Ku Klux Klan, hate crimes, Neo-Nazi skinheads, and

Aryan Nation all have been associated with the root of a strong obsession with color found in Colorism/anti-Colorism. Her obsession with the color black in blackness is mainly rooted in the historiogeography of the American South as pertaining to Blackness defined by skin color.

This is a racialized, color-coded ideology that includes other physical characteristics—mainly different skin color—in relational opposition to whiteness. That produces a new concept of race and new racism based on the skin color of racialized others. We have to keep an eye on it because the color-coded ideology in white supremacy has continued to employ the conception of colors to signify “racialized others” in the extension of aesthetical and moral significance. The color ideology of Colorism seems to reign and control white supremacy in the guise of neo-conservatism.

Michelle M. Wright in *Becoming Black: Creating Identity in the African Diaspora* explores the European and American invention of black as being “other to the (white) Western subject” (6). Wright frames the concept of blackness: “Blackness” as a concept “cannot be limited to a particular national, cultural, and linguistic border,” and cannot be “produced in isolation from gender and sexuality” (*Becoming Black* 4), obviously, as the same applies to whiteness in global color stratification.

In that sense, after all, the ideology of blackness in Colorism includes not only blackness but also brownness, redness, and yellowness, as well as identifying minorities as the racialized/nonwhite. By the ideology of blackness, the comprehensive color black distinguishes between whiteness and blackness/nonwhite in the politics of isolation and exclusion of the patriarchal capitalist world. The sociopolitical and economical problem of color/race in the discourse on blackness in Colorism is shown economically to be a cause of inequality in earnings and the distribution of earnings between whites and nonwhites. Herein, in a broad sense, I want to adopt a more flexible and global approach to the term Colorism as an integrated ideology and system that structures gender/sex, race/color (nonwhite/white), nation, and political affiliation (red/white) in global color-coded stratification.

The ideological structures of Colorism cause Lillian Hellman to have a crucial obsession with "the politics of the oppressed" (Rollyson 2). Rollyson says, "Hellman professed the politics of the oppressed and was for all sorts of racial and liberal causes. She was for Spanish Loyalists, labor unions, environmentalism, and civil liberties: and against Franco, big corporations, the FBI, and Richard Nixon" (2). As I mentioned, three areas (blackness, redness, and whiteness) of concern to Hellman's politics in literary practices as well as in her life

as portrayed through her written works, color differences and power relationships between colorists/the oppressor and racialized others/the oppressed are all connected and entangled with the ideology and politics of Colorism.

Money and Power by Color-Coded Stratification

It is money and power in global economic inequality that have been shaded with the logic and agenda of multifaceted color such as blackness and redness by the power of whiteness over nonwhite/black in Colorism. Images, symbols, and the identity of blackness trapped in whiteness are politicized as nonwhite when colorists refer to "people of color." That is the concept of "racialized other/s" and "racialized groups" by Levine-Rasky (*Working through Whiteness: International Perspectives* 3) Ideas, knowledge, and their nasty byproduct of images, symbols, and identity are established by the logic of color in power relationships between black/nonwhite and white. They have generated blackness in language practice as colorized, inferior and wrong aesthetically and morally.

In *Black Skin, White Masks* Frantz Fanon as a psychiatrist in Algeria discovers how the ugly reality of racism and colonialism has an influence on the human mind. Fanon, who fought the malignancy of racism and colonialism throughout his life, explores issues pertaining to skin color. The volume was

originally titled "An Essay for Disalienation of Blacks." He says, "My blackness was there, dark and unarguable. And it tormented me, pursued me, disturbed me, angered me. . . . There was a myth of the Negro that had to be destroyed at all costs" (117). The mass media, especially TV, film, news, and advertisements have been powerful contributing factors to the myth of black/blackness defined in whiteness. Fanon expresses concern about the problem of color as "the most obvious outward manifestation of race" (118):

I am the slave not of the "idea" that others have of me but of my own appearance. When they like me, they tell me it is in spite of my color. When they dislike me, they point out that it is not because of my color.

Either way, I am locked in the infernal circle. (116)

Color is a practical tool to control discourse on race because color is visible. It is useful to seize political and cultural hegemony over racialized others. That is why politics and ideology have been colorized. Even ideas may be colorized by white ideology. Fanon interprets how color can lock in people's ideas about each other.

Fanon observes the relationship between black and white as such that "the white man is sealed in his whiteness. The black man in blackness" (9). He believes that the fact of the juxtaposition of the white and black races has created a massive

psychoexistential complex. His aim in analyzing it is to destroy it.

For demystifying skin color and race, K. C. Cheng as a scientist suggests that scientists should "face the challenge of the relationship between race and skin color, rather than to avoid it" (17). In "Demystifying Skin Color and 'Race'" of *Racism in the 21st Century: An Empirical Analysis of Skin Color*, Cheng as a geneticist and physician discusses the role of scientists and education "toward a society free of racism" (20):

Scientists can help discredit racism by teaching about the depth of fundamental biological similarities between all humans, breaking down the construct of race into components that are more precise and less burdened by tribalism, such as "ancestry," "genetics," and "environment." (20)

Cheng also emphasizes that we need a greater educated understanding of skin color to understand the role of skin color; education about the biological basis of skin color such as pigmentation and its manifestation of racism to demystify skin color and race. He warns that "Our very survival may depend upon our ability, across the globe, to choose modes of education that are dedicated to universal, not tribal, interests" (20).

Fanon analyzes the various attitudes that black people adopt in contact with white civilization. While the analysis that he

undertakes is psychologically and emotionally attached to blackness, Fanon also emphasizes that "it is apparent to me [him] that the effective disalienation of the black man entails an immediate recognition of social and economic realities. . . . - primarily, economic" (11).

As Fanon says, "The Negro is in every sense a victim of white civilization" (*Black Skin, White Masks* 192). With strong support of the mass media, the color ideology of blackness has perpetuated the unequal distribution of global wealth, and it has institutionalized the system of oppression to victimize and to dehumanize racialized/alienated others physically/racially, geographically, and ideologically.

At length, Fanon clearly explicates the Black problem as "the exploited" in the relationship between the oppressor and the oppressed by the power of whiteness:

The Negro problem does not resolve itself into the problem of Negroes living among white men but rather of Negroes exploited, enslaved, despised by a colonialist, capitalist society that is only accidentally white.

(202)

As Fanon mentions Blacks as the exploited, the problem has continued in the system of oppression in global color lines in spite of "the contributions of black people to the development of the United States" (*Revealing Whiteness* 112).

Global capital accumulation and knowledge of human civilization have been achieved in a system of oppression preoccupied with maximizing profits of capital first rather than protecting people's human rights and equality of opportunity on the basis of a constitutional democracy. It seems as if the system of financial capitalism is designed to maximize profits at all costs to a civil society. Other aspects of human well-being have been neglected and excluded on the neoliberal corporate agenda. That has been the politics of money over people in the system of financial capitalism.

The Logic of Capital: More Profit at Less Cost

Slavery as one of the most inhuman institutions shows an obvious example of the politics of money over people. Inequality and inhumanity in the systems of slavery and Jim Crow Laws, and an obsession with money and power in the system of those institutions are dramatized and revealed in Lillian Hellman's *The Little Foxes* and *Another Part of the Forest*. In *Another Part of the Forest*, Hellman returns to the Hubbard family twenty years prior to the action of *The Little Foxes* in order to trace the origins of their obsession with money and power. In "Stage Asides: Miss Hellman Talks of Her Latest Play, *The Little Foxes*," Lucius Beebe quotes that Lillian Hellman talks about the

selection of the American South as a historical setting of *The Little Foxes*:

That it was set in the milling district of the South stems from the circumstance that I wanted to set the time scheme of the play at about the turn of the century and that it was in the cotton states that these years witnessed the sort of exploitation I wanted to write about. (8)

Hellman also mentions that the character that she wanted to dramatize is "the sort of person who ruins the world for us" (8). Beebe also states, "She [Hellman] says in reply to people who want to read into the play a slur on her native section, 'I [Hellman] merely wanted, in essence to say: Here I am representing for you the sort of person who ruins the world for us'" (8). Slavery, the system of oppression as an institution, has a very devastating significance and influence on the image of the American South itself. As Hellman says that she wanted to expose the person "who ruins the world for us" in the system of oppression and exploitation, the issue of the Civil War and the politics of money over people run throughout the two plays.

Southerners chose slavery as an economic system of the American South. Why slavery was chosen as an economic system in the South is because the institutionalization of slavery was a way to get the cheapest labor at a fraction of the cost:

The use of slaves in southern agriculture was a deliberate choice (among several alternatives) made by men who sought greater returns than they could obtain from their own labor alone, and who found other types of labor more expensive" (Stamp 5).

George Fredrickson in *Racism: A Short History* examines Hitler's fascism and Jim Crow Laws, and discusses what "neo-fascist time" is. The critic insists that racism as it is known today has a short history. According to him, color-coded, white-over-black varieties are mainly a product of the modern period so the principle form of modern racism "did not have significant medieval roots" (26). The critic emphasizes that "no better example can be found of how a 'cultural essentialism' based on nationality can do the work of a racism based squarely on skin color or other physical characteristics" (3-4). Racist ideology parallels patriarchal ideology in that those ideologies share the concept of the hierarchy of inferiority/superiority.

A transnational capitalist class is no longer tied to territoriality, which has advanced to the Third World, eventually shares the same agenda as Southerners who chose slavery, the politics of profit over people/nonwhites. There is cheaper labor in the Third World than labor in their homelands. Maria Mies in "Housewifization International: Women and the New International Division of Labour" argues that "The relocation of

industries from developed to underdeveloped countries does not mean a genuine industrialization of the latter" (113). For a transnational capitalist class, that means just more profit at less cost: the logic of capital accumulation. Global capitalists' most significant strategy has been in the stratification of the color-coded ideology of white power.

Women's unpaid household work and housewifization of women under both global patriarchy and global capitalism have made rapid capital accumulation and economic growth possible in capitalist societies. Fanon says in *Black Skin, White Masks*:

In Europe, the family represents in effect a certain fashion in which the world presents itself to the child. There are close connections between the structure of the family and the structure of the nation. (141)

Fanon points out that the family is "a miniature of the nation" (Fanon 142) and is the most basic and essential unit to support the patriarchal capitalist society under the name of "the authority of the father" (Fanon 142): "Militarization and the centralization of authority in a country automatically entail a resurgence of the authority of the father" (Fanon 141-2). In "'No Longer in a Future Heaven': Nationalism, Gender, and Race," Anne McClintock points out that Fanon is "remarkable for recognizing, in this early text, how military violence and the authority of a centralized state borrow on and enlarge the

domestication of gender power within the family" (*Becoming National* 265):

He [Fanon] throws radically into question the naturalness of nationalism as a domestic genealogy. At the same time he reads familial normality as a product of social power - indeed, of social violence.

(McClintock 265)

McClintock also argues about gender and color that "the fateful chiaroscuro of race is at almost every turn disrupted by the criss-crossings of gender" (266). This issue is also argued in the psychological mechanism of Fanon's *Black Skin, White Masks* and the more political psychological mechanism of Edward Said's *Orientalism*. In the colonizer's fantasies of whiteness, violence over nonwhite becomes romanticized by the ideology of color associated with gendered and religious Colorism.

The socioeconomic, political, and cultural system of oppression of women supports global patriarchy and global capitalism with gender ideology in the family as an institution in a patriarchal capitalist society. As is said above, the capitalist economy has grown depending on the system of oppression of the poor, women, children, and people/nations of color (racialized others/groups) in the color-coded stratification of Colorism.

White Color Ideology in Whiteness: "Foxes' Game"

Despite the diminishment of direct colonialism, the power of whiteness as a socioeconomic and cultural hegemony in an ever more globalized capitalist world system continues to expand with many successful systems of oppression such as the instances above. In "A White World? Whiteness and the Meaning of Modernity in Latin America and Japan" of *Working through Whiteness: International Perspectives*, Alastair Bonnett argues that "The notion that Western economic and social influence has expanded across the earth is a leitmotif of nearly all studies of post-fifteenth century global change" (69):

The power of whiteness continues to be generated by its relationship with social and economic hegemony. As with many of the most successful forms of oppression, whiteness has been internalized not merely as a sense of inferiority, but as a symbol of freedom, of excitement, of the possibilities that life can offer.

(Bonnett 100)

White color ideology has an agenda to foster the idea that light white skin is most beautiful and valuable. Internalization of a White aesthetic and moral ideal such as the "bleaching syndrome" glamorizes and supports the images and symbols associated with White America. In "The Cost of Color: What We Pay for Being Black and Brown," of *Racism in the 21st Century: An*

Empirical Analysis of Skin Color Margaret Hunter says, "Images associated with White America are highly valued and emulated in the global marketplace" (73).

Colorists play the ideology of whiteness, otherize, objectify, and infantilize racialized others shaded by the logic and agenda of multifaceted color in blackness and redness. They have organized global hierarchy racially/physically, ideologically, and geographically in a hidden discourse on Colorism by invisible power of whiteness as nonexistent. Historically, Colorism as another racism in color-coded globalized society has an influence on actual distribution of wealth. The color ideology - black, red, yellow, and white - plays a role as the floating signifier in power relations wielded by the color white in whiteness.

Colorists are like the "foxes" in Lillian Hellman's *The Little Foxes* who are lovers of money and power rather than lovers of justice and equality. In *Origins of the New South*, C. Vann Woodward discovers that "Undoubtedly the will, ambition, and even the cupidity of a class of Southerners had much to do with the speeding-up of Southern industrialization" (113). They play white ideology in pursuit of profit and power in the broken system of injustice and inequality shaded by discourse on Whiteness in Colorism.

George Lipsitz, the author of *The Possessive Investment in Whiteness: How Whiteness People Profit from Identity Politics*, also argues that "white Americans are encouraged to invest in whiteness, to remain true to an identity that provides them with resources, power, opportunity" because "whiteness has a cash value" (Introduction vii). In that sense, whiteness in colorists' view, which should be produced and reproduced for surplus value, is the logic of capital in a hierarchal color-coded world.

Slavery as a Legal Construction of Race in Whiteness

Nevertheless, ironically, anti-colonialism is the first American tradition that is shown in the Declaration of Independence officially adopted by the Continental Congress, "The Unanimous Declaration of the Thirteen United States of America" on July 4, 1776. The following statement is the second sentence of "The Unanimous Declaration of the Thirteen United States of America":

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness. Americans had been oppressed by the oppressor, the British, but Americans stood up against the oppressor and broke the relationship structured of unjust and unequal laws enforced by

the British. Americans were revolutionary anti-colonial people who fought for Independence from Great Britain.

Charles Dickens in *American Notes* observes Americans and American systems such as industrial, legal, and educational institutions, and Dickens describes America as 'not fully civilized,' otherizes, and infantilizes Americans as inferior, not right, different from the British. Great Britain abolished slavery through the British Empire except in some territories with the Slavery Abolition Act of 1833. Dickens also criticizes Americans and the American Slavery system supported by the laws in the United States. Dickens says in *American Notes*:

Public opinion! "Why, public opinion in the slave states is slavery, is it not?". . . Public opinion has made the laws, and denied them legislative protection. Public opinion has knotted the lash, heated the branding-iron, loaded the rifle, and shielded the murderer" (Dickens 252).

G. K. Chesterton in "Chesterton on Dickens" says, "But even as late as the time of Dickens's first visit to the United States [1842], we English still felt America as a colony: an insolent, offensive, and even unintelligible colony sometimes, but still a colony a part of our civilization, a limb of our life" (291). Chesterton's remark definitely reveals English patriarchal mentality as the colonizer.

The American, once oppressed by the British, had become the oppressor of Native Americans and African Americans during the development of the United States. It reveals whiteness as Shannon Sullivan in *Revealing Whiteness: The Unconscious Habit of Racial Privilege*, explores the ownership of earth that the "Unconscious habit of white privilege manifests an 'appropriate' relationship to the earth, including the people and things that are part of it" (122). Sullivan insists that "This appropriate relationship is one of appropriation" (122). The ideology of Whiteness is a system of nonwhite/black institutionalized slavery, a system of oppression of people of color in the South.

The system of slavery as a legalized institution existed for the profit of white Southerners who got a considerable amount of benefit from slavery. In this context, it can be said that whiteness is "highly valued" in a color-oriented society. The legal construction to support slavery was established for whites' avarice in the system of oppression, which was corrupt beyond redemption. That is the politics of profit over people without morals. The development of the law of slavery was acting out of self-interest of the wealthy/oppressor and, consequently, "racialized others"/the oppressed in the South were exploited by irrational laws.

In "Victorian Moralism and Civil Liberty in the Nineteenth-Century United States" of *The Constitution, Law, and American*

Life: Critical Aspects of the Nineteenth-Century Experience, Michael Les Benedict argues the problem of the law for slavery and points out that "American legal scholars have long recognized that the law is not independent of social, cultural and intellectual institutions and ideologies" (91). Benedict describes the nineteenth century as "still a kind of dark age of constitutional law" (91). Benedict explains that the reason is "Not that we don't know its basic shape, of course, but it is hard to understand how people could accept legal doctrines that seem to us so obviously flawed and unfair" (91).

American White Nationalism Shaded in Colorism

In the Preface of *The Constitution and Race* Donald E Lively says, "Law is the means by which society governs itself. As a function of cultural priorities and ideas, law also affords insight into a society's nature and character" (ix). Lively explicates that "the nation with significant moral and legal choices" (ix) is characterized by the society's values and ideas in the intellectual context between racial justice and laws:

Racial justice or injustice is a reflection of the values and ideas that define a society's moral character and inspire its laws. Over two centuries, race-dependent considerations of personhood,

citizenship, liberty, and equality have presented the nation with significant moral and legal choices. (ix)

American nationalism has maintained a white-only majority by inferiorizing and infantilizing racialized others as minorities. Derrick Bell argues that "This, of course, is accomplished through a long practical selective memory that has ignored the degradation and exploitation of law-enforced black slavery and segregation" (xi). Law, which "enforced black slavery and segregation." definitely plays a significant role to maintain a white-only majority and strengthen the policies of American white nationalism, which is shaded in the name of the law of Colorism by white color ideology.

In "The Cost of Color: What We Pay for Being Black and Brown," Margaret Hunter maintains Omi & Winant's opinion that "Colorism is yet one more manifestation of a larger 'racial project' that communicates meaning and status about race in the United States" (64). Colorism as a "racial project" entails much more than the fictionalized and naturalized meaning of "race." It encapsulates the entire patriarchal capitalist world in an ideology that seeks to define people of color, whether racial, ideological, or otherwise, in terms that are defined by whites. Of course, white America is at the center of "one more manifestation of a larger 'racial project'" (64) as another racism.

As I suggest about Hunter's point above, the system of whiteness in Colorism has been supported by the images of white America that are "highly valued and emulated in the global market place" (Hunter 73). Hunter insists that "the images supporting these systems" in Colorism and racism are everywhere and "the rewards for Whiteness are real" (73).

The image, the identity and the symbol of color have been shaped by knowledge and the media in the name of white power. The media under the control of the racialized ideology of white supremacy produces and reproduces, and represents and re-presents whiteness and blackness in white desire and power. And also, white nationalism, which emphasizes heterosexuality and patriarchal practices, often employs war-like tactics in its efforts to remain the "guardian of democracy." Herein, some scholars such as Robert O. Paxton in *The Anatomy of Fascism* and Zygmunt Bauman in *Liquid Fear* give warning against the emergence of neo/post-colonialism and neo-fascism.

"Little Foxes" in Southern History

"This year's fashions" that Hellman mentions has been a reoccurring theme in color-coded society under the hegemony of whiteness. In "The Image of America Destiny: *The Little Foxes*," James Eatman insists that Lillian Hellman's *The Little Foxes* illustrates "the potential of historical drama to create a

fertile construct of meaning by illuminating simultaneously the past, the present, and the future" (70). "Little foxes," who are lovers of money and power, followed "this year's fashions" in the nineteenth and twentieth century. Even "this year's fashion" has been continued in the twenty-first century as a reoccurring theme in history.

The Little Foxes (1939) written during the Depression of the 1930's, seven decades later, continues to speak about "this year's fashions." The problem of color is found in the debate on color of Colorism which our society still has to face. *The Little Foxes* goes back to the South in the early 1900's; after the Civil War from 1861 to 1865, the Southern economy was devastated with the decline of the plantation system and prestige of the landed aristocracy. From the broken aristocrats and poor whites, to the freed blacks, everyone faced fatal financial shortages. Eatman points out that "The Period of Southern history which *The Little Foxes* treats is strongly characterized by the economic forces which shaped it" (70). Lillian Hellman's extensive search for historical background and details before she wrote literary works, especially, *The Little Foxes* and *Another Part of the Forest*, has given her play "a semi-documentary authority by applying, in combination, the authenticity of realism and the critical perspective of

historiography" (Eatman 70) on the basis of historical background and socioeconomic/scientific recognition.

The Civil War pervades both *The Little Foxes* and *Another Part of the Forest*. Hellman in *Another Part of the Forest* (1946) after *The Little Foxes* (1939) deals with the same avaricious family twenty years earlier in their lives. In *Another Part of the Forest*, there are people who are murdered under the name of war during the Civil War, people who make a fortune in illegal dealings during and through the war, and people who are left behind after the death of family members during the Civil War. Hellman examines people in the American South in the 1900's. Eatman says, it is "an examination of representative human response to a social environment" (72) "when a rising industrial order was exploiting the land and the people in a relentless drive for money and power" (53) in *Twelve American Plays:1920-1960*, as Richard K. Corbin says. Eatman points out that "while Hellman's historiography provides the factual material of the play, the dramatic action is based on the development and conflict of moral values" (72).

There are not only "little foxes" who are lovers of money and power, but also people of belief, an idea that was "unfashionable" in Southern history. During the Civil War, Marcus, one of the little foxes, in *Another Part of the Forest* causes the death of twenty seven confederate soldiers due to his

illegal activities. That is how he makes his fortune with the sacrifice of innocent young men. Ben says to his younger brother Oscar in *Another Part of the Forest*:

You put away your gun and keep it away. If those fools in your Klan want to beat up niggers and carpet-baggers, you let 'em do it. But you're not going to make this country dangerous to me, or dangerous to the business. We had a hard enough time making them forget Papa made too much money out of the war, and I ain't ever been sure they forgot it. (19)

As Ben says to Oscar, there is always anxiety and fear in the Hubbards because their father Marcus made his fortune based on illegal activities during the Civil War. Laurette, whose father died at Vicksburg, proves Ben's concern about Marcus's despicable, immoral, and inhuman act during the Civil War, when she says, "You may be the rich of this country, but everybody knows how" (39). In "Gentlemen's Games & Witches' Brews: Lillian Hellman's *Another Part of the Forest* and the Emergence of the Cold War Culture," Randall Fallows points out that "In the manner in which he explores both his family and community, Marcus reveals the worst side of patriarchal capitalism, inspiring nothing but resentment" (120). Marcus is an exploiter of his two sons as well as the community. Marcus is a different father figure from the fathers in Eugene O'Neill's *Long Day's*

Journey into Night (1956) or Arthur Miller's *Death of a Salesman* (1949) who are "the hard working, self-sacrificing provider that was increasingly viewed as the bedrock of American Society" (Fallows 120).

Another Part of the Forest works against racial politics of whiteness and against the typical description of white American Family. That is why Brooks Atkinson, the reviewer for *The New York Times*, severely criticized the play; he "dismissed the play as 'witches' brew' with no relevance to American society, not even a satirical one" (Fallows 118).

Laurette talks about how Marcus has gotten rich and how he takes advantage of the wretched condition of the men in the Deep South:

(*To Marcus.*) Everybody in this country knows how you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolks give you all their goods and money. (*Another Part of the Forest* 50)

Lavinia, Marcus's wife, mentions to her first son Ben how his father took "money for other people's misery" (62) during the Civil War:

First part of the war, I was so silly I thought it was brave of your Papa to run the blockade, even though I

knew he was dealing with the enemy to do it, People were dying for salt and I thought it was good to bring it to them. I didn't know he was getting eight dollars a bag for it, Benjamin, a little bag. Imagine taking money for other people's misery. (*Another Part of the Forest* 62)

Ben says, "Yes, I know all that, Mama, Everybody does now" (62). Ben's response to Lavinia reveals his business ethics in times of a moral crisis.

Even so, Ben arranges his sibling's marriage to control the Hubbards in the family business. Nevertheless, saying that "Some people call that Patriotism" (12), In *The Little Foxes* Ben justifies and glorifies their avarice for money and power. Ben says to Mr. Marshall, who represents the Northern capitalists who want to make money in the American South:

Because the Southern aristocrat can adapt himself to nothing. [. . .] It is difficult to learn new ways. But maybe that's why it's profitable. [. . .] Twenty years ago we took over their land, their cotton, and their daughter. (*The Little Foxes* 12)

Oscar, who belongs to the Ku Klux Klan, lynches a Black man in *Another Part of the Forest* and he kills animals "just for the killing" (*The Little Foxes* 18) almost every day in *The Little Foxes*. He abuses his wife Birdie. Physically, he is the most

violent and brutal colorist/oppressor of women and people of color in the two plays. Oscar describes the Hubbards' economic contribution to the American South that "[m]y brother always says that it's folks like us who have struggled and fought to bring to our land some of the prosperity of your land" (12). As Oscar mentions, it is Mr. William Marshall who was attracted to investments in Southern industry, and visits the Hubbard family in a small town of the Deep South at the end of the century (1900). The slogan of "Bring the cotton mill to the cotton field" was mainly accomplished "by channeling the abundant resources of cheap labor, water power, raw cotton into cotton mills locally owned and manned" (Eatman 70). Mr. William Marshall, a northern capitalist, and little foxes such as Ben and Oscar in a small town of the Deep South following an expansionist capital logic, are motivated entirely by the logic of capital - "more profit less cost."

Marriage for Profit as a Family Trade

Both plays, *The Little Foxes* and *Another Part of the Forest* are permeated with the theme of monetary self-interested purpose and cupidity to gain power. As Hellman says in an interview with Fred Gardner in *Conversation with Lillian Hellman*, "Money's been the subject of a great deal of literature because it also. . . isn't only money of course it's power, it's sex; it's a great

many other things" (116). In the two plays, Hellman deals with marriage that has been used as trade for economic gain. Hellman even touches on the problem of law as an institution of capitalist patriarchy. Due to her gender Regina is overlooked in her father's will. Regina resents Marcus, her father, making a decision to bequeath his property to Ben and Oscar even though Regina was his favorite. Regina's dream to leave for Chicago couldn't become true because he died and left the money for his sons Ben and Oscar. In *The Little Foxes*, Regina says, "If Papa had only left me his money?" (77). With those eight words, Hellman reveals Regina's recognition of her socioeconomic status in her family and community. It also shows Hellman's understanding of the woman's role and socioeconomic status in a male dominated society. If Regina's father had left her property, she didn't have to be under the control of her husband or her brother. Regina's statement implies what is essential in the system of oppression such as family, marriage, and law as an institution in capitalist economic system. Property ownership for women empowers and protects women's rights. It may allow for gender equality and women's empowerment. In "The Fox's Cubs: Lillian Hellman, Arthur Miller, and Tennessee Williams," Charlotte Goodman says:

A daughter rather than a son, Regina has no access to the power that money, which is passed on from father to

son, provides. The patriarchal society in which she is raised in effect disinherits her and consequently she must depend on the largess of her brothers or her husband. (133)

It is one of the most significant reasons that Regina is not able to escape the Hubbards in order to pursue her dream twenty years ago. She later becomes aware of the reason why she couldn't get out of Hubbard. It can be said that Regina feels deserted by her father in that she is not an heiress of the fortune. Women characters, Lavinia, Birdie, Regina, and Alexandra are oppressed, isolated, and objectified in marriage as a trade arranged by males and by the violence by male characters, particularly in their families.

Birdie in *The Little Foxes* is invisible like Lavinia in *Another Part of the Forest*. During the Civil War, Birdie's father was dead and Birdie's family property was ruined with its economy devastated by war. As Lavinia might have been a victim of Marcus's physical and verbal abuse, the truth is revealed that Birdie is a battered wife. Manfred Triesch in "Hellman's *Another Part of the Forest*" compares Shakespeare's *Titus Andronicus* to Hellman's *Another Part of the Forest* and insists that there are some evident parallels between Lavinia in *Another Part of the Forest* and Lavinia in *Titus Andronicus*. The critic comments that "both women have been violated, in a physical

sense, the other in a more subtle, psychological way; and both are the agents of revenge" (n.p). Oscar definitely uses violence against his wife Birdie as his father Marcus had silenced his wife Lavinia to conceal his crime and protect their wealth and power.

Regina and her brother Oscar in *Another Part of the Forest* are unable to marry whom they love due to their oldest brother Ben's meticulous marriage arrangements that only seek one purpose to maximize profit (more money) as a family business. Oscar reveals the purpose of Ben's arrangement for their marriage: Oscar says, "Course she's [Laurette's] of the lower classes, and that doesn't fit in with Ben's plans for us to marry money for him" (*Another Part of the Forest* 34). Later, Ben and Oscar in *The Little Foxes* plan to arrange a marriage between Alexandra and Leo because Ben wants to keep and control their business within the family. In addition, Oscar yearns for a larger share of his family's money. Ben has the same reason for the marriage between Alexandra and Leo as he arranged his siblings' marriage to maintain and strengthen the property by the marriage between Horace and Regina, and in the marriage between Oscar and Birdie. Regina, Birdie, and Oscar marry according to Ben's marriage arrangement and they are objectified in marriage for money. But Regina's daughter Alexandra leaves the Hubbards to reject the marriage as trade.

In "The Traffic in Women: Note on the 'Political Economy' of Sex" of *Women, Class, and the Feminist Imagination: A Socialist-Feminist Reader*, Gayle Rubin discusses that "Sex/gender systems are not ahistorical emanations of the human mind; they are products of historical human activity" (103). Rubin reveals how an economics and a politics of sex/gender systems are operated by the concept of "exchange of women" (103). Rubin quotes the words of Karl Marx's discussion in *Capital* that "the extreme case is the exchange of sisters" (103). Regina's marriage in the Hubbard family is exactly operated by the concept of "exchange of women" as Rubin emphasizes that "Kinship and marriage are always parts of total social systems and are always tied into economic and political arrangements" (105). But Hellman's heroines participate in some trading themselves even though Regina and Birdie have Ben trading them. Gayle Austin in "The Exchange of Women and Male Homosocial Desire in Arthur Miller's *Death of a Salesman* and Lillian Hellman's *Another Part of the Forest*" insists that Laurette is "the only woman who is in a position to trade herself, and does so" (65).

By refusing marriage with Leo, Alexandra breaks the cycle of marriage as "exchange of women." For Alexandra, leaving home means to refuse her mother's property that has been accumulated by cheating and exploiting Black people. She recognizes the need

to stand up and to work against those who oppress Black people as "racialized others."

Alexandra is the only person to escape the Hubbards in *The Little Foxes*. Alexandra shows the potential possibility to be a person of belief like her grandmother Lavinia, not like her mother Regina. It is Lavinia who is the only person to get out of "another part of the forest" in the Deep South where life is marked with love, hate, fear, avarice, and violence. As Lavinia dreams, she leaves her family in order to make her dream come true and express her love for black people against Colorism. But her daughter Regina is abandoned and unprotected by her own mother with Lavinia's leaving home.

Film versus Play: Blacks as Non-Existence

In her original play, Hellman's heroines in *The Little Foxes* and *Another Part of the Forest* are black and white women in solidarity. As a matter of fact, their relationships constitute more than solidarity. The sisterhood between Lavinia and Coralee, and the sisterhood between Alexandra and Addie represent the hope for sisterhood between Black and White women from generation to generation.

The role of Black nanny Addie in *The Little Foxes* is significant in delivering Hellman's main message to her audience. Hellman challenges and creates a new positive image of the Black

woman who has just been stereotyped as a servant/nanny. Margaret Case Harriman in "Miss Lilly of New Orleans" points out that "She was born in New Orleans and was cared for as a child by a Negro Mammy - two facts that have embarrassed certain playgoers and critics, who 'denounced' her Negro characters in *The Little Foxes* as being artificial and overdrawn" (97). Joan Mellen says, "She liked the idea of the ordinary people, the black servants, speaking the messages of the author" (134). Eventually, in the screenplay of *The Little Foxes* (1941), Addie's crucial role as the author's messenger of the main theme is erased on the screen by Colorism. Addie says in the original play of *The Little Foxes*:

There are people who eat the earth and eat all the people on it like in the Bible with the locusts. Then there are people who stand around and watch them eat it. (Softly.) Sometimes I think it ain't right to stand and watch them do it. (59)

In the screen script of *The Little Foxes* Addie's defiant role in the original play is remarkably reduced. Addie's words as the author's messenger, which is repeated by Alexandra at the end of the play, are totally missed. Another important role for Addie in the play is to leave the Hubbards, with Alexandra, at the end of the play. In the screen script Alexandra leaves her mother Regina and the Hubbards with her boyfriend David Hewitt instead of Addie following the words of her father Horace

Giddens, who wanted Alexandra to leave with Addie: The character of David as Alexandra's boyfriend was not in the original play.

David is the only White man who is not a part of the Hubbard and Gidden families except Marshall from the North: Alexandra once asks David, "You don't like anybody in my family" in the film version. Unlike her mother, Regina, Alexandra succeeds in eloping with her boyfriend. In the screen script Hellman allows Alexandra and her boyfriend David to follow romantic ideas in the ideology of modern family of the patriarchal capitalism. In "The Family is Dead, Long Live Our Families" of *The Socialist Feminist Project: A Contemporary Reader in Theory and Politics*, Judith Stacey says:

The ideology of modern family construes marital commitment as a product of the free will and passions of two equal individuals who are drawn to each other by romantic attraction and complementary emotional needs.

(92-3)

Alexandra and David seem to act according to the ideology of the modern family above, but it cannot be sure that they live happily ever after. As we see the future of family life as a unit to support global patriarchal capitalism, we cannot be certain that the future of Alexandra and David in the modern Western family system is optimistic. Their life will be also influenced by "global capitalism which is governed by the

endless search for profits through increased productivity and technological development" (Stacey 94). Although the purpose of the romantic version in the screen script was to break the family control over the marriage arrangement, the film version of *The Little Foxes* completely erases the image and the identity of the white heroine in a relationship with a Black woman by instead leaving with her boyfriend. After all, the end of the scene offers a utopic alternative version of whiteness rather than offering any substantive or meaningful alternative to the ethno-centrality of whiteness. In the film version, leaving with her boyfriend instead of Addie is one of the ways to rearticulate the centrality of whiteness. This particular positioning of racist whiteness in film shows how whiteness construction is articulated and manipulated to maintain patriarchal white power. It is a social control of thought and reflection of reality in Colorism at that time that refutes the creation of a new black image. When we think of money as a significant issue in Hellman's plays, the fact that Horace leaves cash for Addie delivers a very significant device against the white capitalist society, but it is also hidden and sutured in film. Color politics are relentlessly overwhelmed by Colorism.

In *Racism: A Short History*, George M. Fredrickson says, "almost never in the United States during this period were blacks in a position to exert authority over whites" (87).

Addie's significant role and position in the original play of *The Little Foxes* is not permitted in the film version of the play. Addie is just stereotyped as a Black nurse and otherized as different by racialized Colorism. Lillian Hellman's challenge in the original play to create a new image of Black nanny Addie against the canonization of Black nannies by Colorism was completely obliterated in the film version of *The Little Foxes*. For a black nanny Addie there is no space to deliver the statements of Hellman's main theme in the film version of *The Little Foxes* in 1941.

Once They Dreamed Love in "Another Part of the Forest"

At the turn of the twentieth century there were the little foxes who dreamed love in "another part of the forest." The Ben, Oscar, Regina, and Birdie of *The Little Foxes* begin to take shape in *Another Part of the Forest*, where once Regina and Oscar dreamed of having love in their lives, but everything they wanted is ruined by the end of the play. Alice Griffin and Geraldine Thorsten mention the problematic relationship between family members in the Hubbard: "The children have never known love in the family, either from or between their parents" (*Understanding Lillian Hellman* 42). But once they dreamed of experiencing love and struggled to realize their dreams even though Ben says, "I don't think anybody in this family can love"

(*Another Part of the Forest* 79). They want to go somewhere with someone with different motives and desires, but everyone needs money to get out of "another part of the forest."

Regina, Oscar, Lavinia, Birdie and Marcus hoped to leave for their own dreamland with someone they love/depend on. Marriage as Regina and Oscar have dreamed about is different from Ben's arrangement for their marriage. Regina longs to leave for Chicago on her father's money, in order to obtain a luxurious life style with John Bagtry, whom she loves: She says to Bagtry, a cynical veteran of the Civil War, "I'm in love with you. I've never loved before, and I won't love again" (47). But Bagtry doesn't want to go with her and plans to go to war in Brazil. Later Regina wants to go to Chicago with her mother Lavinia in *Another Part of the Forest*. Afterwards Regina wants to leave for Chicago with her daughter Alexandra in *The Little Foxes*. As Thomas P. Adler in "Lillian Hellman: Feminism, Formalism, and Politics" says:

Regina capitulates to being traded in marriage to Horace Giddens in return for the financial holding he will bring into the family; she must sacrifice love and erotic fulfillment in order to satisfy her ambition for power and influence. (120)

Regina chooses marriage to get power. Adler mentions that "what does interest her [Hellman], however, is the power that comes

with having enough money to control one's life" (119). Hellman portrays Regina as one who acknowledges and seeks "the power that comes with having enough money to control one's life" (119).

Oscar reveals his childhood under the absolute control of his older brother Ben, saying to Ben that "You've bullied me since the day I was born" (*Another Part of the Forest* 55). Oscar has a plan to leave for New Orleans with Laurette whom he loves. Oscar keeps saying, "I'm deeply and sincerely in love" (54). He dreams about life with Laurette in their "own little place in New Orleans" (39): "I'd find a job. You bet I would, and with you behind me to encourage and love me, with you to fight for, I'd forge ahead" (39). Throughout the two plays, for Oscar there is no sign to escape from the control of Ben. Stress under the control of Ben drives Oscar to abuse his wife Birdie and to commit violence against Blacks and the environment.

Lavinia leaves her family, the Hubbards, in order to fulfill her desires to build a school for Black children in Altaloosa with Coralee. She has been violated by Marcus who manages to keep her quiet by declaring that she is insane. Manfred Triesch in "Hellman's *Another Part of the Forest*" suggests that "Miss Hellman wanted to stress and announces Lavinia's victory and Marcus' overthrow" (n.p.). As Lavinia says, ". . . way down deep I'm a woman who wasn't made to be afraid," (*Another Part of the Forest* 61). In that sense, Lavinia is like Hellman who "wasn't

afraid of nobody no how" (vii) as Wendy Wasserstein relates in the "Forward" of *An Unfinished Woman*. In "Gentlemen's Games & Witches' Brews: Lillian Hellman's *Another Part of the Forest* and the Emergence of the Cold War Culture," Randall Fallows points out that "Hellman chose her character, Lavinia, to be her model. Though Lavinia was driven by her faith and Hellman by her artistic intergrity, both were willing to follow their consciences at all costs" (133). Like Brooks Atkinson, the critics Ward Morehouse, Howard Barnes, and John Chapman fail to see the play as social criticism and "its critique of current business and family structure" (131) and miss the importance of Lavinia's actions so that they never mention "the value Of her opening a school for oppressed children" (131). As a matter of fact, Lavinia is "the most admirable member of the Hubbard family, the only one who does not act solely out of self-interest" (126 Fallows): The critics of 1946 miss or ignore women's discourse against the family structure of a capitalist patriarchy by describing Lavinia's actions as "batty" (131). Lavinia doesn't show much concern that her children need her care and love. Lavinia has tried to sustain her fierce social conscience, and the reason for her being just lies in her responsibility to the Black community. Like Marcus, the father figures as an exploiter in family enterprise, Hellman's mother

figure, Regina and Lavinia, are very different from O'Neill and Miller's portrait of a dutiful wife/mother.

It cannot be said that Birdie is a traditionally dutiful wife/mother. Her Husband Oscar and her son Leo, little foxes, have isolated and neglected Birdie. Birdie also cannot love "little foxes." When Birdie was young, she dreamed of going to Europe and her parents planned for her to study watercolor, but her father died during the Civil War. Because of financial shortages she gets a loan from the Hubbards. As Ben plans, the Hubbards take over their land (Lionnet), their cotton, and their daughter (Birdie). When Birdie knows that her dream cannot come true, Birdie's hope is to bring Old Lionnet back. She wallows in nostalgia based on the myth that the past was wonderful in Lionnet, of the American South, a place where people of color had been controlled and dehumanized by slavery as an inhumane institution. Birdie ignores and doesn't face up to the truth and reality of the inhumanity of slavery in the American South, and she thinks only about her happy times in Lionett. Lavinia says, "I think people always believe what they want to believe. Don't you?" (64). In that sense, Birdie is one of those people who "believe what they want to believe" (64). That is the reason why Hellman originally thinks of the character of Birdie as silly: Hellman says, "No, I just thought Birdie was silly. I was also amazed to wake up and find that Birdie was this great. . . . She

is touching, as a great many silly people are touching, but I didn't mean it" (*Conversations with Lillian Hellman* 35).

Marcus wants to live with his daughter Regina forever. He dreams of going to Greece and later he wants to go to Chicago with Regina. At the close of the play, Regina is controlled by Ben who has the power to control money, not by Marcus who doesn't have power to control money anymore.

In order to obtain the life Ben, Oscar, and Regina wanted, they needed money so they could get out of the way of the Hubbards' lives in "another part of the forest." But they failed to do so. Regina in *Another Part of the Forest* relates that Ben has ruined their life. Regina says to Ben, "You've ruined everything I wanted, you've-" (78). By Ben's meticulous plan for his siblings' marriage for economic gain, they lose the opportunities to leave "another Part of the forest" in the Deep South and to start life with those whom they are in love. Ben says to Regina in *Another Part of the Forest*, "You're not in love; I don't think anybody in this family can love" (79). As it is revealed in *The Little Foxes* after twenty years, no one in the Hubbard family loves anyone anymore. After all, they are lovers of money and power rather than lovers of love and justice even though once they dreamed love in "another part of the forest."

By refusing marriage with Leo, Alexandra in *The Little Foxes* breaks the cycle of marriage for economic gain in the patriarchal family system. For Alexandra, leaving home means to refuse her mother's property that has been accumulated by cheating and exploiting Black people. With her father's death, she comes to have a growing recognition about "the little foxes." Finally, she denies her identity as "all sugar water" (*The Little Foxes* 79). She recognizes the need to stand up and to work against those who oppress Black people.

Lavinia left her daughter Regina because Lavinia's social conscience, religious belief, and sincere love for black people make her leave the Hubbards. Lavinia comes to be painfully aware of socioeconomic inequality and injustice between Blacks and Whites in her community and society. The truth of the massacre in "another part of the forest" is concealed by the Hubbards because Lavinia and Ben don't expose the truth of the massacre to people in their community, and Lavinia trades the truth for money in order to build a school for Black children. Unlike Lavinia, Alexandra's social consciousness against injustice and inequality enables her to make a resolution to fight against "the foxes." So she leaves her mother and the Hubbards not on the Hubbard's money. After all, Regina is abandoned by her first love Bagtry, her father, her mother and even her daughter. It is Regina who just stands around, watches, and lets her husband

Horace die. Horace is the person who is completely abandoned by Regina. As her mother Lavinia left her husband Marcus, Regina is just left alone with her brothers when Alexandra leaves the Hubbards. Consequentially, for Regina, every man in the Hubbards is her enemy since she is a powerless woman like Birdie in a capitalist patriarchy even though, unlike Birdie, she has a strong will to get power and money. Nevertheless, Regina is a lover of power and money. This is enough to make Alexandra, her daughter, leave home.

What Regina doesn't know about Alexandra is that her daughter's dream is different from hers. Regina says to Alexandra, "You're young, you shall have all the things I wanted. I'll make the world for you the way I wanted it to be for me" (77). The world Regina has dreamed of is very different from the one that her mother Lavinia and her daughter Alexandra have dreamed. Their different worldviews make them dream of different worlds. At the end of *The Little Foxes*, Alexandra says to Regina, "Are you afraid, Mama?" It seems as if Alexandra proclaims that she doesn't want Regina's world and Regina's way for her: Alexandra dreams of a different world.

Sophonria and Hellman

Sophonria and Helen are at the center of Hellman's obsession with the color black in blackness ideology found in Colorism.

For Hellman, sympathy with Black women developed into an obsession with the color black and resistance against Colorism and white supremacy.

Hellman's deep affection for Sophronia and Helen permeates much of her writings such as in "Helen" in *An Unfinished Woman*. The relationships between a White and a Black woman, Addie and Alexandra in *The Little Foxes* and Coralee and Lavinia in *Another Part of the Forest*, parallel the relationships between Sophronia and Helen, both Black women, and Hellman. Definitely, Lavinia and Alexandra symbolizing Hellman's persona create the image of Hellman as a heroine against Colorism.

The relationship between Hellman and Sophronia is paralleled in the relationship between Alexandra and Addie in *The Little Foxes*. The relationship between Hellman and Sophronia, according to Hellman's memoir *An Unfinished Woman*, is very similar to the relationship between Alexandra and Addie in *The Little Foxes*. In *Another Part of the Forest* Lavinia and Coralee are companions and the relationship brings up the image of Hellman and Helen.

For Hellman, in reality, Sophronia played a role of surrogate mother. Black maids, Addie and Coralee in the two plays, *The Little Foxes* and *Another Part of the Forest*, are more nurturing figures than the mothers Regina, Lavinia, and Hellman's real mother Julia. Lavinia is physically present at home, but her being is invisible for her other family members

because she is powerless. She doesn't seem to have any emotional connection with any other family members. There is no place for her in the Hubbards. Lavinia feels most comfortable when she is in the kitchen with her Black maid Coralee. Lavinia with Coralee brings the image of Hellman's mother with her black maid. Like Hellman, Regina has seen her mother Lavinia comfortable with a Black maid, Coralee, and also Regina sees her daughter Alexandra comfortable with a Black nanny, Addie. Regina is raised in the absence of a biological mother role model.

Like Regina and Lavinia as mothers in *The Little Foxes* and *Another Part of the Forest*, in reality, Hellman's mother Julia might have played an empty and absent role of biological mother. Colorism and Jim Crow Segregation have an important effect on the relationship between mother and daughter. Joan Mellen mentions, "Nor did Julia Newhouse Hellman ever provide a mother's nature. 'I didn't have a mother,' Lillian reflected bitterly years later. . . a large black woman named Sophronia . . . was the real nurturing figure in her life. Sophronia was the only woman she loved" (*Hellman and Hammett* 11). There is no significant clue to reconciliation between Hellman and her mother in *The Little Foxes* and *Another Part of the Forest*.

Even though the title of the chapter is just given as "Helen," in *An Unfinished Woman*, it is devoted to Helen and Sophronia in that Hellman mentions that they are one for Hellman:

. . . I thought: Of course, one has been dead three years this month, one has been dead for over thirty, but they were one person to you [Hellman], these two black women you loved more than you ever loved any other women, Sophronia from childhood, Helen so many years later. (*An Unfinished Woman* 230)

Coralee and Addie are the Black maids who are to leave with the heroines, and Lavinia and Alexandra escape from the Hubbards at the end of *Another Part of the Forest* and *The Little Foxes*. One similarity between the two plays is the white heroines' dependence on black women. When Alexandra needs to ask permission, she asks Addie first to know whether she is allowed or not: Alexandra says, "Oh, may I really, Addie?" (*The Little Foxes* 8). In *The Dramatic Works of Lillian Hellman*, Lorena Ross Holmin points out that "In this scene we observe the special position a Negro servant could have in a Southern home, almost a position of authority" (34). As a nurse, Sophronia raised Hellman and disciplined her with "a position of authority" (34). That is how Hellman came to depend on Sophronia: Sophronia said to Hellman, "Don't go through life making trouble for people" (*An Unfinished Woman* 15). Throughout her life Hellman tried to keep

those words. The other similarity between the two plays is that there are white heroines who are supposed to leave with black women in order to gain a better future. When Lavinia and Alexandra leave, they leave with Black maids whom they can trust and rely on. Hellman felt isolated from her mother, but found solace in her relationships with the two Black maids. In these two plays Hellman dramatizes her dream to go away and to live with Sophronia, "My nurse, my friend. Handsome woman" (241) and Helen:

I [Hellman] said, "Sophronia, I want to go away with you for always, right now. I've thought a lot about it all year and I've made up my mind. I want to live with you the rest of my life. I won't live with white people anymore -." (*An Unfinished Woman* 239)

For Hellman, Coralee and Addie represent Helen and Sophronia who were Hellman's Nanny, child nurse, and nurse when she was grown-up. Addie and Coralee might be one for Hellman as Sophronia and Helen in her actual life were one for Hellman. As Hellman says that she "did not wish to face a life without her [Helen]" (244), Sophronia and Helen are the ones whom Lillian Hellman absolutely trusted, depended on, and wanted to live with the rest of her life. William Luce in *Lillian: A One-Woman Play Based on the Memoirs of Lillian Hellman* describes Hellman who was nursed by Sophronia:

Sophonria Mason was my Childhood nurse. A few hours after I was born, I was placed in her arms. She was my wet nurse. A tall, handsome, light tan woman - She was the first and most certain love of my life, and the anchor of my young years. (30)

As George M. Fredrickson in *Racism: A Short History* says, "White women nursing black babies was of course inconceivable in the United States" (88); black women nursing white babies is more conceivable in the United States than white women nursing black babies. The traditional stereotypes about the black nurse have a fatal effect on images of skin color. In *Skin Deep: How Race and Complexion Matter in the 'Color-Blind' Era*, Cedric Herring insists that "[s]kin color stratification is not a new phenomenon in the United States" (1). This volume investigates how race and complexion matter in the "color-blind" era. The editors assert that the legacy of colonialism, racial oppression during slavery, legalized discrimination in the Jim Crow era, and de facto segregation in the post-civil rights era have worked to create and perpetuate skin color stratification in communities of color. As Hellman says about their bad times, the legacy of colonialism and slavery also has a dominant influence on the relation between Black women and White women:

We did learn something that day, maybe how much we needed each other, although knowing that often makes

relations even more difficult. Our bad times came almost always on the theme of Negroes and whites. The white liberal attitude is, mostly, a well-intentioned fake, and black people should and do think it a sell. But mine was bred, literally, from Sophronia's milk, and thus I thought it exempt from such judgments except when I made the jokes about myself. (*An Unfinished Woman* 244-5)

Hellman and Helen needed each other, but there must have been a sort of historically unbridgeable color block which made their relations difficult. It makes Lillian Hellman have an obsession with the colors of blackness and whiteness in Colorism, which divides people into the oppressor and the oppressed.

Hellman is not only conscious of color differences between black and white, but she is also definitely conscious of color differences between darker and lighter skin tones in the black community as involved with racialized Colorism. When Helen asks about a picture of Sophronia, Hellman answers, "My nurse, my friend. Handsome woman, wasn't she?" Helen asks about Sophronia again: "She was a light-skinned woman?" ("Helen" 241). Hellman answers the question that "I know about that question that I know about that question. I've known about it all my life. . . . Yes, very. But she didn't use it, if that's what you mean" ("Helen" 242). Hellman alludes that Sophronia didn't use

favoritism of light skin. In other words, it can be said Sophronia didn't use favoritism of light skin in racialized Colorism based on skin tone. As Hellman says, "I've known about it all my life," she cannot help being so conscious about color differences in Colorism because she's known about it all her life, especially as found in the relationships with the two Black women whom she loves more than any other women.

Women of Color in Colorism

Women of color are colorized, limited, and victimized in the discourse of Colorism. Even in Hellman's plays and memoirs there is a stereotype of women of color and the canonization of the black nanny as shown in the works of many Southern writers such as William Faulkner. Sally Burke in "Precursor and Protégé: Lillian Hellman and Marsha Norman" discusses that the dying "Horace asks Addie to take Alexandra away from the foxes' influence and she barely hesitates before responding, 'Yes, sir. I promise'" (114) in *The Little Foxes*. Burke also points out that Hellman repeats "the myth of the all-loving, self-sacrificing" (114) black woman catering to the needs of the white woman when Lavinia's black servant, Coralee is supposed to leave with her in order to accomplish her dream of building a school for black children in *Another Part of the Forest*. Lillian Hellman's Sophronia Mason, Addie in *The Little Foxes*, Coralee in

Another Part of the Forest are portrayed and stereotyped as devotional nannies.

Despite Hellman's limited portrayal of the black nanny, Hellman tries to broaden the identities of women of color. Holmin in *The Dramatic Works of Lillian Hellman* says:

Not only does she not belittle them as ignorant, but time and again she makes them confidants or advisers. Her Negro women especially assume a certain control over the whites they serve. They are pillars of strength and make many of the decisions. . . . Miss Hellman was one of the major writers to help bring about the serious approach to the Negro which marks American literature today. (10)

Hellman definitely had Sophronia and Helen as "confidants" and "advisers" in her life. Hellman practices in her written works and in her life how women make a choice for their conscience or power in the relationships between white and black women.

Kimberly L. Ebert in "Demystifying Color-Blind Ideology: Deny Race, Ignoring Racial Inequalities" of *Skin Deep: How Race and Complexion Matter in the "Color-Blind" Era*, points out that negative stereotypes of minorities are deeply rooted in 'Social Darwinist beliefs':

Resulting from two hundred years of slavery and Jim Crow segregation, racist stereotypes are firmly rooted

in Social Darwinist beliefs that African Americans are socially, biologically, and culturally inferior to Whites. (185)

In *Women, Race & Class* Angela Y. Davis discusses how the inhuman institution of slavery distorts the relationship between husband and wife and between parents and children in the black family. Davis quotes the sociologist Lee Rainwater, saying that "[s]lavery had effectively destroyed the Black Family" (13). Also Davis points out that "rape was a weapon of domination, a weapon of repression, whose covert goal was to extinguish slave women's will to resist, and in the process, to demoralize their men" (23-4). Davis reveals how women of color have been exploited from the slavery system to industrialized capitalism and how they have resisted the injustice of the system and fought for human rights.

Historically, class and color were deeply intertwined and continued to be connected in the politics of Color stratification by the ideology of Colorism. Like Sophronia and Helen in *An Unfinished Woman*, Addie and Coralee are typically portrayed as wise Black nurses. The portrayal of black women, Coralee and Addie are very stereotyped as the image of Black women is described as "the enormous figure"/"overbig woman" (*An Unfinished Woman* 234). Joan Mellen describes Helen in *Hellman and Hammett* that "The person most consistently by her side now

was her housekeeper, Helen, large stiff, formal, rarely smiling, and standing up to Lillian in full measure" (320); it exactly brings the image of Coralee and Lavinia in *Another Part of the Forest* and Addie and Alexandra in *The Little Foxes*. They play the same role as any other black characters stereotyped as black servants in any literary practice since Hellman like other people encountered people of color mainly as servants. It is also realistic in that it reflects the social, historical, and economical status of people of color. Their class in race and social position is in a double bind of gender and race. Even Hammett shows another stereotype of people of color. Hellman says, "He would complain that she was the only Negro in America who couldn't carry a tune" (*An Unfinished Woman* 234). There is another stereotype of people of color; it is natural that people of color are artistic or musical.

Dashiell Hammett asked Helen if she needed anything when an emergency had occurred. He had said, "What about money for the hospital?" Helen replied, "Black people don't have it easy in a hospital." He had said, "I know. So a check won't do you any good. You'd better have cash" ("Helen" 233). The scene of Hammett and Helen reminds one of the scene of Horace and Addie in *The Little Foxes*. Horace wants to leave Addie seven hundred dollars in cash for her that is money left from his trip. So Horace says, "I'd like to leave you something for yourself. I

always wanted to." Addie laughs and says, "Don't you do that, Mr. Horace. A nigger woman in a white man's will! I'd never get it no how" (61). There were legal restrictions on black people in economic activity.

An Incident on a Streetcar

The hierarchy of color not only limits the activity and space of the inferior but also influences the symbolic image of that space itself as inferior, such as Alabama, New Orleans and the South that stand in stark contrast to Chicago, New York, and the North as we can see in Hellman's written works. Segregation in the Jim Crow South and ghettos are examples of the specific attempts to confine a group to particular geographical areas. The wall of segregation makes people separate into different places. Separate space means that one is different from others and unequal in relationship. Therefore, when the wall of space by the color line breaks, inequality and an obsession with color as seen in *Colorism* will be obliterated.

Hellman, the only child of German-Jewish parents, understands the problem of space from early childhood in that she spent her childhood alternating between family groups in New York and New Orleans: Hellman says, "I learned early, in our strange life of living half in New York and half in New Orleans" (*An Unfinished Woman* 2).

In *Race, law, and American society: 1607-to Present*, Gloria J. Browne-Marshall explains the separate Car Act of 1890:

The Dark Ages of Civil Rights Homer Plessy refuse to accept legalized segregation. The separate Car Act of 1890, a newly enacted state statute, segregated the seating on the intrastate railroad train by race. (11)

Hellman talked about an incident on a streetcar. "We had always moved back to sit in the Negro section of the car, but this time I sat in the front directly behind the driver and pulled her down next to me" (*An Unfinished Woman* 238). I said, my voice high with fright, "we won't. We won't move. This lady is better than you are - . . . come back, Sophronia, don't you dare move. You're better than anybody, anybody -" (238). This incident on a streetcar reminds one of Martin Luther King Jr.'s "I Have a Dream Speech": "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character" (*King's Dream* 232-234). In 1955, like Hellman, Rosa Parks, refused to relinquish her seat:

Rosa Parks was arrested in 1955 for refusing to relinquish her seat on public bus to a white male passenger as required by law in Montgomery, Alabama. (Figure 6)

Rosa Parks refused to give her seat to a white passenger as required by law. As Hellman thinks, instead of the prejudice based on skin tone in racialized Colorism, the dignity of the human should be the criterion of our evaluation of a human being. Hellman was concerned about black people's suffering in Colorism. Colorists say skin color is just superficial, but they oppress racialized others by "racialized color" trapped in the power of whiteness.

Anne McClintock argues in "'No Longer in a Future Heaven': Nationalism, Gender, and Race" of *Becoming National* that nationalism is "constituted from the very beginning as a gendered discourse and cannot be understood without a theory of gender power" (261). Women of color are triply isolated and burdened not only by gender/sex, race/ethnicity, but also politically by "racialized color" in Colorism. Their color, race, and class are not separate in the world where women of color live.

Hellman's obsession with the color black stems from Sophronia and Helen who also have color obsession with the colors black and white because obsessions with the color black and its color policy are definitely involved with the color white. The color white is the color of the oppressor, while the color black is the color of the oppressed who are abused racially, ideologically, and symbolically. There cannot be the

color black of the oppressed without the color white of the oppressor. Hellman related that "she[Sophronia] did feel a kind of contempt for the world she lived in and for almost everybody, black or white, she had ever met, but that day I thought it was only for me" (*An Unfinished Woman* 240). Sophronia's "kind of contempt for the world" must be the contempt for the colorized world and people who live in a fragmented and distorted world divided by the colors black and white. It is agony that people in the relationships between Black and White cannot help facing a colorist world that has been marked, divided, and controlled by Colorism.

"White Guilt" in White World

Lavinia says, "But it's always made me feel like I sinned". Lillian Hellman might have had to face a white person's guilt for the poor and Black people, especially in front of her two nannies. Hellman, plagued by white guilt and prodded by her own humanitarian ideals, was obsessed with the color black against the ideology of blackness. Because of this, she created characters such as Sophronia, Addie, and Coralee, which typified her literary practices and her own personal ideals.

We live in a world obsessed with colors in the blackness, redness, and whiteness of Colorism. Hellman's lifelong-obsession with color as shown in her writing, reveals that Hellman has

been obsessed with colors in blackness and whiteness, which sort and divide the world. Definitely, Lillian Hellman's obsession with facing a stand against the politics of otherness in Colorism is not an exceptional case in terms of color obsession as long as the color-coded ideology works based on classification of color. No one is free from obsession with color associated with Colorism.

CHAPTER III

The COLOR RED: AGAINST THE POLITICS OF CONSPIRACY
AND FEAR—*THE CHILDREN'S HOUR* (1934), *THE NORTH STAR* (1943),
AND *SCOUNDREL TIME* (1976)

Introduction: Color Game by Color-coded Ideology

Lillian Hellman in *Pentimento* (1973) says that "the McCarthys came, will come again, and will be forgotten" (225). Hellman's statement about "the McCarthys" illustrates Hellman's recognition of the politically color-coded ideology of "redness" a trend of Colorism, as a reoccurring theme in history. Hellman's lifelong obsession with the color-coded ideology of "redness" is deeply associated with the Hollywood blacklist during the era of the redbaiting, the House Un-American Activities Committee and the aftermath of the HUAC hearings in the United States of America.

In this chapter, I will examine Hellman's critique of ideologically color-coded Colorism in history as an emergent meaning as used by the HUAC hearings on charges of communist influence in the Hollywood movie or New York entertainment industries since 1947. I draw the House of Un-American Activities Committee hearings in parallel with *The Children's Hour*. In *The North Star* I search how colorists erase a foreign

idea (socialism) as "different" and use the Red Scare as a tool to control public thought and the film industry in Colorism.

First, ideological Colorism, specifically the sociopolitical color of redness, created the idea of "red scare" in the name of national security. This is based upon a color-coded stratification supported by the systematic inequality found in capitalism. With the success of capitalism as a world economic system, the USA, the leading Capitalist country in the world, naturally enjoys certain comparative advantages. In "Preamble" of *Reds: McCarthyism in Twentieth-Century America*, Ted Morgan discusses that "McCarthyism did not emerge in a vacuum, but as the most prominent in a long line of men who exploited the communist issue for political advantage, recklessly smearing their opponents with false accusations" (xiii). Hellman in *Pentimento* analyzes that "It is eccentric, I suppose, not to care much about the persecutors and to care so much about those who allowed the persecution, but it was as if I had been deprived of a child's belief in tribal safety" (225). Morgan also points out that "McCarthy capitalizes on the fear in American society" (xiv). Morgan maintains that McCarthyism "had less to do with the object of his attack than with the paradoxical culture of fear that seized a nation at the height of its power" (xiv).

Hellman's lifelong criticism of American intellectuals, who "just stand around and watch" (*The Little Foxes* 78) the systematic injustice and inequality displayed in Colorism, has been vocalized by her and through her written works. In *Pentimento* Hellman says, "Others, almost all American intellectuals, had stood watching that game, giving no aide to the weak or the troubled, resting on their own fancy reasons" (225).

Ellen Schrecker discusses the essence of the age of McCarthyism in *The Age of McCarthyism: A Brief History with Documentation* and examines different aspects of the phenomenon during the 1950s. She argues that McCarthyism, which raises "troubling questions about the nature of Cold War America" (284), was "an unfortunate overreaction to a genuine threat or a deliberate attempt to stifle dissent" (284). Schrecker quotes the words of the historian Richard Hofstadter that "McCarthyism represented a 'pseudo-conservative revolt,' an essentially irrational phenomenon motivated in large part by the status anxieties of downwardly mobile ethnics" (285). Schrecker points out that each figure of Joseph McCarthy, Harry Truman, and J. Edgar Hoover is "a symbolic representation of the forces that scholars believed were primarily responsible for what happened" (284).

Elia Kazan came before a subcommittee of HUAC hearing, in closed session, April 10, 1952. The investigator told Elia Kazan that "Mr. Kazan, it is only through the assistance of people such as you that we have been able to bring the attention of the American people to the communist conspiracy for world domination" (*Are You Now or Have You Ever Been* 99). It shows that the HUAC hearings have succeeded to "bring the attention of the American people to the communist conspiracy for world domination" (99). That means they succeeded to create the red scare in redness of ideological Colorism. There has been a racialized and ideological color obsession which has led to the phenomena of red phobia, red scare, red hysteria and black scare. It is whiteness as a color ideology that produces and reproduces these phenomena in Colorism. In Colorism, the ideas of "redness" and "blackness" have been instilled by a systematic color code based upon white supremacy.

Second, the politics of fear works with three main components which shape the conception of Colorism: color difference, power, and violence. If one succeeds in making a color war, other aspects become colorized by the symbolized meaning of the color itself. I maintain that Colorism has an outrageous ability to evade all attempts to arrange it into a systematic color code of white supremacy as a hidden discourse.

Therefore, the whole range of those labeled as "others" just falls into the color classification of the color-line.

Color difference in Colorism pits one color against another. Briefly stated, the color white, deemed the superior color, usually wins in power struggles in color stratified hierarchal societies that have historical color obsessions, phobias, and hysteria based upon the cultural, sociopolitical, and economical issues of Colorism. For example, if one actively opposes fascism and racism with a goal of an anti-colorist ideal, one is simply and easily called "red." Politics sympathetic with society's poor/wretched are easily apt to be considered a "red idea" rather than a white idea. Colorists often label their imaginary enemies/ political opponents in colorized terms, such as by naming one "red." At that point, the color game changes into a power game by color-coded ideology. It becomes a very easy way to attack and win power struggles when those who reject conformity to a dominant power and authority are just labeled red whether they are liberals, radicals, progressives, anarchists or none of the above. The difference of color in Colorism is arranged in power relationships, and American Colorism strengthens an obsession with color in the Colorist worldview.

Stuart Hall argues in "Ethnicity: Identity and Difference" that the meaning of difference is created in language and

culture. Hall defines identity as "a game that ought to be played against difference" (*Becoming National* 346) in politics. The meaning of difference in the discourse of Colorism controls the meanings of different race/color, sex/gender, class, and nation. The Identity in blackness, redness, and whiteness of Colorism plays a game in the identity of color conceptually and politically because color circumstances give people identity according to the color difference. Color structures gender, race, nation, class, and a fragmented world in the name of nationalism. Identity produced by the color-coded ideology is another supporting system of whiteness. In that sense, the study of color is the resistance to categorical thought in the systematic classification by color-coded ideology.

Randall Fallows in "Gentlemen's Games & Witches' Brew: Lillian Hellman's *Another Part of the Forest* and the Emergence of the Cold War Culture" suggests that there is a real game going on behind the façade of an artificial one. In this case, Hellman became a scapegoat for the activities of Hammett. In "The Revisionist Releases of *North Star*," Dan Georgakas states:

Much of their interest in Hellman, in any case, was to gain further information on her lover, Dashiell Hammett, who had already served time in prison for refusing to divulge the names of contributors to the Civil Rights Bail Fund. (47)

Fallows alludes that game is run by the rules of the real game. In "Gentleman's Games & Witches' Brews: Lillian Hellman's *Another Part of the Forest* and the Emergence of the Cold War Culture," Fallows explains the reason why Hellman has to stand in front of the HUAC hearings in May 19, 1952. The reason is that she is the playwright of *Another Part of the Forest*. Like *The Little Foxes*, the play contains criticism of the colorist patriarchal capitalism system:

. . . it isn't too surprising that although the critics missed the satire in *Another part of the Forest*, HUAC certainly could see it. For, not long after the plays release, Hellman was called to testify before the Committee. Although its stated intention was to get her to expose people she knew to be communists, ostensibly the committee's motive was most likely the same as its purpose in investigating CAW [Congress of American Women], to keep her feminist critiques from gaining a wider audience. (132)

In his study Fallows compares the character of CAW's members to the character of Lavinia in *Another Part of the Forest*: "HUAC characterized CAW's members as being angry, unfeminine, and dangerous" (123). The real target of HUAC was to occlude Hellman's feminist critiques and discourse against Colorism by blacklisting her and narrowing her activity as a playwright.

The Political Sense of the Color Red: A Floating Signifier

Third, the color itself is intertwined with the politics of conspiracy and fear that define the meanings of "blackness," "redness," and "whiteness" according to power relationships. Definitely, Color has an extensive and obvious appeal with its political, economic or cultural value as a connotation of the ideology of color. The political definition of color is created by colorists in order to benefit from using the terms redness or blackness in Colorism. The term colorists as I use it here emphasizes that Colorists use color mainly as a strategy in order to gain the "upper-hand" in a power struggle. Just like racism, colonialism, and Orientalism, Colorism plays politics based on beliefs that one is superior or inferior to the other according to the order fabricated by white supremacy. In this sense, Colorism otherizes, categorizes, theorizes, and demonizes 'racialized others' in the case of "blackness" or 'the ideologically otherized' in the case of "redness" as inferior/evil. Colorists serve a self-interested agenda in the stratification of race and the color-coded ideology of Colorism. In the system of Colorism, the white superior color controls and dominates by the inferior color, race, gender, class, nation, religion, and even ideology.

I examine how the color red has developed its meaning in history. The color red had its first political sense from revolution. Jacobins declared their freedom with a red flag in the French Revolution in 1792. In France they also used the red flag as the symbol of the labor movement in 1834. Historically, and most generally, the red flag is an international symbol for the blood of angry workers. Since the Bolsheviks established the world's first communist nation in 1917, the color red became the emblem of socialism and communism of the Soviet Union.

Redness

Redness has, in the past, racially referred to American Indians/Native Americans. The more recent cultural image of redness represents Marxism, socialism or communism. Color obsession as a sociopolitical phenomenon includes political hysteria, the red scare, or the red menace. Whites are considered devoid of color in Colorism in order that those who are the politically conservative are rarely indicated by color. But the radicals are easily labeled using the color red, which means communist.

In *Red Scare: Memories of the American Inquisition, An Oral History*, Griffin Fariello begins the volume by quoting a passage from Milan Kundera in the Preface that "The struggle of man against power is the struggle of memory against forgetting" (23).

He defines the aim of the book as "to rescue a chapter of history from our habitual 'forgettery,' a mosaic of voices from both sides of the Great Fear" (25). The volume of memories includes the two decades from 1945 to 1965. The volume has comprehensive memories from communists and progressives to the attorney General, the union boss, the FBI agent, the security officer, and the professional informer of the inquisition held by the House of Un-American Activities Committee.

Arthur Miller, one of the twentieth century's most influential playwrights, was subpoenaed in front of HUAC hearings. "They [the Catholic War Veterans] were attacking the play [*Death of a Salesman*] and me as being an anti-American" (*Red Scare* 341). Miller says, "I told them I wasn't going to talk about anybody but myself" [*Red Scare* 344] when he was asked to name names and to corroborate what the people did by the HUAC hearings. During testimony in June 21, 1956 Miller explains why he attended a meeting of communist writers:

In 1947, Miller attended "four or five" meetings of Communist writers in order to "locate my ideas in relation to Marxism. . . . I went there to discover where I stood finally and completely. I listened and said very little." (*Red Scare* 343)

Miller in *The Crucible* (1952) dramatizes the Salem witch trials of 1692 as a parable for America during the Red Scare. It is

easy to find similarities between the witch trials of 1692 and the "witch hunt" for communists during the early 1950s. Miller says:

Oh, Yes, they didn't like *The Crucible* either.

[Laughs.] As Soon as they smelled what that play was about, they froze like water in January. A play about the seventeenth-century witch hunts, which in my opinion the same basic process was taking place. (*Red Scare* 343)

Miller is the playwright of *Death of a Salesman* that dramatizes a common man's tragic life in capitalism. And he also wrote *The Crucible* as a parallel of the HUAC. From the anti-colorist viewpoint, that's the reason why he was called by the HUAC. When Hellman and Miller's audience members noticed *The Children's Hour* and *The Crucible* paralleled the HUAC hearings, they couldn't evict an idea whose time has come.

Fariello asserts that "many American did collaborate. . . . but many more refused, and they paid dearly for their principles" (25). McCarthy explained that "Communists, subversives, and fellow travelers . . . had occupied positions of power in the government and betrayed America's vital interests to the worldwide Soviet conspiracy" (Introduction 27-8). Fariello says that "the Red Scare was another sort of war - one against

dissent and nonconformity. It changed the psyche and face of the United States as surely as did World War Two" (24):

By the end of the 1930s, however, as conservative lawmakers in both major parties began to turn against the New Deal, the professional patriots found a receptive audience. The result was the creation in 1938 of the House Un-American Activities Committee (HUAC), which was to become, along with the FBI, one of the main institutional centers for McCarthyism. (15)

Fourth, the color ideology of Redness works as social control of thoughts, as there is strong censorship of thought controlled by the red scare. Consequently, the color ideology of redness works to narrow the activities of dissent and to prohibit anti-colorists from extending anti-colorist ideas.

Many faced a question in HUAC hearings, "Are you now or have you even been a member of Communist Party?" The question was:

. . . prologue to personal ruin, life in exile or on the blacklist, a shattered family, imprisonment, suicide, and for some even a violent death. For many who faced that question, the consequences of their answer still haunt them today. (Fariello 23)

Whether an answer to the question was given or not, the question can ruin a woman's or man's career and imperil her/his existence as an American citizen free from violence under law. The

dialogue of *Are You Now or Have you Ever Been* Eric has taken from hearings before the Un-American Activities Committee reveals the madness in the question, "Are you now or have you ever been a member of the Communist Party?" and its effect. The HUAC intended to prove the Screen Writers' Guild had communist members who inserted subversive propaganda into Hollywood films against the ideology of the American way of life. An investigator asked Ring Lardner, one of the Hollywood Ten, "Are you a member of the Screen Writers Guild?" (9):

Mr. Stripling, I want to be cooperative about this but there are limits to my cooperation. I don't want to help you smash this particular guild, or to infiltrate the motion-picture business in any way, to control what the American people can see and hear in their motion-picture theaters. . . . I am also concerned, as an America, with the question of whether this Committee has the right to ask me -. (9)

The blacklisted Hollywood Ten were so-called unfriendly witnesses (Alvah Bessie, Herbert Biberman, Lester Cole, Edward Dmytryk, Ring Lardner, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Adrian Scott, and Dalton Trumbo) who had directed (Edward Dmytryk) or scripted (the remaining nine are screenwriters) hundreds of Hollywood films and most of them had dealt with antifascist themes such as *The Master Race* (1941), *Sahara* (1943),

Pride of the Marines (1945), *Destination of Tokyo* (1944), and *Crossfire* (1947). The Hollywood Ten declined to tell HUAC members they were members of the Communist Party.

In "Moral Act: Lillian Hellman Fights Fascist in the Parlor," Thomas Carl Austenfeld introduces that Hellman "represents herself as one of the few sensible Americans who maintained the long historical view over the 'anti-Red scare' of the moment" (104) in *Scoundrel Time*. The theme of *Scoundrel Time* and *The Children's Hour* is mainly structured around conspiracy and lies, a fear of potential danger and an imaginary enemy, a fight against such an enemy, and the collapse of society.

Redness in Ideological Colorism in South Korea

Korea is a representative instance of scapegoating based upon an extreme ideological quarrel concerning redness. Historically, South Korea exemplifies that the issue of ideological color has become one of the most contentious issues, thereby creating acute conflict between the conservative and the progressive. Especially since the Korean War, the meaning of "red" in Colorism in South Korea has had a powerful influence on sociopolitical, economic, political, and cultural issues. As a political tool, redness in ideological Colorism enables the conservative to wield absolute power over political nonconformists/dissidents in ideological Colorism in the context

of the Korean historical situation. The Korean War and the division of Korea define the meaning of "reds" in South Korea.

The Korean War (June 25, 1950 - July 27, 1953) was a proxy war by exterior powers, particularly the United States, China, and the Soviet Union. It has been over twenty years since there was the tearing down of the Berlin Wall at the end of 1989 with the fall of the communist regimes in the Eastern European states. But, still, Korea remains the only ideologically divided country in the world which is divided into two separate countries, South and North Korea. Due to its unique geographical location, internationally Korea has been a strategically valuable military strategic hub in Asia for both the communist (red) and the capitalistic (white) ideologies. That might be one of the reasons why Korea was divided by world powers. So it will be meaningful to examine the concept of "redness" in South Korea in that South Korea has been made a scapegoat due to the conflict between redness and whiteness in ideological Colorism. The republic of Korea in the south, firmly advocating capitalist democracy, has confronted the communism of North Korea. The 38th Parallel as a political border is not only the geographical demarcation line between South and North Korea but also the ideological border line between redness and whiteness in Colorism that have split Korea into two countries geographically and ideologically. Moreover, the ideological division within

South Korean society has divided the country's opinions acutely on the politics of socioeconomic, political, cultural issues as well as the issues involving North Korea. Even, just talking about North Korea itself in South Korea, one might be trapped in a discourse of redness in ideological Colorism as to whether she/he is ideologically red or not. In South Korea, witch hunting/Red-baiting will continue as long as Korea remains divided into two countries. Colorists in South Korea exploited the issue of reds, and ideology plays a remarkable role in a power game between the conservatives and the progressives consistently. Witch hunting will be constantly used as a political tool for attacking political opponents/nonconformists.

Redbaiting: Implicative Law and National Security Law

In South Korea, North Korean defectors have suffered from prejudice and discrimination due to ideological Colorism. It has been said that there is more prejudice and discrimination based on ideological Colorism rather than racialized Colorism in South Korea even though North Korean defectors belonged to the same ethnicity and nation as South Koreans before Korea was divided into two countries. Ideological Colorism and an obsession with the color red have been strongly supported by an anti-communist educational system and laws as institutions of Colorism. Historically, anti-communist education, implicative laws and

National Security Law are the representative institutions that have strengthened the concept of "the red scare" in ideological Colorism since the Korean War in 1950.

The conservative government has practiced anti-communist education extensively to instill anti-communist sentiment in an ideological confrontation between South and North Korea and anti-communist education has brought about perverted red hysteria and an obsession with the ideological color red in South Korea. Even in the twenty-first century, the conservative government still produces a political pamphlet that portrays North Koreans as animals such as wolves in order to propagate an inhuman image of North Koreans. This has occurred under the situation that there has been no open, active, and direct mass communication between South and North Korea. It can be said that the image-making is devised to arouse feelings of hatred and prejudice against the North Korean people and North Korea in the early childhood education in South Korea.

The implicative system, a guilt-by-association system, accuses not only those who have ever been accused ideologically "red" but also those whose friends and relatives have been accused; the punishment goes further by labeling subsequent generations of the accused as well. Their family and even offspring experience social prejudice and employment discrimination based on their family member's or their friend's

crime in ideological Colorism because the government keeps those families' dossiers and uses them as a social control tool under the name of national security.

Even though the implicative law was officially abolished in South Korea on August 1, 1980, there has been red scare and political punishment for those perceived and named as communists just as the colored population on the racialization of labor in the United States still haven't gained their rightful position and place despite the abolition of slavery and Jim Crow Segregation, the name of the racial caste system. In Nazi Germany there were the Nuremberg laws of 1935 that prohibited marriages between Jews and Germans, and it suggested that Jews should be deprived of their rights as citizens. Those laws mentioned above have been used for social control to limit the social and political activity of "blacks" and "reds" by restricting their rights.

The aim of such laws is to limit or curtail racially and ideologically "nonwhite" activities as citizens. The laws of white ideology used as social control in redbaiting/witch-hunting aim to prohibit an opportunity to speak for racialized others and the ideologically otherized. In 1948 South Korea's National Security Law was created as another name for redbaiting, a tool for strong social control. The National Security Law prohibits praising or sympathizing with the communist country,

but the range of execution by the law differs according to the time and circumstances surrounding each targeted enemy based on the ideology of redness versus whiteness.

Racialized Colorism has been supported by institutions of laws such as Jim Crow segregation and the one drop rule in the American South, and Nuremberg laws in Nazi Germany in 1935. Like the laws in racialized Colorism, it is evident that ideological Colorism also has been reinforced by laws such as implicative laws and the National Security law. In other words, in these kinds of instances, the laws have worked for redbaiting as well as for national security. On the Korean peninsula, the ideologically unbridgeable gap between the colors red and white will be bridged only with the geographical reunion of South and North Korea.

In *Red Scare: Memories of the America Inquisition, An Oral History*, Fariello introduces John Melby as a victim in the context of the guilt-by-association system, a kind of implicative law:

In 1951, John Melby was considered a brilliant Foreign Service officer with impeccable anti-communist credentials. In September of that year, he was charged with being a security risk for having "maintained an association" with playwright Lillian Hellman. In 1953,

after seven loyalty-security hearings, Melby was fired.
(165)

Melby says, "And there they said the department has information that you spent a weekend with Miss Hellman, who is alleged to be a member of the Communist Party, at her farm in Westchester County" (166). Fariello quotes Robert Newman's account from *The War Romance of Lillian Hellman and John Melby*:

It appears that for the most part, Melby's attorney was an able performer. The syllogistic trap Melby found himself in was inescapable: Hellman was bad; Melby associated with Hellman; therefore Melby was bad. No number of stellar character witnesses (and there were many, including Dean Rusk), no amount of lawyerly skills, could break this implacable logic. (*Red Scare* 166-7)

Fariello shows that the HUAC hearings work in the guilt-by-association system, a sort of implicative law of redness. He holds up a true mirror to the existing implicative laws in America during the period of the HUAC hearings.

The Image of Color Red in Redness

The ideology of the color red (red/white) in Colorism shares a similar pattern as the ideology of the color black (black/white) provided by a European model of a racial and

color-coded symbolized hierarchy in the binary conception. The conservative consistently has described the political enemy in terms related to conspiracy, lies, evil, and inferiority. For example, the former United States President George W. Bush in his State of the Union Address on January 29, 2002 labeled Iran, Iraq, and North Korea as "the axis of evil." President Bush accused the governments of aiding terrorism and seeking weapons of mass destruction. President Bush initially introduced the concept of an "axis of evil" comprised of Iran, Iraq, and North Korea; President Bush in his speech said, "States like these, and their terrorist allies, constitute 'an axis of evil,' aiming to threaten the peace of the world. By seeking weapons of mass destruction, these regimes pose a grave and growing danger." Jews in anti-Semitism, communists in anti-communism, and people/nations of color in Colorism have been described in a similar pattern by the dominant European ideology of a color-coded symbolized hierarchy. The conservative has considered racialized others or the ideologically otherized as a menace to a peaceful community, nations, and the world which have been organized and dominated by the ideology of Colorism based upon white power.

While the ideology of color black/white has been operated by physical appearance in color stratification based on skin color by racialized/symbolized Colorism, the ideological Color

red in redness of Colorism has been operated as social control through red fear/scare and hysteria. The whiteness of power maintains and controls an individual's ideas and behavior, for instance, what they think and what they do such as their political ideas, ideological thoughts, and political actions. Even though you have something to say toward a better world, you don't speak or act based on your beliefs if you are called 'red.' That is the mentality and institution of redness in ideological Colorism as a social control tool in order to weaken resistance to white capitalist patriarchy and to set whites as the only majority in color stratification racially and ideologically.

The colorists have labeled communists as liars, as being evil, and as conspirators in symbolized image of redness. Colorists have labeled Hellman as a liar. It may not be a coincidence that Lillian Hellman has had the same label as the communist/reds in Colorism. Hellman openly criticized colorist institutions such as the FBI, CIA, etc.:

A theme is always necessary, a plain, simple, unadorned theme to confuse the ignorant. The anti-Red theme was easily chosen from the grab bag, not alone because we were frightened of socialism, but chiefly, I think, to destroy the remains of Roosevelt and his sometimes advanced work. The McCarthy group - a loose term for all the boys, lobbyists, Congressmen, State Department

bureaucrats, CIA operator - chose the anti-Red scare with perhaps more cynicism than Hitler picked anti-Semitism. He, history can no longer deny, deeply believed in the impurity of the Jew.

(*Scoundrel Time* 38-9)

Dashiell Hammett

Dashiell Hammett might be the reason why Hellman stood in front of the HUAC. He was a critical Marxist. According to the guilt-by-association system, like Melby who was associated with Hellman, Hellman was guilty because she was associated with Hammett. Hellman confessed, "I needed a teacher, a cool teacher, who would not be impressed or disturbed by a strange and difficult girl" (*An Unfinished Woman* 44). It was in 1930 at a Hollywood party that she met Dashiell Hammett who is "a famous writer, the master of the detective genre, which he had transformed into searching criticism" (*Hellman and Hammett* 18). In *Lillian: A One-Woman Play based on the Autobiographical Works of Lillian Hellman*, Hellman as a character of the play introduces Hammett: "Samuel Dashiell Hammett, born May 27th, 1894, St. Mary's County, Maryland. Author of *The Thin Man*, *The Maltese Falcon*, *The Glass Key*, *Red Harvest*. Soldier in two wars" (Luce 18). Their lifelong relationship remained intimate until Hammett's death in 1961. Hammett is described as "a man of

principle and honor" (Griffin and Thorsten 118) in *Understanding Lillian Hellman*:

Hammett is intelligent and well rounded: his reading is prodigious, his writing engrossing, his woodland skills impressive. Above all, he is a man of principle and honor." (Griffin and Thorsten 118)

Dashiell Hammett cannot be overlooked when we discuss Hellman's obsession with Colorism's ideological color red and her social consciousness. That is the way Hellman's identity as a Southerner and her obsession with the color black cannot be discussed without discussing her profound relationship with her childhood nurse Sophronia and later Helen. Hellman mentions that Sophronia is at the center of her own liking for black people. Since Hellman was put "into the arms of a wet-nurse, Sophronia" (*Scoundrel Time* 45), Hellman has been taught by her about "the black poor" and "poor whites":

It was she taught me to have feelings for the black poor, and when she was sure I did, she grew sharp and said it wasn't enough to cry about black people, what about the miseries of poor whites. (*Scoundrel Time* 45)

In "Lillian Hellman and the Strategy of the 'Other,'" Marcus K. Billson and Sidonie A. Smith call Dashiell Hammett "the most important 'significant other' in Hellman's life" (168).

In *Hellman and Hammett: The Legendary Passion of Lillian Hellman and Dash Hammett*, Joan Mellen explores the relationship between Hellman and Hammett. Mellen met Hellman several times in the last two years of Hellman's life. Mellen remarks on their meeting that "Lillian had discovered a persona she could take as her own" (39) and "She became Dashiell, a she-Hammett" (44); "They were two halves of a couple, heeding no one else's definition of what a man and woman might be to each other" (Preface xiv)

Hammett "had taught her to trust no authority, to do her damndest to outsmart a cynical and corrupt society" (Preface xv). At first Hammett taught her and edited her work, and afterwards Hellman edited his work. Hellman edited Hammett's selected short stories and short novels under the title *The Big Knockover*. Mellen explores how, for thirty years, Hellman and Hammett had acted out their love, beliefs, and ideology. Mellen also shows how their lives and works intertwined each other.

It is Dashiell Hammett who incited Hellman more politically than anyone else in her life and influenced her writing, her politics, and her view of the world. Milly S. Barranger describes Dashiell Hammett in "The Defiant Ones: Lillian Hellman and Dorothy Parker":

An admirer of Marx and Engels and a supporter of the Popular Front - a label for various organizations

allied against fascism and racism and favoring Franklin Roosevelt, the New Deal, and the Democratic Party - Hammett most likely set Hellman's political direction.

(67)

Hammett was Hellman's political tutor and her literary mentor. Like Hellman, Dorothy Parker, who had been a friend of Hellman, was being assessed as a threat to national security by the FBI. There is a similar nature between Hammett, Parker, and Hellman. Barranger mentions that "Her[Parker's] socialism, rooted in her concerns for the plight of the poor and ignorant against the rich and powerful, appealed to the darker side of her personality" (97). Barranger cites Hellman's friend, novelist John Hersey, in a eulogy in *Chilmark on the Vineyard* speaking of Hellman's "perplexing anger" (84): "'Anger was her essence,' he said. 'It was the rage of the mind against all kinds of injustice - against human injustice and against the unfairness of death'" (84). The three writers responded to the world's affairs as a political activist or as a major writer according to their social conscience and responsibility. They stood up against inequality and injustice driven by all kinds of oppressive systems and institutions. There is a similar ideology shared by Hammett, Parker, and Hellman.

Departed Sophronia dictates the rules as Hellman is portrayed in *Lillian Hellman: A One-Woman Play*; "(To Sophronia,

in memory.) Oh, Sophronia, it's you I want back always. It's by you I still measure, guess, transmute, translate, and act. What strange process made the image of you, true or false, last a lifetime?" (Luce 57). Like departed Sophronia, Hammett "still detached the rules" (280). Hellman says in *An Unfinished Woman*:

But I do not wish to end this book on an elegiac note. It is true that I miss Hammett, and that is as it should be. He was the most interesting man I've ever met. I laugh at what he did say, amuse myself with what he might say, and even this many years later speak to him, often angry that he still interferes with me, still dictates the rules. (279-80)

Hellman was subpoenaed to testify in front of the House of Un-American Activities Committee hearings on May 21, 1952. The political and cultural situation in the 1950s makes audiences and critics draw an analogy between Hellman's play *The Children's Hour* and the anti-communist red-baiting undertaken by the HUAC during the McCarthy era. I examine parallelism in the structure of *The Children's Hour* and the HUAC hearings. This parallelism extends also to the characters of both.

The Children's Hour/Scoundrel Time

This first feature, which Colorism's ideology on the sociopolitical color of redness has created the idea of "red

scare" in the name of national security, is shown in *The Children's Hour*. Homosexuality is considered almost as much a threat to the community's security as the red menace is to the nation's security in McCarthyism. When we think of women's free household labor as potential cheap labor which can be provided in the labor market in a heterosexual capitalist society, the idea of homosexuality can be thought of as a great threat to the established order of patriarchal capitalist society.

The Children's Hour (1934) examines how lies/conspiracy has an impact on people/nation in fear of potential danger/menace even without evidentiary proof. Hellman in her memoir *Scoundrel Time* (1976) insists how individual lives sometimes are destroyed by outside forces, conspiracy/lies. She also shows how outside forces such as lies, scares, and hysteria are used as weapons to maintain the way of American life by the power of whiteness. Hellman continued to examine the theme in subsequent dramatic works and later in her memoirs, especially *Scoundrel Time* (1976).

About *The Children's Hour*, Hellman's first and longest-running play (691 performances), Katherine Powell in "Lillian Hellman" of *The History of Southern Women's Literature* mentions that "Hellman always argued that the play was not about lesbianism but about the power of a lie" (387) and its disastrous effect. It reveals Hellman's philosophy of political

freedom against the politics of conspiracy and fear of imagined enemies. It is evident that Hellman is conscious of racialized Colorism as it is revealed in *The Little Foxes*, *Another Part of the Forest*, and *An Unfinished Woman*. *The Children's Hour* and *Scoundrel Time* show Hellman's consciousness on the ideological the color red in ideological colorism. Colorists in ideological Colorism condemn others as guilty and evil by using the color red.

The second feature shows how the politics of fear work with three main components which shape the conception of Colorism: color difference, power, and violence. In *The Children's Hour* the issue of homosexuality is shown as "difference" or otherness in heterosexualist society; the relationship between Mrs. Tilford, the school's influential benefactor, and the two women teachers as a "power" relationship between the oppressor and the oppressed; and character assassination and ruined lives for both the victimizer and the victimized by "violence" of the oppressor.

In "Lillian Hellman: Feminism, Formalism, and Politics" of *The Cambridge Companion to American Women Playwrights* Thomas P. Adler points out the issue of "otherness" as "different":

And *Children's Hour* was not the only play on the New York stage in the early 1950s to be seen as speaking, however covertly, to the issue of character assassination through suspicion and innuendo, of

impugning the reputation and ostracizing the Other for being somehow different. (125)

Hellman's message to America as an American playwright is carried by Karen, who says to Mrs. Tilford, who wields the most power to destroy the two women teachers' careers and to devastate their lives in their community: "She harmed us both, but she did you the most harm" (*The Children's Hour* 70). When the ideological color red is used as a weapon by colorists, the identity of the victimizer as well as the victimized is also irrevocably damaged.

Hellman got the motif for the play from a real story based on a scandal in Edinburgh, Scotland in 1810. In the actual case, two head mistresses of a Scottish girls' boarding school were accused by a student of having an unnatural affection for each other. Hellman uses the original characters as they appear in "Closed Door: or, the Great Drumsheugh Case," a presumably factual account of a nineteenth century trial published in William Roughead's *Bad Companions* (1931) with the exception of the role of Mary. "Closed Door" in the actual case discusses that Miss Cumming as Mary in *The Children's Hour* was not "a desirable addition to the academic circle" (116) because of her skin color, a person of color. Hellman changes Mary's character from the "girl of color" which is described in the case into a 'girl of no color' in her play. Hellman doesn't want to portray

a girl of color as a vicious liar in *The Children's Hour*. I think Hellman doesn't want Mary's character to be interpreted with the issue of Colorism based on skin tone. Hellman has tried to refute negative stereotypes of racialized others:

Apart from divers physical and moral drawbacks later manifested, the young lady was not *ex facie* a desirable addition to the academic circle. She was patently what is termed a person of color— "one unfortunately wanting in the advantages of legitimacy and of a European complexion," as the Lord Ordinary later phrased it; and popular prejudice runs in favour of the lawful and white variety. The new school mistresses received her with hesitation and reluctance. ("Closed Door" 116)

Despite color preference, the young lady, "a person of color," (116) is accepted because of her grandmother's powerful ladyship in the community by the institution that is supposed to receive only young ladies of the first families as students. For two young women teachers, it was very fortunate to enjoy the patronage of Dame Helen Cumming Gordon, who was written as the character Mrs. Tilford in *The Children's Hour* in establishment of the institution:

Her ladyship was loud and frequent in commendation of the merits of the institution and the virtues of its proprietors, and as the imprimatur of so grand a dame

sufficed for fashionable Edinburgh, the reputation of the school was made. ("Closed Doors" 116)

After all, Dame Helen Cumming Gordon's influential ladyship as the school's benefactor has a powerful influence on the reputation of the school and her loud ladyship also impacts greatly on the parents of girls in the institution. What does interest Hellman is the power that comes with money to control and wield one's life and an institution. Mrs. Tilford has the power to control other's thoughts and attack a way of life because of the difference from her way of life. Regardless of her granddaughter's racialized color, the fact that Dame Helen Cumming Gordon in the actual case enrolled her granddaughter as a student in the institution, indicates that category of race can be changed by political and socioeconomic power/status. This actual case shows that racialized color is categorized in a political, cultural, and economic context of power relationship:

The apartheid system considers Chinese as "Asians" while the Japanese are accorded the status of "honorary whites." This logic nearly detaches race from any grounding in skin color and other physical attributes and nakedly exposes race as a juridical category subject to economic, social and political influences. (Michael Omi and Howard Winant 21)

Even though Mary's testimony about an alleged improper relationship between Karen Wright and Martha Dobie is revealed as a lie, the two women teachers' careers are ruined. The destructive power of gossip victimizes two young teachers' lives literally and symbolically. Karen is dead in that Karen as a social being is as dead as Dobie who is dead biologically. In "Lillian Hellman's American Political Theater: The Thirties and Beyond," Timothy J. Wiles interprets *The Children's Hour* as a feud between public politics and the politics of the personal in the 1930s and 1950s:

Actually, *The Children's Hour* emerged to indict public politics (as opposed to the politics of the personal) during the fifties, when it did so to remind Americans of some thirties truths; in its 1952 revival the theme of a lie that blacklists and destroys the socially progressive could be read as a gloss on the McCarthy era, during which Hellman suffered for her principles, and an era that itself was reacting to the excesses and threatening energies of thirties leftism. (96)

The third feature, the Color itself, is intertwined with the politics of conspiracy and fear that define the meanings of "blackness," "redness," and "whiteness" according to power relationships, and is demonstrated in the characters in *The*

Children's Hour that are comparable to the characters that are the oppressor and the oppressed during McCarthyism.

Mrs. Tilford might have considered the possibility that Mary's testimony was not true. Nevertheless, Mrs. Tilford chooses to trust Mary instead of the two women teachers out of fear of the potential danger that Mary's testimony is true. Mrs. Tilford represents predominantly self-protective characteristics of the ideology of whiteness. Mrs. Tilford judges Karen and Martha on the assumption that Mary's testimony may be true. As a matter of fact, her concern lies in the possibility of potential danger rather than truth. In other words, Mrs. Tilford attacks a hypothetical enemy and finally abuses her power because of the possibility of danger to the community.

The issue of potential danger and unidentified proof in *The Children's Hour* is highly suggestive of the reasons for the invasion of Iraq in 2003. The governments of the United States and the United Kingdom insisted that the possibility of Iraq possessing WMD during the regime of Saddam Hussein menaced the security of the world community. Following the invasion, the United Nations Monitoring, Verification and Inspection Commission under provisions of the UN resolution found no evidence of weapons of mass destruction and concluded that Iraq had no active programs at the time of the invasion. The war in Iraq loses the original reason for the war and cannot be

justified. It is questionable that the Iraq War did more good than harm for world peace. The primary cause, process, and result of the Iraq War remind one of the structures of *The Children's Hour* which are discussed above.

The purpose of Mrs. Tilford's attack is to defend her granddaughter and other girls in the boarding school from the danger of the hypothetical enemy although Mrs. Tilford can hardly prove the identity of the enemy. Martha says to Mrs. Tilford:

MARTHA: "This can't do any of us any good." Listen, Listen! You're not playing with paper dolls. We're human beings, see? We're people. It's our lives you're playing with. *Our* lives. That's serious business for us. Can you understand that?

MRS. TILFORD: (*For the first time she speaks angrily.*)
I can understand that, and I understand a lot more. You've been playing with a lot of children's lives, and that's why I stopped you. (*More calmly,*) I know how serious this is for you, how serious it is for all of us. (*The Children's Hour 46-7*)

In fact, one thing Mrs. Tilford can be sure of is that she has more power than Karen and Martha. When Mrs. Tilford decides to attack the hypothetical enemy, for her, regardless of the facts, the attack against an imaginary enemy becomes a matter of choice

because she is overwhelmed by fear. Mrs. Tilford's powerful effect closes the school.

Later, she comes to recognize that she is as much a victim as the two women teachers. In *Nightmare in Red*, Richard M. Fride discusses that even an anti-communist such as the case of Esther Brunauer, who was blacklisted or suffered during McCarthyism, shows "how even anti-communists sometimes suffered injury" (29). Fride also says, "This trauma appeared to have no cure. Liberals searched for a middle path that would guard against communist subversion yet protect individual liberties, but moderation had a limited appeal in an atmosphere pregnant with fear of communism" (28). The case of Brunauer shows there is no safe harbor when Colorism works with fear of the color red in redness ideology.

As Cardin, Karen's fiancé, says to Mrs. Tilford, "That school means things to them: self-respect, and bread and butter, and honest work" (47). That's what Hellman, Hammett, and the Hollywood Ten lost during the McCarthy period. Martha asks Mrs. Tilford, "Were we supposed to lie down and smile while you took up a gun and looked around for people to kill?" (46). Martha's question seems to foreshadow her destiny. In some sense, Martha's suicide serves Karen's nobleness in the community in terms of the culture at that time, and also the theme of killing

lesbians supports and intensifies the ideology of a heterosexual capitalist society.

Because of Mrs. Tilford's response to Mary's lie rather than Mary's lie itself, Karen loses her friend Martha and the Wright-Dobie School for Girls, which was the culmination of the two women's dreams and their "honest work" (47). She comes to have an unrecoverable personal and socio-psychological wound. Once these changes occur after war either physically or psychologically, its irreversible impacts on people and the nature of the society/nation are indisputable:

CARDIN: No. It isn't what I thought it was. My people -
(*laughs.*) My people aren't what I thought they were. I want no more of it.

KAREN: I've done this to you. I've taken away everything you wanted -

Cardin: (*Holds her hand.*) And when we get there and find ourselves a place to live, we'll take a fishing trip for a honeymoon. It's beautiful country, and -

KAREN: Everything we wanted, everything we were going to be—all gone. And we have to sneak away to some place that hasn't anything to do with us -. (61)

Cardin's feeling that "my [his] people" were a disappointment to him is a reminder of what Hellman said about the aftermath of McCarthyism in *Scoundrel Time*: "But the mishmash of those years,

beginning before my congressional debut and for years after, took a heavy penalty. My belief in liberalism was mostly gone" (113).

Mrs. Tilford, the powerful benefactor, and others in the community, who didn't know Martha and Karen's 'whole beings and circumstances,' judge and alienate them severely in the community. With Mary's false testimony, Karen loses her place, even on the street. Karen's human dignity is gone. In spite of her fall, Karen doesn't miss the point that Mary's lie did Mrs. Tilford the most harm.

That can bring you nothing but pain. I am an old woman, Miss Dobie, and I have seen too many people act in pride and anger. In the end they punish themselves. (48)

What Mrs. Tilford says to Karen becomes a remark to herself at the close of the play when Mrs. Tilford confesses that "There is no relief for me, and there never will be again" (70). Mrs. Tilford realizes what she did to two women teachers with Mary's false testimony. As a matter of fact, Mrs. Tilford comes to prosecute a war in the name of social security and two teachers cannot help waging a war to protect their bread and dreams. It is a war even though they don't hold guns. But there is no winner in this war. As Mrs. Tilford says, both of them are victims of the war. Garry Wills in the Introduction of *Scoundrel Time* argues what is the role of 'total war' to the USA:

America in the early 1940s fell in love with total war; and no wonder. The war was the best thing that had happened to this country in a long time. It did what the New Deal never really accomplished - carried us fully out of the Great Depression, and restored us to the boom-expensiveness of our Gilded Age. It did . . . By the virtue of our brain and effort, we made ourselves the most formidable industrial and military power in the history of the world. Even the secret of the universe's own structure - the atom - served our national goals, which were mankind's and the world's goal. (14)

The fourth feature, which the color ideology of Redness works as social control of thoughts and strong censorship of thought controlled by red scare, is shown in *These Three* (1936) and *The North Star*(1943). Those plays are remained as classic examples of a Hollywood producer "mutilating the work of a playwright turned screenwriter" (Georgakas 46).

***These Three* in 1936 versus *The Children's Hour* in 1962**

Martha who loves her friend Karen is erased in *These Three* (1936) titled for the film version of the first adaptation of the original play of *The Children's Hour* (1934). Instead, Martha is rewritten to love Joseph Cardin, Karen's fiancé. In *These*

Three, The theme of lesbianism is replaced with a conventional heterosexual love triangle. As Addie's significant role as author's messenger is erased in the film version of Hellman's play *The Little Foxes* because of Colorism, Martha as a social minority is obliterated in the name of authority by white capitalist patriarchy. When Martha as a lesbian is erased, the issue of lesbianism that was a forbidden discourse at that time disappears.

The North Star: Different Truth according to Different Times

Like the film versions of *The Children's Hour* and *The Little Foxes*, *The North Star* (1943) has been revised and directed in different interpretations according to different times. *The North Star* was originally Lillian Hellman's screenplay, a sympathetic portrayal of the Soviet Union. Anthony Arthur in *Literary Feuds* says that "she [Hellman] was sympathetic to what she regarded as the brave Russian struggle against the twin evils of capitalism and fascism" (136).

In *Lillian Hellman: The Image, the Woman*, William Wright says, *The North Star* is "a curiosity both in the career of Lillian Hellman and in the history of American films" (187). As Wright points out, "The film's career followed the course of America's shifting relations with Russia" (188). Anthony Arthur in "'Now There's a Play': Lillian Hellman and Mary McCarthy"

also indicates a different interpretation depending on "the course of America's shifting relations with Russia" (Wright 188):

To be sure, the government itself had praised Stalin as a noble ally during the war, and in the thirties even the saintly Will Rogers had a good word to say, in the middle of our great Depression, about the Soviet Union - "Those rascals in Russia have got mighty good ideas. Just think of everybody in a country going to work."

(Wright 138)

Released in 1943, *The North Star* was nominated for six Academy Awards at the height of the war. Hollywood produced some pro-Soviet films to create the positive Soviet image as the Soviet Union was a heroic wartime ally at that time. When the HUAC launched a second investigation into communist influence in the Hollywood film industry in 1952, *The North Star* was mentioned as an example of how Hollywood communists delivered subversive messages onto American screens. But many changes were awaiting *The North Star*: "When *The North Star* was released for television in 1957 . . . a voice-over prologue apologizes for any apparent pro-Russian to flagrantly anti-Russian" (Wright 188).

In "The Revisionist Releases of *North Star*," Dan Georgakas examines how *The North Star* changes from the once pro-Soviet film into an anti-Soviet film. Georgakas argues that the film

is "another example of a studio boss, this time in conjunction with a director, undermining a screenwriter's conception" (48). The fate of *The North Star* is similar to the fate of the *These Three*, film version (1943) of *The Children's Hour*, when Goldwyn decided to make Hellman's plays into films: "Informed that the Production Code would not allow him to make a film with a lesbian theme, Goldwyn allegedly responded with one of his many malapropisms, 'So what? We'll make them Americans'" (Georgakas 48). He says:

So, too, with *The North Star*. First, we make the collectivists into solid Midwesterners. Then, we remade the socialist doctor into a venerable Old Sawbones. Finally, we transform Soviet guerrillas into the seventh Cavalry. You can do that when you're a studio chief in 1943. You can do that when you have final cut.

(48)

Hellman was forced to obliterate the terms "the Soviet," "the Soviet Union," "Soviet village," and "socialism" (*The North Star* 17, 22, 25, 27, 32, 33, 38, 62, 63, 65, 79, 80, 81, 82, 93, 109, 113, 114, 115) in the film version of *The North Star*.

Georgakas cites Sam Goldwyn announcing that "the film was devoid of propaganda" and informing a New York Sun Reporter:

The first reels are gay and happy. They show the villagers' life and the villagers are a musical people

who like to dance . . . Much of this story could have been told in pantomime. It has as much action as any Western. Perhaps that is why children like it, though it is primarily aimed at adults. (47)

The story of "people with a noble history" that Hellman intended to portray was changed in the film version. Nevertheless, *The North Star* still speaks about the brutality of fascism.

Iakin, the school teacher in the small village of a collective farm near the Soviet-Bessarabian border during the children's summer field trip to Kiev just before the German invasion of the Soviet Union, says:

No one of us knows what will happen. I don't have to remind you that we are people with a noble history; you are expected to carry on that history with complete devotion and self-sacrifice. I think you will do that. *Pauses, smiles.* And now, have a happy summer. (*The North Star* 35)

Hellman portrays Russians who work together, eat together, sing together, dance together, and laugh together from the young to the old altogether in a peaceful collective farm. But the Russian village is invaded by the German Nazis: the Russians fight courageously. The peaceful and happy village scenery is succeeded by the harsh and traumatic war sequences. In her screenplay for *The North Star*, Hellman's portrayals of Russians

in a friendly mode led to suspicion about her being un-American based on the ideology of redness of Colorism in the HUAC hearings.

Hellman tries to give a warning about the dangers of fascism. One of the main political issues is anti-fascism, as we see in Hellman's plays - *Watch on the Rhine* (1941), *The North Star* (1943), and *The Searching Wind* (1944) - and in her political activities against American neutrality related to the Spanish Civil War written in *An Unfinished Woman* (1969) and *Pentimento* (1973). Hellman's ardent message against war is shown when Marina says, "We will make this the last war: We will make a free world for all men. 'The earth belongs to us the people'" (*The North Star* 118). In *The North Star*, After the German air raids, Karp states that "Both of you. Close your eyes and take my arm. The face of war is ugly, and nor for the young" (61). Marina laments, "We are not young anymore" (61).

Marina in *The North Star* is a Russian girl who is planning to go to the University in Kiev when her boyfriend Damian says, "Look here, Marina, you and I are like one person. And I always thought you wanted both of us to be educated and -" (42). Marina and her boyfriend Damian both want to lead their people in the revolutionary Soviet Union.

In both plays, the main women protagonists, Karen Wright in *The Children's Hour* and Marina in *The North Star*, are an

American woman and a Russian girl who had wanted to be elites/intellectuals in order to achieve recognition in their societies in the future. But Damian loses his eyesight. Marina says, "Olga and Clavdia are dead. And your Boris. My mother won't ever look the same and - Damian says without pity, "And I won't see again" (117) without pity. Hellman's heroes and heroines who are victimized by violence in *Colorism* are physically and psychologically wounded. As Hellman shows Kurt in *Watch on the Rhine* and Julia in *Julia*, I think Hellman wants to report and to remember people who have dreams for a better world, all who have been physically and psychologically wounded or killed.

Von Harden, who is one of the most inhuman character, particularly because of his taking of blood from the village children for transfusion into German soldiers, says to Kurin, the famous Russian pathologist, "We take blood for our wounded where we can get it—and where the donor is easiest to control" (97). Von Harden and Dr. Richter are sacrificing the lives of the village children by transfusing their blood into the soldiers while the children end up dying as a result. As we see in this play, women and children are easily most victimized in the most wretched conditions such as war because they are the "easiest to control" (97).

Kurin's murder, which he can't avoid, is to protect more people's lives. His murder might be thought to be a kind of

self-defense to save his village people like Kurt in *Watch on the Rhine* kills when he kills Tech, who demands 10,000 to keep silent, in order to save people in prison. These portraits of Kurt and Curin who really hate violence show Hellman's social consciousness. Kurt and Curin cannot just watch the oppressor risk many people's lives. They have to stop the behavior of the oppressor even though they risk their own lives.

Hellman's own strategies of deconstructing Colorism are based on resistibility as an intellectual and a member of society, conscience as a humanist, and conventional virtue, which are shown in her written works and life, especially the letter to the HUAC on May 19, 1952:

. . . to try to tell the truth, not to bear false witness, not to harm my neighbor, to be loyal to my country, and so on. . . It is my belief that you will agree with these simple rules of human decency and will not expect me to violate the good American tradition from which they spring. (93-94)

Hellman stood for "these simple rules of human decency" against the system of ideologically racialized Colorism that causes corruption and ideological exploitation.

CHAPTER IV

THE COLOR WHITE: AGAINST THE POLITICS OF WHITENESS, FOR THE
PEOPLE OF HONOR AND BRAVERY - *WATCH ON THE RHINE* (1941),
THE SEARCHING WIND (1944), AND *JULIA* (1977)

Introduction: The Color White in "A White World"

The color white in whiteness has designated physically or ideologically different colors such as nonwhites and has dominated nonwhites in the color stratification by white ideology. Alastair Bonnett in "A White World? Whiteness and the Meaning of Modernity in Latin America and Japan" defines the idea of a "white world" such that "those social economic forms [of a white world] dominate the planet may be characterized as white, whether in terms of their origin, their values, or which group benefits from them, is a ubiquitous one" (69).

While all others are labeled people of color, whites are just called people/people of no color as a norm. The Color white doesn't mean just color itself but the power of being called "white." It maintains whiteness as a hidden discourse. In *Remark on Color* Ludwig Wittgenstein illustrates this argument of "our concept of white":

That something which seems luminous cannot also appear grey must be an indication that something luminous and

colorless is always called "white"; this teaches us something about our concept of white. (46)

Wittgenstein says, "The rule-governed nature of our languages permeates our life" (57). The color "white" with its symbolized significance has positive meanings, but the word "nonwhite" has the opposite and negative meanings of the color white. The term "nonwhite" means there is something absent as indicated by the word "non." In language practice nonwhites are beings who are not white based on the "standard." So the color nonwhite (red and black) is out of the norm and is an otherized/racialized color by the color white.

If we ask a basic question in the field of science, "How much white can be called white?" or "How much black can be called black?" It will be a question of the amount of melanin pigment which determines the color of one's skin or hair. The question of color ideology is about historical, cultural, and sociopolitical concepts in power relationships.

In *White over Black: American Attitudes Toward the Negro 1550-1862*, Winthrop D. Jordan mentions the origin of the color white that "After about 1680, taking the colonies as a whole, a new term of self-identification appeared—white" (95). Whiteness is not solely defined by skin color. Whiteness is just visible in white power because the color white has no color as a norm. The color white is considered as a universal concept so it may

not be identified as a specific color. In that sense, whiteness cannot be interpreted by essential meaning without the relations between redness and whiteness, and between blackness and white. The origin of the meaning of the color white has been constructed in the relationship between the oppressor and the oppressed, and the haves and the have-nots. White/whiteness operates as a natural norm with no color in white supremacy, while other people might be easily recognized as people of color on the basis of both skin color and ideology rather than any specific national and cultural characteristics. I think it is the beginning of prejudice and bigotry found in Colorism.

The whiteness of white supremacy works as a dominant ideology in the systematic form of racism/Colorism. In *"Rethinking the Color Line: Understanding How Boundary Shift"* Charles A. Gallagher also relates the current idea of race with European colonialism:

Just as there was no United States of America prior to 1776, the idea of race as it is currently understood did not exist until the Americas, Africa, and part of Asia were colonized by the Europeans. (1)

In "Racial Formations" Michalel Omi and Howard Winant say, "With Slavery, however, a racially based understanding of society was set in motion which resulted in the shaping of a specific *racial* identity not only for the slaves but for the European settlers

as well" (13). White supremacy is the dominant and systematic form of Colorism and served as a dominant ideology model for the other forms of racism and discrimination. The ideology of white supremacy of whiteness in power relationships isolates all the other colors/nonwhites.

In the history of Colorism, until the end of the nineteenth century, people of color were forbidden on the stage. Black characters on the stage were in most cases played by white actors in blackface. Not until Eugene O'Neill employed a Negro to play the leading role of *The Emperor Jones* in 1920 did the race achieve the status of a genuinely serious stage character.

At a time when people of color were not taken seriously as stage characters, Lillian Hellman's treatment and characterizations of people of color were ahead of its time and her Black characters were outstandingly unique against the inequality and injustice of the oppressive system of Colorism. Although there were some limitations caused by the stereotyping of people of color as black servants in her literary works, Lillian Hellman worked to create a new image, identity, and reality for "racialized others" in order to invent a new culture for a new humanism between Blacks and Whites by taking a stance against preference and discrimination on the stage of the twentieth century as I studied in Chapters I and II.

Hellman strived against the inequality and injustice of the labels of redness, blackness and whiteness in Colorism. Hellman not only worked for the good causes of anti-Colorism and antifascism but also made an earnest effort to keep a balance between "racialized others" and Whites in her literary works and life. We can definitely say that Hellman also tried to create a new image, identity, and reality for "whites" who made a devotional contribution to a better future world for Earth's children. Hellman dramatized White heroes and heroines in a portrayal of "people of beliefs" who stood up for the oppressed against the exploitive system of Colorism.

The Heroes and Heroines in Their Historical Moment

In this chapter, I will examine Hellman's heroes and heroines in their historical moment who fight against Colorism in *Watch on the Rhine*, *The Searching Wind*, and *Julia*. For Hellman, according to her convictions and conscience, there are three groups of people in the world.

First, there are 'idealized others' who are "men of beliefs" such as Dashiell Hammett and Julia, the rich socialist friend, who gave up her luxury life and died fighting fascism. They fight for justice and equality against Colorism. Hellman strived for 'idealized people' whom she was moved by in Spain during the Civil War. Through her life she respected "men

willing to die for what they believed in" (*Pentimento* 186). She tried to dramatize their lives as the authentic meaning of the word "nobility," not by birth/color/blood in her written works.

Second, there are "people who stand around and watch them [colorists] do it" (*The Little Foxes* 78) such as the 'liberals' during the House Un-American Activities hearings in the context that in 1973 Hellman says, "My belief in liberalism was mostly gone" (*Scoundrel Time* 113). Hellman's disappointment and frustration with the liberals during the McCarthy period are expressed in her written works time after time. In 1965 Hellman said in an interview titled "The Art of the Theater I: Lillian Hellman":

Yes literary people and liberals. Still painful to me, still puzzling. Recently I was asked to sign a protest about Polish writers. I signed it, it was a good protest, I thought, and went out to mail it. But I tore it up when I realized not one of the people protesting had ever protested about any of us. (Phillips and Hollander 67)

Hellman was concerned about bystanders and tried to persuade them to act and fight against colorists throughout her literary works.

Third, there are "people who eat the earth and eat all the people on it" (*The Little Foxes* 78). Throughout her life and her

written works, Hellman stood up and spoke up against colorist people such as "foxes," "scoundrels," fascists, and colorist institutions.

It can be said that Hellman's written works demonstrate the intimate connection between conviction and ethical writing in that her writing is obviously an expression of her life and beliefs. It seems like the primary goal of her writing is to move the members of her audience to action and to rouse their political awareness and activity. Hellman made her international mark as a writer and an icon of conscience like the heroines/heroes in her plays. Her relentless pursuit of social conscience aims to remind her country, as a member of the leading countries in the world community, of its responsibility to stay moral, especially in the middle of wartime. Thomas Carl Austenfeld in "The Moral Act: Lillian Hellman Fights Fascist in the Parlor" insists that "Hellman's real message is about the United States and Americans" (103).

First, Hellman's portrayal of people of honor and bravery, and also people of love and sympathy with others, reflects Hellman's persona in their statements and action in the plays. The plays deal with international politics at the turning point in the history of Western Europe between the two World Wars. In the plays, she demonstrates American politics toward the political developments in Europe. The issue of conscience is at

the heart of Hellman's plays. When the heroes and heroines in *Watch on the Rhine*, *The Searching Wind*, and *Julia* face the question of life and death, they are brave enough to risk their lives for their beliefs. Hellman emphasizes whatever her/his physical and ideological color is, that personal choice for human dignity and a better world according to conscience might make a positive influence on family life and national politics.

Second, through the analysis of the characters' actions, I discuss what fascism is and what the authentic identity of Americanism is. It will reveal what is the standard of who or what is "American"/"un-American." In stark contrast with Sara and Müller in *Watch on the Rhine* and "Julia" in *Pentimento*, all of the major characters in *The Searching Wind* have let things happen at the historical moment and fail to take a moral stand. It might reveal the predominantly self-protective characteristics of white nationalism. Through three heroes/heroines as Hellman's representative three personae, Sara and Müller in *Watch on the Rhine* and "Julia" in *Pentimento*, Hellman depicts what authentic patriotism is. The plays also embody her insight into the socioeconomic and political causes behind the behavior of her heroes/heroines. Hellman invented a persona she could consider as her own.

Watch on the Rhine

Watch on the Rhine begins with Sara's 'homecoming.' Sara married a German engineer and has left home for 20 years. Her mother Fanny is irritable over the impending arrival of her daughter and family. In the living room of the Farrelly country house outside of Washington, Fanny spouts off, "It's been twenty years. Any mother would be nervous. If your daughter were coming home and you hadn't seen her, and a husband, and grandchildren—" (7). Herein, the fact that Sara left home and she hasn't seen her mother for 20 years makes audiences suspicious. David, Sara's brother, explains to Marthe who has grown to detest her husband, Tech, and has fallen in love with him that Fanny didn't like Sara's marriage because Sara and her son-in-law Kurt Müller didn't let Fanny arrange it. David intimates that once Fanny tried to control the lives of her daughter Sara and her son-in-law Kurt:

MARTHE: Wasn't Mr. Müller poor?

DAVID: Oh, Mama wouldn't have minded that. If they'd only come home and let her fix their lives for them—
(Smiles) But Sara didn't want it that way. (*Watch on the Rhine* 19)

For Hellman, the theme of "leaving home" and "homecoming" is a device of a choice and actions following convictions:
Alexandra in *The Little Foxes*, Lavinia in *Another Part of the Forest*, Sara in *Watch on the Rhine*, and Julia in "Julia" leave

home and their family for what they believe in. In an interview titled "The Art of the Theater I: Lillian Hellman," Hellman says that they are "people of belief, people willing to live by their beliefs" (61). While male contemporary playwrights such as Eugene O'Neill in *Long Day's Journey into Night* (1956), Arthur Miller in *Death of a Salesman* (1949), and Ralph Ellison in *Invisible Man* (1952) examine the theme of 'where are you going, sons?,' Hellman explores the theme of 'where are you going, daughters?'"

If we imagine the scene that Sara left home about twenty years ago, the situation might be similar as when Alexandra leaves her mother Regina in *The Little Foxes*. We can find some similarity in the characters of the mothers Fanny and Regina. Fanny probably wanted to arrange Sara's marriage and life in Fanny's way as Regina wanted to make Alexandra have "the world" and "all the things" in "the way" that Regina herself wanted to:

REGINA: It will be good for you to get away from here.
Good for me, too. Time heals most wounds, Alexandra.
You're young, you shall have all the things I wanted.
I will make the world for you the way I wanted it to be
for me. (*The Little Foxes* 77)

Fanny and Regina try to control their daughters' lives, but their daughters don't want to be controlled and don't want to

pursue life in the ways of their mothers' choosing. They choose to leave their mothers, and their mothers let their daughters go.

When we think of the mother in Marsha Norman's *'Night, mother*, Jessie's mother doesn't give Jessie an opportunity to leave and explore her own life for herself. The mother keeps Jessie with her, and Jessie finally comes to make an extreme decision to leave her mother and to end her life by suicide:

MAMA (*Screams*): Jessie! (*Pounding on the door*) Jessie, you let me in there. . . . (*And we hear the shot, and it sounds like an answer, it sounds like No. MAMA collapses against the door, tears streaming down her face, but not screaming anymore. In shock now*) Jessie, Jessie child . . . forgive me (*Pause.*) I thought you were mine. (*'Night, Mother 89*)

In Hellman's *Toys in the Attic* Albertine Prine says to Lily her daughter, "You are my child, I will not take much more of this" (59). Sally Burke in "Precursor and Protégé: Lillian Hellman and Marsha Norman" analyses that "Norman's echo of the earlier Hellman play is obvious" (119) and "Hellman's and Norman's onstage mothers also make the all-too-common mistake of identifying with their daughters to the extent of viewing them as extensions of themselves" (116). But in Hellman's plays, mothers, Fanny and Regina, let their daughters leave their mothers' homes, and let them explore their ways of life, and

examine what they believe in. At least, Regina and Fanny in Hellman's plays don't force their daughters to stay with them: When Regina realizes Alexandra's strong conviction, she says, "I used to think you were all sugar water" (*The Little Foxes* 78-9). Regina notices that Alexandra was not "all sugar water." Regina doesn't want her daughter to be used by others including her mother herself: As a matter of fact, the mothers in the plays are strong and independent enough to let their daughters go when the daughters know what they want in their lives even though the mothers are not willing to agree with the ways of life that their daughters choose. In a similar situation, Regina says to her daughter Alexandra:

Regina: (*Going up steps.*) Alexandra, I've come to the end of my rope. (*On the fifth step.*) Somewhere there has to be what I want, too. Life goes too fast. Do what you want; think what you want; go where you want. I'd like to keep you with me, but I won't make you stay. Too many people used to make me do too many things. No, (*Going up to landing.*) I won't make you stay. (*The Little Foxes* 78)

Regina's statement shows that Regina is well aware that her daughter is not hers. At first, Regina wants to give her daughter what she wants. But later Regina doesn't want to make Alexandra do what Alexandra doesn't like. Finally Regina says,

"I won't make you stay" (78). So the mothers let their daughters go. Then, the daughters have a chance to explore their lives based on their beliefs and choices. Hellman says about Alexandra in *Conversations with Lillian Hellman*:

Yes, I meant her to leave. But to my great surprise, the ending of the play was taken to be a statement of faith in Alexandra, in her denial of her family. I never meant it that way. She did have courage enough to leave, but she would never have the force or vigor of their mother's family. (Phillips and Hollander 56)

Like Alexandra in *The Little Foxes*, Sara also "did have courage enough to leave" (56). That means that the daughters have courage enough to give up the luxury lives which the mothers can give their daughters. That means Sara is willing to cross the line of class and nation for what she believes in and whom she loves. At the end of *Watch on the Rhine*, Sara knows that there seems to be no chance for Kurt to come back to her: Sara says, "He's going away tonight and he's never coming back any more. (In a sing-song) Never, never, never" (158). Sara is very mature to respect Kurt's choice. Sara lets her husband leave his family according to his own choice and action on his beliefs and social responsibility because Sara is a brave woman like her mother Fanny.

Sara has another similarity with her mother Fanny. Fanny often brings her late husband Joshua Farrelly, a leading American statesman, into the conversation. Fanny continuously reminds everybody of his presence to make her authority strong in front of her daughter and her son when "she needs a stable reference point" (Austenfeld 101). Joshua Farrelly, though physically departed, remains an absentee resource controller. This is much like the character of the grandfather in Sam Shepard's *Crimes of the Heart* who is in a coma but controls his three granddaughters' lives. The father, grandfather, and older brother figures in the plays represent patriarchy: such as Ben the older brother in *The Little Foxes* and *Another Part of the Forest*. When Fanny says, "I am proud to have Papa's convictions," (75) Sara seems to criticize Fanny with sarcastic remarks because Fanny has the same belief as her husband had. Sara says to Fanny, "You are quite old enough to have your own convictions—or Papa's. . . . But it might be well to have a few new ones, now and then" (75). In some sense, it can be criticized that like her mother, Sara also has similar beliefs to those her husband Kurt has. But the way of life Sara chose is based on her beliefs and still she clearly shows that her beliefs are unchangeable. When Fanny asks Sara, "You had a bad time just trying to live, didn't you? . . . Why wouldn't you take money from us?" (52), Sara doesn't hesitate to give a

definite answer: "We've lived the way we wanted to live. I don't know the language of rooms like this any more. And I don't want to learn it again" (*Watch on the Rhine* 52).

On the other hand, unlike Sara, Marthe's marriage and life was controlled by her mother. Marthe laments about her marriage and life which was arranged by her mother according to her mother's will:

A seventeen-year-old daughter, marrying a pretty good title, about to secure herself in a world that mama liked—she didn't ask me what I liked. And the one time I tried to tell her, she frightened me - (*looks up*)
Maybe I've always been frightened. All my life.

(*Watch on the Rhine* 111)

Marthe is like Birdie in *The Little Foxes* in that she's always been frightened. In Hellman's *Toys in the Attic*, Albertine Prine arranges her daughter Lily's marriage to Julian Berniers.

Thelman arranges Jessie's marriage in *'Night, Mother*. Marthe means that her life was not her own but her mother's. Marthe's mother is like mama in *'Night, Mother* in that mama makes Marthe sighs out that her life is her mother's. Marthe says, "I remember Mama's face at the wedding—it was *her* wedding, really, not mine" (111). She also faces the moment of personal choice to leave her loveless marriage with Tech.

Hellman discusses the interaction between daily life and international politics as well as how this interaction affects the definition of the terms "radical," "antifascist," and "noble." Hellman analyzes that individual choice according to personal definitions of the terms reflect the value and way of life they think of and pursue. In "The Moral Act: Lillian Hellman Fights Fascist in the Parlor," Thomas Carl Austenfeld points out that Hellman believed in "personal choice" and "personal responsibility" in family and in the world community:

Hellman's plays are also domestic in the sense of being plays about the family. She dramatizes personal choice with respect to spouses, lovers, and children that will have ramifications in the arena of world politics.

Hellman was an ethical particularist and believed in personal responsibility. (86)

Hellman's life and written works make a significant difference between what people think and what responsibility they have for what they think. Hellman's written works and life reveal her beliefs and her social responsibility for beliefs as a duty in the world community.

When Fanny comes to know that Kurt gave up engineering, Fanny asks what he does. Kurt has been involved in heroic espionage work against the Nazis and brought his family to Sara's family as a refuge. Kurt answers, "It sounds so big: it

is so small. I am an anti-Fascist. And that does not pay well"

(50). Fanny asks a question:

FANNY: Are you a radical?

KURT: You would have to tell me what that word means to you, Madame.

FANNY: (*After a slight Pause*) That is just. Perhaps we all have private definitions. We all are Anti-Fascists, for example -

SARA: Yes, but Kurt works at it. (*Watch on the Rhine* 51)

With Kurt's question, Hellman seems to ask her audience what they mean by the terms themselves when they talk about "radical," "-ism," or "-ist." It seems like Fanny speaks for Hellman's explanation of American attitudes toward European politics: "We all have private definitions" (51). With Sara's explanation, Hellman explains how people have different private definitions of a term.

Sara means to say that there are differences between what people believe in and what responsibility they feel for what they believe in and act on. Sara's statement, "We are all Anti-Fascist" (51), reflects American attitudes to political developments in Europe at that time. It also reveals Hellman's antifascist message to Americans. With Sara's answer, Hellman intends to extend the meaning of the word, the activist antifascist message embodied in the character of Kurt Müller.

Moreover, herein is Hellman's deep concern over people who see injustice and don't act against it. Hellman's warning is about fascism in America and serves as a warning for liberal intellectuals who have groundless optimism. Hellman tries to persuade her audience that they should realize individual responsibility to act against fascism. Hellman expects to extend the meaning of antifascist toward respect to activism. It shows "her conviction that literature must be socially and politically relevant" (Austenfeld 105).

Hellman's response (March 26, 1965) to a questionnaire by the foreign editor of *Literaturnaia Gazeta* in Moscow requesting Hellman's thoughts on the twentieth anniversary of the end of World War II shows her opinion on the meaning of a writer's responsibility. Hellman says:

In answer to your next question, I really don't know the meaning of "responsibility of the writer to the world in which he lives." For me, of course, the writer has total responsibility. But I can well imagine a very serious writer who did not think so. (Paper of Lillian Hellman, box 43, folder 10, HRHRC)

Hellman's careful answer demonstrates her effort to keep a balance between her beliefs and the beliefs of others.

Carl Rollyson in *Lillian Hellman: Her Legend and Her Legacy* discusses that "she did not believe in balance"; for Hellman,

"having convictions means taking sides" (14). Rollyson suggests as an example that at the end of *Watch on the Rhine*, after all, Fanny and her son Davis come to take sides at the risk of their own lives. Nevertheless, I think that Hellman did believe in balance as we see in her response to a questionnaire. She strived for balance in individual choices with the end goal being a better world. As an example, Hellman portrays Kurt Müller as a heroic antifascist German figure while she describes fascist Germans as brutal, mean, and barbarous: "Let me assure you. They are smart, they are sick, and they are cruel. But given men who know what they fight for - (*Shrugs*) You saw it in Spain" (*Watch on the Rhine* 130)

Hellman also intends to seek the authentic meaning of "nobility." Hellman questions her American audience as to the meaning of the word "noble" regarding Kurt's feeling of the word "noble":

KURT: My Children are not the only children in the world, even to me.

FANNY: That's noble of you, of course. But they are your children, nevertheless. And Sara, she -

SARA: Mama -

KURT: (*After a slight pause*) One means always in English to insult with that word noble?

FANNY: Of course not, I -

KURT: It is not noble. It is the way I must live. Good or bad, it is what I am. (*Turns deliberately to look at Fanny*) And what I am is not what you wanted for your daughter, twenty years ago or now. (133)

Kurt is uncomfortable with the meaning of the term, "noble" in Fanny's conception. Herein, Kurt's words discloses Hellman's own attitude forward the word, "noble." Kurt's statement, "It is the way I must live" (133), is the same agenda as Hellman who says, "I cannot and will not cut my conscience to fit this year's fashion" (*Scoundrel Time* 93). Kurt speaks for Hellman as an idealist and humanitarian philosopher in action. He confesses that he couldn't give Sara the way of life Fanny expected for Sara twenty years ago and also he cannot give Sara that now, either. Kurt speaks to the American audience on Hellman's behalf as to the meaning of the term "noble." Hellman in "Day's in Spain" mentions "noble people":

I thought that these foreigners from everywhere were noble people. I had never used the word noble before, and it came hard, even to say it to myself. (298)

In "Lillian Hellman: 'The First Jewish Nun on Prytania Street'" Bonnie Lyons mentions that "Overall, Hellman divides the world into the noble and the ignoble, the valuable Kurt Müllers and the worthless rest of the world" (109). Hellman suggests the meaning of the word "noble" is only possible when it gives

dignity to human beings. Hellman is a playwright and a philosopher whose message is invariable in the humanitarian stance against the dominant ideology of whiteness in Colorism.

The activist antifascist message embodied in the character of Kurt Müller has been made from Hellman's sojourn in Europe in the fall of 1937, her stay in Paris, her secret mission for Julia in Germany, her stay in Moscow, and especially, her front-line experience in Spain. What makes the characterization of Kurt Müller possible is expressed in Hellman's memoir *Pentimento*. It also shows her thoroughgoing self-consciousness that she thought she had "no right to feel bitter about such people":

I had no right, from my safe place, to feel bitter about such people, but I did and, of course, by 1938 I had been through the life and death of my friend Julia, and had been to Spain during the Civil War, and had been moved by men willing to die for what they believed in. (186)

Hellman says, Kurt Müller "was, of course, a form of Julia" (*Pentimento* 187). Kurt is a German who is willing to risk his life for his beliefs: "I am a German outlaw. I work with many others in an illegal organization. I have so worked for seven years. I am on what is called a desired list" (*Watch on the Rhine* 120). Kurt definitely is the prototype of Hellman's hero, people of beliefs, people who are willing to live or die by

their beliefs. As Sara states, Kurt has lived at the risk of his life every day: "for seven years now, day in, day out, men have crossed the German border. They are always in danger. They always may be going in to die" (*Watch on the Rhine* 157). His first choice for his conviction and conscience was made a day in 1931 in his little home town called Fürth in Germany:

In the festival of August, 1931, more than a year before the storm, I give up that hope. On that day I see twenty-seven men murdered in a Nazi street fight. I cannot stay by and watch. My time has come to move I say with Luther, "Here I stand. I can do nothing else. God help me. Amen." (54)

Hellman's main theme to seek conscience as a humanist is expressed by Kurt, "I cannot stay by and watch" (54). The remark of recognition of the injustice and inequality of fascism makes him give up his job in order to be an antifascist activist. It is a crucial decision because giving up his job means that he gives up a means of living with which to support his family. What makes it possible is revealed in his statement, "My children are not the only children in the world. Even to me" (133).

What makes Kurt a true hero is his faithful love for Sara as her lover as well as her husband in addition to his affection for his children as a father who is respected by his children.

Kurt's love for Sara is expressed emotionally in many parts of the play: "How many years have I loved that face" (102); "This is true. Brave and good, my Sara. She[Sara] is everything. She is handsome and gay and -" (146); "Maybe all that I have ever wanted is a land that would let me have you" (159); "I wish to live. I wish to live with you" (168). His courage and devotion in his humanitarianism to the cause of antifascism are more magnified because of his strong love for his wife, Sara, and his children.

For the second time, for Kurt, another time comes to move. When Kurt leaves Fanny's house, he gives up his wife and his children for his beliefs. Instead, he chooses to save the lives of many of his comrades: "It is not noble. It is the way I must live" (*Watch on the Rhine* 133). The way Kurt must live renders his body terribly weakened. It looks as if he has to make an effort even when he sits down: "After a second, Kurt sits down. As he does so, we see that his movements are slow and careful, as if they are made with effort" (27). It is about the body of an almost legendary figure. The description of Kurt's movement alludes to his suffering as an underground antifascist. Kurt has "bullet scars on his face and broken bones in his hand" (61). Tech's curiosity starts because "a daughter of the Farrellys marries a German who has bullet scars on his face and broken bones in his hands" (61). Sara says to Fanny, "Kurt doesn't feel

well. He was wounded and he gets tired" (125). Sara says to him, "Don't be scared, darling. You'll get home. Don't worry, you'll get home. Yes, you will" (125). He is a hero who is "wounded," "tired," and "scared," but he is still a man of honor and bravery. He is "a noble man" in Hellman's conception.

Later, as Kurt explains to his children that violence is always bad, he seems to writhe in agony for taking Tech's life away:

KURT: No. I do it. I have done it. I will do it again. And I will keep my hope that we may make a world in which all men can die in bed. I have a great hate for the violent. They are the sick of the world.

(Softly) Maybe I am sick now, too.

SARA: You aren't sick. Stop that. It's late. You must go soon.

KURT *(Looks up at her)*: Maybe all that I have ever wanted is a land that would let me have you. *(Then without looking away from her, he puts out his hands, she touches them)* I am going to say good-bye now to my children. (159)

Tech is a Romanian aristocrat who blackmails his host when he discovers who Kurt is. He doesn't represent fascism or any-ism. He seems to be a person who has never had a dream or ideal. The only motivation for his action is the pursuit of self-

interest. When Fanny detects that Tech is a dangerous man, Fanny says very angrily, "I have not often in my life felt what I feel now. Whatever you are, and however you became it, the picture of a man selling the lives of other men -" (144).

At the end of the play, when David asks Fanny, "Mama. We are going to be in for trouble. You understand that?" (170). Fanny answers: "I understand it very well. We will manage. You and I. I'm not put together with flour paste. And neither are you- I am happy to learn" (170). Fanny's statement is what Hellman expects of the American audience members. Hellman wants them to understand what is going on in Germany and America due to fascism. She wants Americans to learn the danger of fascism and act against fascism.

The Searching Wind

Eight years After *The Little Foxes* (1939), Hellman returns to the Hubbard family in *Another Part of the Forest* (1947) to trace the origin of their obsession with money and power. Hellman demonstrates how the characters' choices twenty-two years ago have created the characters found in *The Little Foxes*. In *The Searching Wind* (1944), Hellman explores the theme of searching for "truth" "now and then" in a play. *The Searching Wind* dramatizes Hellman's political schooling in Berlin-Moscow-Spain during her travels in 1937: 1944 in the Hazen house in

Washington, flashback to 1922 in Rome, 1923 in the background of Nazi Street-fighting in Berlin, and 1938 in Paris, on the eve of the Munich Pact, and back again to 1944 in the Hazen home. Hellman searches twenty-two years for relationships and international policies which might have been made by personal choice.

Hellman searches the theme of "now and then" throughout her life and her dramatizations as we see in her memoir *Pentimento* because Hellman eagerly wants to know the "truth" of life:

Old Paint on canvas, as it ages, sometimes becomes transparent. When that happens it is possible in some pictures, to see the original lines. . . . That is called *Pentimento* because the painter "repented," changed his mind. Perhaps it would be as well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again. . . . The paint has aged now and I wanted to see what was there for me once, what is there for me now. (*Pentimento* 3)

Hellman states that an individual life cannot be separated from international politics. At the same time, Hellman deals with her life-long theme of love triangle relationships. Hellman's concern for love triangle relationships is shown in *These Three*, the film version of *The Children's Hour*, as well as in her own life. Sam, a representative character of the young generation

searches the wind of "now and then," what has "made" him then and now.

The Searching Wind demonstrates how Sophronia and Helen as a theatrical character in Hellman's written works as well as in her life are significant. As Mellen says, Sophronia is "an absolute controller, one of Lily's theatrical personae, Lily the Southern belle shielded by the warm, large, comforting black woman" (*Lillian Hellman and Dash Hammett* 11). Mellen also points out that "It was also the emblem of the Southern identity" (11). Addie in *The Little Foxes* and Coralee in *Another Part of the Forest* are Sophronia[s] as one of Hellman's theatrical personae and companions of the White heroines (Alexandra and Lavinia) in the two plays. They are strong emotional supporters for the White heroine's dreams of a better world.

Following Addie and Coralee, Sophronia in *The Searching Wind* has exactly the same name as Sophronia Mason, Hellman's childhood nurse, as written in her memoir *An Unfinished Woman*. Hellman introduces Sophronia as "a nice-looking Negro Woman of about sixty-two" (11) in *The Searching Wind*. Like Addie and Coralee, in *The Searching Wind* Sophronia takes care of the "whites" for whom Sophronia works.

Emily's son, Sam, went into the army and returned home with a leg injury suffered in the fighting in Italy. When Sam was in Italy, his father Alex was there, but they didn't meet there at

that time. In the first scene, Sam is searching to understand how the war occurred.

Moses, Emily, Alex and Sam discuss when Fascism first started in Italy. Sam speaks critically of his father Alex: "There you were on such a big day and it was so important how you figured out that day. Or maybe I only think so because I was there and saw what it did—" (49). In Sam's speech, Hellman indirectly emphasizes the importance of individual choice and effort in the historical moment. Lorena Ross Holmin mentions that it reveals Hellman's concern for "the immorality of respectable people of good intentions who vacillate in the face of decision-making and follow the line of least resistance" (86) in their discussion. But during the discussion, it seems that Sophronia is the only one who really takes care of Sam's health condition. Sophronia says to Sam:

SOPHRONIA: You should go back to bed, Sam. You've been up too long. *She is now very close to him. She speaks softly.* Why did you go to the hospital?

SAM *puts his arm around her, very quickly:* If you don't stop fussing about me I may shoot you. *He looks down at her, shakes his head. He stares at him, nods. He puts his face against her hair, presses her arm, and moves to the terrace.* (50)

Sophronia is a caring, mother-like figure again. And she also is a controller over her White folks. She is very aware of her importance in taking care of "her white folks." There is a young waiter "with the accent of an Italian who has learned to speak *English in London*" (26). He is a tired man who works in the Grand Hotel in Rome. The waiter coughs hard. Sophronia has him sit down and takes him a glass of water. He is scared because he thinks if Sophronia reports that he coughs near the table, then, he might be fired:

YOUNG WAITER *after a moment*: You will not report I cough near the table?

Sophronia: What's the matter with you?

YOUNG WAITER *quickly*: From the cigarettes. *Then shrugs*. My lungs are bad from the war. This is my second day here, in the Grand hotel, and if I am reported to be sick - (*The Searching Wind* 27)

Sophronia brings him a cup of coffee, saying, "have it. Good for your cough" (27). When Moses appears and the young waiter "jumps up his feet. . . backs away from the door" (28). Moses asks, "What's the matter?" Sophronia answers:

He coughs because he got hurt in the war, and now he's scared to death you're going to get mad because he drinks a cup of coffee. They're all scared. I'm sick of

it. Everybody's got the same look. You come to Europe next summer, you come without me. (28)

Sophronia speaks for Hellman whose observation of people in Rome was; "They're all scared," "Everybody got the same look" (28). Sophronia's words show Hellman's sympathy for people who are suffering and for the oppressed: "I'm sick of it" (28). Her angry feeling induces Moses to say to the young waiter, "All right. All right. We're going home. Sit down, waiter, and finish your coffee" (28). Sophronia, like Addie in *The Little Foxes*, plays a role as the author's messenger.

The title of the play, *The Searching Wind*, came from Helen. Hellman mentions that Sophronia and Helen are one for her. Helen Ormsbee illustrates how the title of the play came from Helen in "Miss Hellman All But Dares Her Next Play to Succeed!":

I got the title for *The Searching Wind* from a colored maid who used to work for me. Some mornings when she came she'd says, "It's a searching wind today." She meant one of those winds that go right *through* to your backbone. I suppose in my title I was thinking of the wind that's blowing through the world. (1-2)

Hellman dramatizes people and their historical moment so that the historical moment may be set up for each individual's choice. Moses and Alex as ambassadors are an example of moral failure through lack of responsibility in their historical moment of

"the wind that's blowing through the world" (2). Moses's grandson and Alex's son Sam criticizes his parents and grandfather as ambassadors who associated with international politics; Sam thinks they are responsible for the destruction of Europe. Virtually, they cannot avoid their responsibility for Sam's leg that later needs to be amputated due to his injuries during the war.

Like Alexandra in the final scene of *The Little Foxes*, Sam in the final scene of *The Searching Wind* criticizes those who "just stand around and watch" (*The Little Foxes* 78) and fail to take a moral stand. Actually, Sam is the only character who is moral and strong enough to defy people who "just sit back and watch" in their historical moment:

SAM to MOSES: History is made by the masses of people. One man, or ten men, don't start the earthquakes and don't stop them either. Only hero worships and ignorant historians think they do. You wrote me that in a letter once. You said it was what Tolstoi meant in *War and Peace*.

MOSES: And I hope you still agree with it.

SAM: I do, I do. But you've made it an excuse to just sit back and watch; nothing anybody can do makes any difference, so why do it? (92)

Hellman's main concern with those who "just stand around and watch" (*The Little Foxes* 78) is replaced by Sam's words - people who "Sit back and watch" (92) - in the same meaning expressed by Alexandra. Hellman alludes that individual choice in the historical moment can have an influence on family and lovers. Choices by intellectuals such as diplomats or statesmen might have an influence on international politics. And international politics also might have an effect on family directly. International politics cannot be separated from people's lives and their personal relationships. In *Conversation with Lillian Hellman* John Phillips and Anne Hollander ask Hellman about the political message in her plays. Hellman answers:

I've never been interested in political messages, so it is hard for me to believe I wrote them. Like every other writer I use myself and the time I live in. The nearest thing to a political play was *The Searching Wind* . . . But even there I meant only to write about nice, well born people who, with good intentions, helped to sell out a world. . . . I felt very strongly that people had gotten us into a bad situation - gotten us into a war that could have been avoided if Fascism had been recognized early enough. (66)

Julia: The Moment of the Choice

Hellman's heroines leave home when they realize injustice and inequality in Colorism which dominates racialized others by color-coded ideology. Like Hellman's other heroines in their historical moments, Julia doesn't just watch when she thinks it is wrong. Like Sara in *Watch on the Rhine*, Julia in "Julia" crosses the national line to live and act on her political beliefs according to her conscience. In reality, there was a woman named is Muriel Gardiner (1901-1985), an American psychoanalyst. In her own autobiography, *Code Name, "Mary,"* Gardiner wrote that she was an underground anti-Nazi fighter in Vienna. Hellman remarks, "'Miss Gardiner may have been the model for someone else's Julia, but she was certainly not the model for my Julia'" (147), as Timothy Dow Adams quotes in "Lillian Hellman 'Are You Now or Were You Ever?'"

The moment of choice for conscience came to Lillian Hellman herself. It came to Hellman when she was invited to attend a theatre festival in Moscow in 1937. Like Alexandra in *The Little Foxes* and Kurt in *Watch on the Rhine*, Hellman herself was placed "particularly in the crisis of conscience that history may set up for the individual" (187) as Stephen Prince mentions in "'Do You Understand?' History and Memory in *Julia* (1977)." For Hellman it took forty years to tell the story of her trip through Berlin.

In the moment of choice, Lillian cannot give an immediate answer to Johann, Julia's messenger, when she is asked to place herself in a dangerous situation for the sake of her best friend Julia and the cause of antifascism. Julia of "Julia" in Hellman's collection *Pentimento* (1973) dropped out of medical school and became active in Austrian socialism for the cause of the antifascist struggle during the Nazi period: "Julia was doing something called anti-Fascist work, very dangerous, and throwing away her money, did I know about the baby and wasn't that nutty, a poor unwanted illegitimate child?" ("Julia" 129-30). Suddenly, Hellman is asked to journey to Moscow by way of Berlin and ferry \$50,000 to Julia, which will be used to help free political prisoners. In "Julia" in *Pentimento* Johann admonishes that Lillian should not do it even though Julia has asked if Lillian is not capable of doing it. It might have been a difficult decision to make when we think of "the fact that a woman who is leading a comfortable life is suddenly faced with the question of life or death and decides to go ahead and risk taking the money into Germany" (qtd. in Prince 188).

There is another fact which made the decision more difficult for Hellman: Hellman was a Jew about to go into Germany during the Nazi period. The Hellmans were Jews of the 1840s migration. Hellman wrote in a letter of June 30, 1976 to the producer at

20th Century Fox, Richard Roth, when *Julia* was going into film production:

And nobody and nothing can change that unless you write a fictional and different story. . . . Isn't it necessary to know that I am a Jew? That, of course, is what mainly made the danger. (Papers of Lillian Hellman, box 28, folder I, HRHRC; emphasis added)

In "Julia" Hellman says, "I knew I had spent the whole day in a mess of indecision" (108). Johann explains that what Julia has asked Lillian to do should be done by Hellman's moral choice. That means that she needs to follow her conscience in making a decision as to her response to the brutalities that history inflicts. Johann says:

Do not think hard. It is best not to be too prepared for matters of this kind. I will be at the station tomorrow morning. If you agree to carry the money, you will say hello to me. If you have decided it is not right for you, pass by me. Do not worry whichever is decided by you" ("Julia" in *Pentimento* 108)

The ransoms Hellman ferried are intimately related with the Nuremberg Laws in German. In 1933 Nazism by Hitler became an official ideology. George M. Fredrickson in *Racism: A Short History* analyzes that the Nazis came to power with the Nuremberg Laws:

But it was with the passage of the Nuremberg Laws in 1935 that Germany became a full-fledged racist regime, comparable to those already established in the American South or coming to existence in South Africa. (123)

The Nuremberg Laws, in German, *Nürnberger Gesetze*, were institutionalized anti-Semitism in Nazi Germany just like the one drop rule was institutionalized racism in the Southern United States. Like the one drop rule of the ideology of blackness in Colorism, the *Nürnberger Gesetze* prohibited sexual relationships and marriages between Jews and German citizens and deprived Jews of German citizenship.

In addition, like the implicative system (mentioned in Chapter III) of the ideology of redness in Colorism, the *Nürnberger Gesetze* defines that Jews, who descended from three Jewish grandparents, were classified as Jews therefore their basic rights as a citizen of Jewish German were restricted. Nazism was institutionalized by the laws such as the *Nürnberger Gesetze*. Before 1939, if Jews paid ransoms for release, they could leave Germany by the *Nürnberger Gesetze*. Like red-hunting, Jew-hunting might have worked as a sociopolitical tool to create an imaginary enemy for the centralization of power in white nationalism. Fredrickson also points out that "It is one of the great commonplaces of modern German history that the fate of the Jews was linked to the fate of liberalism" (83).

Fredrickson remarks the theme of anti-Semitism related with German politics of hate and fear of the Jew in the late-nineteenth century and early twentieth century. Fredrickson mentions that "This was the theme, most obviously, of Wilhelm Marr's *Der Sieg des Judentums über das Germanentum* (1873)" (183). He says:

Germans feared that, under modern competitive conditions which allegedly reward the clever and unscrupulous, Jews might be their superiors. Discrimination was justified, therefore, as a means of self-preservation. (90)

In *Mein Kampf*, written in 1924, "the vast Jewish conspiracy" (118) in Hitler's imagination and his remarks about "the Jewish menace" (118) reflect that "the hatred and fear of the Jews was the main obsession behind the political movement that he led and personified" (118). The politics of hatred and fear reached inhumane brutality in history.

The young generation like the children in *The North Star* and Sara's children in *Watch on the Rhine* are victimized psychologically/physically by the inhumane brutality under the politics of hatred and fear even before they start to work for their dreams, or before they make a serious choice for conscience or action based on their own beliefs. Sam's leg in *The Searching Wind* that needs to be amputated after the injuries

he sustains during the war, the antifascist Kurt's body in *Watch on the Rhine* that has many broken bones in his aging body, and Julia's body depicted in "Julia" in *Pentimento* reveal the tragic social reality of violence committed under the politics of hatred and fear:

I [Hellman] have no diary notes of that trip and now only the memory of standing over a body with a restored face that didn't hide the knife wound that ran down the left side. The funeral man explained that he had tried to cover the face slash but I should see the wounds on the body if I wanted to see a mess that couldn't be covered. I left the place and stood on the street for a while. ("Julia" 144)

Especially, Julia's body visualized in *Julia*, the 1977 film based on "Julia," which is terribly hurt, wounded, and tormented, makes an unbearably pitiable and shocking scene and symbolizes that the massive amount of people, who struggle to uphold the dignity of human beings, were forced to suffer through life and death. Fred Zinnemann, who directed *Julia*, and Hellman portrayed the dignity of human being and the system which oppressed their dignity of human being.

Another scene symbolizes the brutal reality of the Nazis. Hellman's trunk disappears on the trip between Berlin and Warsaw, and she receives the trunk in Moscow two weeks later.

The lining was in shreds, the drawers were broken, but only a camera was missing and four or five books. I did not know then, and I do not know now, whether the trunk had anything to do with Julia because I was not to see Germany for thirty years and I was never to speak with Julia again. ("Julia" 143)

Hellman said that she didn't know then and doesn't know now whether the lost trunk had anything to do with Julia. Here is Hellman's way of pursuing the meaning of truth in life both "now and then." She didn't know the truth but, surely, the condition of the lost trunk was terrible enough to threaten Hellman psychologically by maliciously damaging her belongings.

Zinnemann in *American Film* says, "I just like to do films that are positive in the sense that they deal with the dignity of human beings and have something to say about oppression, not necessarily in a political way but in a human way" (qtd. in Prince 188). Zinnemann's philosophy on films and Hellman's philosophy on drama pursue the same agenda: the pursuit of "human dignity" against the politics of racialized others in the system of oppression.

In "'Do you understand?' History and Memory in *Julia* (1977)," Stephen Prince says:

This tale might be a fabrication, but the philosophy the film engages and expresses remains true and vitally

important. Zinnemann could not back away from this. Whether Hellman's Julia was real or not, Zinnemann chose to honor the character's example and ethic. (198)

Julia, Kurt, Sara, and Sam in the plays speak for Hellman. They are part of Hellman's self-portrait, and they are also Hellman's idealized image of noble people who stand up for justice and conscience against inequality and injustice in whiteness and the white world. There will always be another Hellman and another Zinnemann who have "the searching wind" concern for the dignity of human beings in history and dramatize and visualize the life of "people of beliefs."

CHAPTER V

CONCLUSION: FOR COLOR-HORIZONTAL DISCOURSE

Beyond Colorism, "Beyond Right and Left"

Colorists in heterosexist, racist capitalism construct and theorize the meaning of sociopolitical, economic, and cultural colors of black, red, and white according to the power of whiteness. Colorism as an ideology structures gender, race, and political affiliation in terms of "blackness," "redness," and "whiteness." By dealing with the extended meaning of the term Colorism as a recurring theme in history, I sought to broaden an integrated understanding of Lillian Hellman's written work and her life struggle against Colorism in this study.

Hellman's so called political plays had been written at a time that gave intellectual liberals causes to pursue as a response to the apparent failure of capitalism. These historic events include the Great Depression, the Spanish Civil War (1937), Hitler's anti-Semitism, and socialism/communism. Although the West had proven the superiority of its economic system over socialism/communism, contemporary economic policies in the world community have been influenced not only by ideals of the capitalist economic system but also by the ideals of the socialist/communist economic system, or mixed economic systems of both.

In Introduction of *Beyond Right and Left: Democratic Elitism in Mosca and Gramsci*, Maurice A. Finocchiaro cites Rush Limbaugh's claim in his book, *See, I Told You So*:

While the United States was winning the economic and geopolitical Cold War, leftist ideas were winning the cultural war. In turn, the reason the Left has been winning this war is that leftist thinkers have a better understanding of the importance of culture and have articulated a theory about cultural struggle and its role in social change. (2)

Limbaugh considers Gramsci as the principal author of this theory of cultural struggle. Finocchiaro quotes Gramsci in 1917, asserting that "we conceive life as always revolutionary, and thus tomorrow we shall not declare the world we have built to be final, but rather we shall always leave on the road toward betterment, toward better harmonies" (4).

I intended to interpret color/Colorism as an ideology whose purpose is to paint, divide, and classify the world and people geographically, psychologically, and ideologically. To disentangle the complicated matters about contrasts between hierarchy and equality, social security and personal political freedom, we need to reconceptualize our economic, cultural, and sociopolitical theories in a new way in order to transcend right-wing and left-wing. One of the key steps is to analyze

blackness, redness, and whiteness as a reoccurring theme in history in order to find "the road toward betterment, toward better harmonies" (*Beyond Right and Left* 4). The comprehensive redefinition of blackness, redness, and whiteness as color ideologies in racialized, symbolized, and religious Colorism seeks to reveal the fabrication of the meaning of the terms black, red, and white. Language in practice plays a role in shaping the meaning of color by practicing sociopolitical and cultural politics in institutionalized Colorism. So the connotation of the colors represents, produces, and reproduces the ideology of color in the language practice of Colorism.

Religious Colorism, "Pigmentocracy"

I tried to trace a historical obsession with color in/against Colorism. The meaning of the term color/Colorism had been reduced to the Black community. Contrary to popular belief, Colorism has existed among whites, even amongst family members. But in Chapter Two "Color Prejudice among Whites and among Darker People for Their Own Kind" of *Nature Knows No Color-Line: Research into the Negro Ancestry in the White Race*, Joel Augustus Rogers argues that "It is quite possible also that the color prejudice of white of black began in prejudice among the whites for shades of their own color" (17). He points out that "the greatest reason for color prejudice is avarice" (25), and

the story of Ham in the Bible was used "to exploit and enslave Central Africa blacks" (25), and "This in time develops into hatred and mob violence" (25). In Chapter Three, "Negroes in Ancient Europe - Greece" he argues color prejudice in Europe:

Whites oppressed other whites in Europe as cruelly as they later treated Indians and Negroes in the New World. . . . European animosities were chiefly those of sex, class, religion and nationality. Women were the first to be oppressed. (27)

In that sense Christianity was used to reinforce gendered Colorism as well as religious Colorism. Ham, who was cursed and enslaved, has always been considered as a Black man. In the book of Genesis in the Holy Bible, sin also begins with the woman Eve who was deceived by the serpent. The Jews had contemptuous sayings about women. Rogers quotes S. Zucrow, saying, "From a woman was the beginning of sin and because of her we all die" (28) in *Woman Slaves, and the Ignorant in Rabbinic Literature*. Rogers also cites the strong liberal Roman Lucius Annaeus Seneca, saying, "The leader of all wickedness is woman" (28) in Stevenson B's *Home Book of Proverb*. Rogers argues that "Throughout Christian Europe, generally, woman was considered an evil, an enemy of faith" (28). It also explains that Christianity forces the same image for both women and people of color by religious and gendered Colorism.

Reversely, anti-colorists use the scriptures which take an anti-colorist stance such as Paul, one of the disciples of Jesus:

There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female, for all of you are one in Christ Jesus. (NRSV 3: 28)

Paul writes to the Galatians that God does not value one over another according to different sex or race. Christianity in the Bible has been differently interpreted from the anti-colorist view or from the colorist view. According to the interpretation with colorist view or anti-colorist view, the content of the Bible has supported Colorism or anti-Colorism.

Eduardo Bonilla-Silva, in Chapter Eleven "From Biracial to Tri-Racial: The Emergence of a New Racial Stratification System in the United States" of *Skin Deep: How Race and Complexion Matter in the "Color-Blind Era*, mentions a "tri-racial stratification system" in the twenty-first century:

Specifically, the U.S. is developing a tri-racial stratification system with "Whites at the top, an intermediary group of 'honorary Whites"-similar to the colored in South Africa during formal apartheid, and a nonwhite group or the "collective black' at the bottom. (224)

The author argues that the new global racial stratification system will be more effective in maintaining "whiteness." In

"The Latin Americanism of U.S. Race Relations: A New Pigmentocracy" of *Shade of Difference: Why Skin Color Matters*, Eduardo Bonilla-Silva and David R. Dietrich suggest the three groups in "preliminary map of a tri-racial system in the United States" (41): whites - whites, new whites (Russians, Albanians, etc.), assimilated white Latinos, some multiracials (white-looking people), and assimilated (urban) Native Americans, a few Asian-origin peoples); honorary whites: light-skinned Latinos, Japanese Americans, Korean Americans, Asian Indians, Chinese Americans, Middle Eastern Americans, and most multiracials; Collective Blacks - Filipinos, Vietnamese, Hmong, Laotians, dark-skinned Latinos, Blacks, New West Indian, and African Immigrants, and reservation-bound Native Americans. Bonilla-Silva and Dietrich suggest "a world tradition of preference for lightness" and "the importance of pigmentocracy" (42):

Instead, these groups occupy spaces in the field of race that are not cleanly delineated; thus, they have an element of pluralism. Research suggests that there is a world tradition of preference for lightness and that phenotype may be a better predictor of stratification outcomes in the United States than the three major racial-ethnic categorization of white, Hispanic, and African American. (42)

They carefully predict that "phenotype will become an even greater element of stratification in America's racially mixed future" (42). The wide-ranging meanings of "black" and "white" in tri-racial system stratification elucidate that racial categories are shaped in socioeconomic and political power relationships. It is especially worthy of notice that it is not color that generates the power relationships; it is power that generates the color relationships.

Nevertheless, only color speaks the identity of an object which is labeled and named by color in the system of Colorism. As Himani Bannerji mentions in *Thinking Through: Essays on Feminism, Marxism and Anti-Racism*, in these neo-fascist times "This has been mainly done with the notion of representation, in both political and cultural senses, speaking to distribution of power and claims for political agency" (17).

The Root of Color Codes and Obsession

In *Color Codes: Modern Theories of Color in Philosophy, Painting and architecture, Literature, Music, and Psychology*, Charles A. Riley argues that "The first thing to realize about the study of color in our time is its uncanny ability to evade all attempts to codify it systematically" (1). Paulette Goudge argues in *The Power of whiteness* that "the more I have reflected on my experiences, the more I have realized the crucial role of

notions of white superiority in the maintaining of the whole structure of global inequality" (8). She insists that "skin color is an important component in establishing power relations" (39). As Charles A. Riley argues in *Color Codes*, Goudge discusses "its uncanny ability to evade all attempts to codify it systematically" (1):

The implication of whiteness is a highly problematic area to explore. As I have already illustrated, whiteness is rendered invisible in the discourses and practices of development (as indeed, in many other spheres of life.) (45)

"As Tony Morrison points out, whiteness is perceived - or, to be more accurate, not perceived - as 'mute, meaningless, unfathomable, pointless, frozen, veiled, curtained, dreaded, senseless, implacable" (44).

By discovering the root of color codes and obsession in modern theories of color, I hardly view solutions for problems related to the cultural, economic, and sociopolitical phenomena and obsession with color of Colorism in the twenty-first century society. I've tried to reveal how Color/Colorism and anti-Colorism operate through Lillian Hellman's literary works and her life. She concerned herself with antifascism, antiracism, and anti-Colorism against a color-coded ideology racially and politically: The ideology of the red scare is intimately

connected with the political hysteria in the age of McCarthyism. It constructed Hellman's social consciousness and her main identities as a Southerner, a Jew, and a victim of red-baiting. The identity of color in blackness, redness, and whiteness, functions both for the color ideology and against the bigotry and injustice in Colorism. Colorism is another form of racism which seeks to label and classify people in a global color line. Racism and Colorism share the central pillar with imperialism. Racialized Colorism was originally rooted in the history of slavery and imperialist plunder. Colorism, racism, fascism, and imperialism cannot exist without the concept of whiteness as a dominant power to otherize and alienate different skin colors as inferior and to label different political thought as un-American: it can lead to the disenfranchisement of people of color racially and politically. Whiteness cannot be solely defined since whiteness works as a dominant ideology in the systematic form of oppression for otherness shaped by blackness and redness.

The Politics of Anti-Colorism

Lillian Hellman's concern for Colorism is consistently shown in her written works throughout her life and absorbs all her politics against Colorism. Hellman is identified with the political freedom and conscience of the country, especially with the political persecution of the McCarthy era even though

Hellman's identity as a white, a Jew, and an American has always been controversial from a colorist view. Throughout her life, Hellman continued to involve herself in political and intellectual causes for the oppressed, she strongly believed in. The politics of anti-Colorism is at the heart of her life and written works.

In Chapter Two we see people of color who are oppressed and are demonized for being different racially. *The Children's Hour* and *Scoundrel Time* in Chapter Three show Hellman's consciousness of the ideological color red in Colorism. Colorists, according to the power of whiteness, name others guilty and demonize others for being different ideologically. In Chapter Four, I study Hellman portrayed heroes/heroines in the meaning of the term "noble" life against whiteness she respected and idealized. The White protagonists in *Watch on the Rhine*, *The Searching Wind*, and "Julia" are victimized by the power of whiteness.

While we live in the shade of color based on white power, we are caught in a variety of color traps, symbolized Colorism, racialized Colorism, gendered Colorism, religious Colorism, or ideological Colorism in the hierarchal order, etc. Regardless of any context, Colorism forces people to see just their favorite color red or white, and black or white—the image of color—that has been mainly shaped by white power. Colorism controls, manipulates, and finally fixes the meanings of the color black

and white in the relationships between black and white, and redness in the relationships between red and white based on white supremacy. According to white power ideology people of color (either racially or ideologically) are demonized, as are those who sympathize with them. The whole range of other factors hides behind the classification of color when we don't have any access to knowledge and power against extensive white ideological practices that produce and reproduce whiteness. Finally, the group who has the power of whiteness uses the issue of blackness and redness to exploit people of color. The system of Colorism engenders distorted human relationships, the feelings of guilt, hatred, color phobia, and corruption.

The Mothers and Daughters in Homecoming/Home-Leaving

The curtain in *The Little Foxes* falls with Alexandra's last statement, "Are you afraid, Mama? (79) when Regina asks Alexandra, "Would you like to come and talk to me, Alexandra? Would you - would you like to sleep in my room tonight?" (79). The following directions, "*Addie then comes to Alexandra, squeezes her arm with affection and pride*" (79) show Hellman's message for reconciliation and solidarity between White and Black women against Colorism. And also, unfortunately, a human being's first intimate relationship, the mother-child relationship, is isolated under injustice and inequality shaped

by the history of Colorism. Alexandra knows that her mother is not a woman who is afraid as Regina makes people believe. It infers that Alexandra is supposed to leave home with a Black woman, Addie. Lavinia in *Another Part of the Forest* is supposed to leave her home and family with the Black woman Coralee. Mothers such as Regina, the mother of Alexandra, and Lavinia, the mother of Regina, are often more disabling than enabling.

The relationship between Hellman and her mother, Julia Newhouse, is reflected in the process of reconciliation between the mothers and daughters in Hellman's plays and her memoirs. Although Alexandra in *The Little Foxes* chooses to leave with a surrogate mother, Addie, and Lavinia in *Another Part of the Forest* leaves her daughter, the relationship between mother and daughter is infinitely inexorable: Daughters cannot separate from their biological mothers completely. In *The Little Foxes*, Regina mentions how she deplores the legal status accorded to her by the property laws of the time: "Only Dad left me property?" (77). But Hellman characterizes Regina who never mentions her mother Lavinia, when she left Regina in a very dangerous position as the unprotected daughter of a missing mother. In *Watch on the Rhine*, there is the daughter's homecoming and interactive communication between mother and daughter about their way of life and the meaning of "noble life." The heroine, an antifascist activist in "Julia" of *Pentimento*,

is given Hellman's mother's name, Julia. *Watch on the Rhine* starts with Sara's homecoming after she left home with her husband, Kurt Müller. As we can see the topic of "homecoming" in *Watch on the Rhine* and *The Autumn Garden*, I think Hellman means to canonize the woman's story consciously and unconsciously, so she tried to invent stories about daughters and mothers, "her story" as opposed to "history."

In Hellman's plays, how the mother/daughter leaves or how the mother/daughter is left makes them discover themselves in leaving, or in being left. Every mother-daughter story eventually uncovers the story of how they find themselves and also how they come to know each other in leaving, or in being left as we see in *The Little Foxes*, *Another Part of the Forest*, and *Watch on the Rhine*.

Against "This Year's Fashions"

Hellman has embodied her conscience and humanitarian ideals in the characters in her plays. In *The Little Foxes*, Addie says, "Then there are people who stand around and watch them eat it. (*Softly.*) Sometimes I think it ain't right to stand and watch them do it" (59). In *Another Part of the Forest*, Lavinia says, "but it's always made me feel like I sinned. And God wants you to make good your sins before you die. That's why I got to go now" (58). From the feelings of guilt and responsibility as a

member of the world community, Hellman's characters bravely stand up against inequality and injustice in the system of Colorism. In *The Little Foxes* Alexandra says, "I'm not going to stand around and watch you do it. Tell him I'll be fighting as hard as he'll be fighting someplace where people don't just stand around and watch" (78). In *Watch on the Rhine*, Kurt says, "I cannot stay by now and watch. My time has come to move I say with Luther, 'Here I stand. I can do nothing else. God help me. Amen'" (54). In *The North Star*, Marina says, "We will make this the last war; we will make a free world for all men. 'The earth belongs to us the people.' If we fight for it. *Simply, but with great force.* And we will fight for it!" (118). In *The Searching Wind*, Sam criticizes his parent and grandfather's generations and says, "I do, I do. But you've made it an excuse to just sit back and watch; nothing anybody can do makes any difference, so why do it?" (92). Those are Hellman's portrayals of what it means to live a "noble life" and the attitude of her life. Hellman's literary theme is extended into her statement in response to the HUAC hearings in 1952: "I cannot and will not cut my conscience to fit this year's fashions" (*Scoundrel Time* 93). She consistently made statements for conscience and actions for what she believes in her plays and her life against the ideology of Colorism.

After the war, Marina mentions, "None of us will be the same" (118) in *The North Star*. In *Watch on the Rhine*, Kurt says to Joshua, "You are not children. I took it all away from you" (164). In *the Children's Hour* Mrs. Tilford says, "There is no relief for me, there never will be again" (70). Violence due to psychological wars and physical wars makes both the victimizer and the victimized desolate as I studied in *The Wretched of the Earth*. I think that Hellman wants to report and remember people who have dreamed of a better world and who have been physically and psychologically wounded: Hellman's characters in the plays, Kurt in *Watch on the Rhine*, Sam in *The Searching Wind*, Damian who lost his eyesight in *The North Star*, and Julia in *Julia*.

Blackness in Whiteness, Whiteness in Blackness

Frantz Fanon in *Black Skin, White Masks* says, "The white man is sealed in his whiteness. The black man in his blackness" (*Black Skin, White Masks* 9). I think, by their obsession with Colorism, whiteness is sealed in blackness and also blackness is sealed in whiteness as well as in their own color entrapment. For the dream of a better world we need to start a new discourse apart from that of the color debate trapped in Colorism against the hegemony and power of whiteness produced by a color-coded ideology, which colors, cuts, and divides our whole world by color in Colorism today. Fanon also excerpted that "Francis

Jeanson says, every citizen of a nation is responsible for the actions committed in the name of that nation" (91). Robert O. Paxton, who predicts a "neo-fascist time," defines the meaning of the term fascism in *The Anatomy of Fascism*:

Fascism may be defined as a form of political behavior marked by obsessive preoccupation with community decline, humiliation, or victimhood and by compensatory cults of unity, energy, and purity, in which a mass-based party of committed nationalist militants, working in uneasy but effective collaboration with traditional elites, abandons democratic liberties and pursues with redemptive violence and without ethical or legal restraints goals of internal cleansing and external expansion. (218)

He insists that according to the definition above, fascism is still visible within all democratic countries today, but we can make a better response to neo-fascist gains based on our understanding of how fascism succeeded in the past. As we see in Hellman's *The Searching Wind*, it is not easy to make an appropriate response to fascism. So Sam as Hellman's persona in *The Searching Wind* underlines their personal choices as intellectuals who were responsible for a better response against fascism in their historical moment. Paxton also emphasizes

"human choices, especially the choices of those holding economic, social, and political power" (*The Anatomy of Fascism* 220).

The Color Ideology as a Reoccurring Theme in History

The power of global financial capitalism and whiteness is beyond democratic control. Today, some scholars such as Robert O. Paxton and Zygmunt Bauman warn of neo-fascist times as an approaching global phenomenon just as Hellman intended to warn about fascism in her plays, *Watch on the Rhine*, *The North Star*, *The Searching Wind*, and the documentary film *The Spanish Earth* (1937).

I tried to relate color and race, color and ideology, and finally race and ideology in a system of Colorism discourse. I hope that analyzing and evaluating color ideology as a reoccurring theme in history will help to reveal the power of the dominant culture and ideology as manifested in Colorism and to make a "better world" for our children in the future. Kurt Müller in *Watch on the Rhine* says, "In every town and village and every mud hut in the world, there is always a man who will fight to make a good world for them [children]" (166). Lillian Hellman wanted to be one of them, and she was one of them. And there will be another and another "who will fight to make a good world for them," always.

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