

RACISM IN EUGENE O'NEILL'S *ALL GOD'S CHILLUN GOT WINGS*

Eka Yuliana

English Study Program, the Faculty of Letters
Catholic University of Widya Mandala Madiun
ekka_yulli@yahoo.com

Abstract

This research was aimed to find out experience of racism toward Jim Harris in All Gods Chillun Got Wings, and to find out effects of racism toward Ella Downey. This research was descriptive. The data of this research were words, phrases, clauses, or discourse containing racism in the drama All Gods Chillun Got Wings. The source of the data was document, namely a drama entitled All Gods Chillun Got Wings written by Eugene O'neill's. The technique of collecting the data was document analysis. Moreover, psychological approach and sociological approach were applied to decide the strategy in analyzing the experience of racism and effects of racism found in this drama. The analysis shows that (1) experience of racism toward Jim Harris. Furthermore, (2) the effects of racism toward major character Ella Downey. The conclusion is Black people and white people cannot live together. White people always think black people cannot be a lawyer. If black people and white people marry they will get bad treatment and they will be isolated by the society.

Keywords: *Racism, Segregation, Social Stereotype, Fear, Insanity.*

1. INTRODUCTION

Eugene O'neill was born in New York, 16th October 1888, his father is James O'neill. Eugene's father as a famous actor in melodrama with entitled *The Count of Monte Christo*. With the profession his father, so Eugene must be moved from city to city in America with his parents. Moving from city to city makes Eugene able to see and have some experience when he live in America. He is one of the famous American playwright. He published play, *Beyond the Horizon*, *The Emperor Jones*, *Desire Under the Elms*, *All God's Chillun Got Wings*, *The Hairy Ape*, *A Long Day's Journey Into Night*, and *A Moon for the Misbrgotten*.

All God's Chillun Got Wings has a lot of racism and it is shown when the white people threaten Jim. Ella and Jim as a couple of an interracial marriage, experience a real hard marriage. As in some ways their mind is still colonized with the colonial ideology of white supremacy. The more difficult challenges come from the society where Ella and Jim live. Pressure from both white and black society push them though they got married. Either white and black society does not accept their marriage. Not only does the play cover the tensions between black and white but also conflict in their own race. The drama *All God's Chillun Got Wings* shown about American life in 1920. This research focuses on main character experienced of racism. Therefore, the writer analyzed the racism experienced by the main character, Jim Harris. The writer also analyzed the effect of racism toward Ella Downey. Objectives of the study of this research are as follows: To explain main character experience of the racism in Eugene O'neill's *All God's Chillun Got Wings*. To describe the effect of racism toward major character in Eugene O'neill's *All God's Chillun Got Wings*.

2. RESEARCH METHOD

This research uses qualitative descriptive method. Source of the data is drama entitled *All God's Chillun Got Wings* written by Eugene O'Neill. The writer uses the library research to find the relevant theories based on the problems. In this research, the writer uses descriptive method. Descriptive method is a method used to explain, analyse and classify something through various techniques, survey, and observation. The data of research are presented in form of words, phrases, and clause or discourses containing racism in the drama *All God's Chillun Got Wings* written by Eugene O'Neill.

The technique of collecting the data is document analysis. The documents are all of articles or books which are related to racism and drama entitled *All God's Chillun Got Wings* by Eugene O'Neill. After collecting the data, the next technique is data analysis which is the most important techniques because it determines the results of the research. The writer analyse the main character experience racism and the effects of racism toward major character using some theories and some approaches.

Four theory of character, characterization, setting and racism are used to analyse. There are two approaches that are used. There are psychological, and sociological approach used to analyses the first problem. The first is psychological approach because racism has the relationship with psychological condition of the character.

Psychological approach to art that can generate three kinds of Illumination: first, provide a more precise language to discuss the creative process, second goes back to the study of life and author as means of understanding their arts; the third can be used to analyses the data because this approach is the most suitable, (1962: 71-72).

In the other words, psychological approach analyses the actions and reactions of characteristics in a drama. The second is sociological approach.

Sociological criticism starts with a conviction that art's relations to society are vitally important, and that the investigation of these relationships may organize deepen one's aesthetic response to a work of art(1939: 123).

It is appropriate to support the data dealing with the condition of society in the story. In the other words, sociological approach analyses interaction and characters condition with society in the drama.

3. FINDINGS AND DISCUSSION

3.1 Jim's Experience of Racism in Eugene O'neill's *All God's Chillun Got Wings*.

3.1.1 Experiencing Segregation

Racial segregation is the separation of humans into racial or other ethnic groups in daily life. It may apply to activities such as eating in a restaurant, drinking from a water fountain, using a public toilet, attending school, going to the movies, riding on a bus, or in the rental or purchase of a home or of hotel rooms. Segregation is the act by which a (natural or legal) person separates other persons on the basis of one of the enumerated grounds without an objective and reasonable justification, in conformity with the proposed definition of discrimination. As a result, the voluntary act of separating oneself from other people on the basis of one of the enumerated grounds does not constitute segregation.

In the beginning of the drama, interaction of character when they were child, stated as follows on the sidewalk are eight children, four boys and four girls. There are two white and two black. They are playing marbles. From the statement, we know all of the children can interact well. They can play together without think about racism. But this interaction changes when they are teenager.

At his eight, Jim Harris is known as a coward, sissy, and shy boy. His attitude shows him as a weak boy that always accepts the treatment of his friends without delay. When who he loves is insulted, he becomes brave. We can see when Ella is degraded by his friends. Actually he has a gentle heart.

All – Cry-baby! Cry-baby! Look at her! Painty Face!

Jim– (suddenly rushing at them, with clenched fists, furiously) Shut yo’ moufs! I kin lick the hull of you! (they all run away, laughing, shouting, and jeering, quite triumphant now that they have made him, too, lose his temper. He comes back to Ella, and stands beside her sheepishly, steeping on one foot after the other.

Jim – (protectingly) you mustn’t never be scared when I’m hanging arond, Painty Face” (AGCGW : ACT I/I: 2)

In this part, he shows what he thinks about his race. He does not like his skin color because he is black. He cannot accept his innate as a Negro because of his friends’ treatment. He wants to be white so that he can get the same treatment with white. We can see it when he drinks lots of chalk and waters three times a day because Tom, the barber, tells him to do it if he wants to be white. In Act I Scene II we know, Mickey feels relation with his friends it is nothing for him. For Mickey, Jim as black race is not his friend, when they were child.

MICKEY--What's it to yuh? Why, yuh lousy goat, she wouldn't spit on yuh even!
She hates de sight of a coon.

JIM--(*in agony*) I--I know--but once she didn't mind--we were kids together--

MICKEY--Aw, ferget dat! Dis is *now!* (AGCGW: ACT I/II: 5)

3.1.2 Societal Stereotype

The analysis of the societal stereotype in this section deals with Jim's plan of being a lawyer as seen in O'Neills but Joe insult him' (1924:6-7).

JOE--(staring resentfully) Is you graduatin' tonight?

JIM--Yes.

JOE--(spitting disgustedly) Fo' Gawd's sake! You is gittin' highfalutin'!

JIM--(smiling deprecatingly) This is my second try. I didn't pass last year.

JOE--What de hell does it git you, huh? Whatever is you gwine do wid it now you gits it? Live lazy on yo' ol' woman?

JIM--(assertively) I'm going to study and become a lawyer.

JOE--(with a snort) Fo' Chris' sake, nigger!

JIM--(fiercely) Don't you call me that--not before them!

JOE--(pugnaciously) Does you deny you's a nigger? I shows you—(AGCGW : ACT I/I: 6)

Blacks should never be well-knowledge as it is depicted from Joe's reaction above as in the past where the play took its setting. Knowledge is identically white although in the Northern US this stereotype is already loosen with the pride of the “New Yorker”. That is why when he

hears Jim's plan to be a lawyer he thinks that Jim is trying to betray the black race. Oppression comes from two sides, one from the society and the other one from the self. Unconsciously, those who are oppressed are actually oppressing themselves. They categorize themselves the way society shapes them. Joe thinks that Jim becoming a lawyer is betraying the race because once one becoming a lawyer he will be respected by both races, especially whites. Possessing knowledge and becoming a cultured being is very important for white people as it shows one's place in the society.

On the dialogue below, it can be seen how Joe is tries to remind Jim of "who he is". Joe tries to remind him that he and Jim comes from the same background of black worker. He also forces Jim to stay in the place where he is supposed to be at the black society.

JOE--(stands for a while glaring at Jim, his fierce little eyes peering out of his black face. Then he spits on his hands aggressively and strides up to the oblivious Jim. He stands in front of him, gradually working himself into a fury at the other's seeming indifference to his words.) Listen to me, nigger: I got a heap to whisper in yo' ear! Who is you, anyhow? Who does you think you is? Don't yo' old man and mine work on de docks togidder befo' yo' old man gits his own truckin' business? Yo' ol' man swallers his nickels, my ol' man buys him beer wid dem and swallers dat--dat's the on'y diffrence. Don't you 'n' me drag up togidder?

JIM--(dully) I'm your friend, Joe.

JOE--No, you isn't! I ain't no fren o' yourn! I don't even know who you is! What's all dis schoolin' you doin'? What's all dis dressin' up and graduatin' an' sayin' you gwine study be a lawyer? What's all dis fakin' an' pretendin' and swellin' out grand an' talkin' soft and perlite? What's all dis denyin' you's a nigger--an' wid de white boys listenin' to you say it! Is you aimin' to buy white wid yo' ol' man's dough like Mickey say? What is you? (in a rage at the other's silence) You don't talk? Den I takes it out o' yo' hide! (He grabs Jim by the throat with one hand and draws the other fist back.) Tell me befo' I wrecks yo' face in! Is you a nigger or isn't you? (shaking him) Is you a nigger, Nigger? Nigger, is you a nigger? (AGCGW : ACT I: 10)

It can be seen how upset Joe is because he thinks that by being a lawyer Jim is trying to buy his "whiteness" and to betray their race. He forces Jim to stay in his place in the society, being the secondary citizen. By doing such act, Jim shows an attitude of colonising himself. He tries to pursuit the same ideology on Jim. Joe's attitude towards Jim is shaped by the society surrounding him as this kind of attitude cannot be seen when they were children. Although, both black and white are trying to manage a peaceful living side by side it does not mean that the pain of the slavery can be easily eased. The sense of racial prejudice can also be seen at the narration in the first to third narrations in the first act. Even after nine year from the first scene, both races are trying to be as normal as they can, but the racial prejudice is still in the air.

It is at the same corner after nine years have passed. It is again late Spring at a time in the evening which immediately follows the hour of Scene One. Nothing changes much. One street is still all white, the other all black. The fire escapes are laden with drooping human beings. The grocery store is still at the corner. The street noises are now more rhythmically mechanical, electricity having taken the place of horse and steam. People pass, white and black. They laugh as in Scene One. From the street of the whites the high-pitched nasal tenor sings: "Gee, I Wish That I Had a Girl," and the Negro replies with "All I Got Was Sympathy." The singing is followed again by laughter from both streets. Then silence. (Act 1, p.5)

Further, how the society acts regarding the societal stereotype can be seen on the fourth act in the church where Ella and Jim get married. Church is considered as a sacred place and it is known that everybody is as human and as precious as others in God's eyes, but in this church where Ella and Jim hold their wedding ceremony. There are two separated blocks. These separating blocks in the church shows a huge tense of racial prejudice from both race and from the narration given below it can be seen how there is disapproval from the universe regarding to the interracial marriage yet they think that it is betraying their "New Yorker" pride to forbid such interracial marriage. The church sets back from the sidewalk in a yard enclosed by a rusty iron railing with a gate at center. On each side of this yard are tenements. The buildings has a stern and forbidding look. All the shades on the windows are drawn down giving an effect of staring brutal eyes that pries callously at human beings without acknowledging them. Even the two tall, narrow church windows on either side of the arched door are blanked with dull green shades. It is a bright sunny morning. The district is unusually still, as if it were waiting, holding its breath. (Act 1, p. 16)

Further racial prejudice attitude still can be seen in the narration of the scene 4. Both races are lining to get out from the church lining regarding on their race as it can be seen below, white to the left and black to the right. They are categorizing their place in the society. The sense given when they stare onto one race to another is showing the racial prejudice in the society. The black suit is worn by Jim and the white dress is worn by Ella is a symbolization of how they are actually different and both of them are aware that commit such interracial marriage in the post-colonial society is not easy. This is shown on how Ella and Jim act after the marital ceremony in the church is over. As they are going out from the church they are trembled to see how the society actually reacts on their interracial marriage. Of course the slavery is abolished, of course the Civil War between Northern and Southern America happened, but like a pencil written in a paper, it can be erased but the marks will still be there. As the music dies down there is a pause of waiting stillness. This is broken by one startling, metallic clang of the church-bell. As if it were a signal, people--men, women, children--pour from the two tenements, whites from the tenement to the left, blacks from the one to the right. They hurry to form into two racial lines on each side of the gate, rigid and unyielding, staring across at each other with bitter hostile eyes.

The halves of the big church door swing open and Jim and Ella step out from the darkness within into the sunlight. The doors slam behind them like wooden lips of an idol that has spat them out. Jim is dressed in black while Ella in white, both with extreme plainness. They stand in the sunlight, shrinking and confused. All the hostile eyes are now concentrated on them. They become aware of the two lines through which they must pass; they hesitate and tremble; then stand there staring back at the people as fixed and immovable as they are. (Act 1, p. 16)

Another practice of societal stereotype can be seen from Jim's family at the beginning of first scene of act two. The fact that the societal stereotype is believed in the society is that no matter how rich and how cultured a person is, their skin color is what matters.

MRS. H.--Jim loves her a powerful lot, must be.

HATTIE--(*after a pause--bitterly*) I wonder if she loves Jim!

MRS. H.--She must, too. Yes, she must, too. Don't you forget dat it was hard for her--mighty, mighty hard--harder for de white dan for de black!

HATTIE--(*indignantly*) Why should it be?

MRS. H.--(*shaking her head*) I ain't talkin' of shoulds. It's too late for shoulds. Dey's o'ny one should. (*solemnly*) De white and de black shouldn't mix dat close. Dere's one road where de white goes on alone; dere's anudder road where de black goes on alone--

HATTIE--Yes, if they'd only leave us alone!(AGCGW: Act II: 22)

Jim's family is considered wealthy, seen from all of the good choice, well-polished furniture and the way they dress (Act2, p.22), the family remains black.

JIM--(*going on painfully*) And it's the same thing in the written exams. For weeks before I study all night. I can't sleep anyway. I learn it all, I see it, I understand it. Then they give me the paper in the exam room. I look it over, I know each answer--perfectly. I take up my pen. On all sides are white men starting to write. They're so sure--even the ones that I know know nothing. But I know it all--but I can't remember any more--it fades--it goes--it's gone. There's a blank in my head--stupidity--I sit like a fool fighting to remember a little bit here, a little bit there--not enough to pass--not enough for anything--when I know it all!

ELLA--(*compassionately*) Jim. It isn't worth it. You don't need to--

JIM--I need it more than anyone ever needed anything. I need it to live.(AGCGW: ACT I: 17)

From the dialogue we know about Jim Harris's plan want to be a lawyer. He try to follow examination, and Jim Harris need it to his live. This is in contrast with Ella's condition in the past where she had to work at the factory and living in the slum area (Act 1, p.12). Although Jim's family condition and Ella's family condition can be said as opposing the social ideal of being black and white, the societal stereotype is not erased.

3.1.3 Fear

Fear is considered as one of the causes that lead human relationship into racial prejudice. The planted ideology of the white supremacy has bring about the spirit to breakthrough for the black as mentioned by Fanon (2008:3) "There is a fact: White men consider themselves superior to black men. There is another fact: Black men want to prove to white men, at all cost, the richness of their thought, the equal value of their intellect"

These facts mentioned by Fanon supporting the real reason of Jim's desire to be a lawyer. There is a canon believed by the conventional postcolonial society, affected by the white supremacy, that knowledge is white and if one is black he does not deserve to be well-knowledge as their place in the society is meant to be slaves and the secondary citizen. This fact is also a way to keep the white supremacy secure because of their fear. White men are secretly afraid that the black men might crawling up becoming "white" and if it happens, the white men would not have nothing but their "whiteness".

JIM--And I'm still her friend always--even if she don't like colored people--

MICKEY--Coons, why don't yuh say it right! De trouble wit' you is yuh're gittin' stuck up, dat's what! Stay where yeh belong, see! Yer old man made coin at de truckin' game and yuh're tryin' to buy yerself white--graduatin' and law, for Christ sake! Yuh're gittin' yerself in Dutch wit' everyone in de ward--and it ain't cause yer a coon neider. Don't de gang all train wit' Joe dere and lots of others? But yuh're tryin' to buy white and it won't git yuh no place, see!

JIM--(*trembling*) Some day--I'll show you--

MICKEY--(*turning away*) Aw, gwan!

JIM--D'you think I'd change--be you--your dirty white--!

MICKEY--(whirling about) What's dat?

JIM--(with hysterical vehemence) You act square with her--or I'll show you up--I'll report you--I'll write to the papers--the sporting writers--I'll let them know how white you are!

MICKEY--(infuriated) Yuh damn nigger, I'll bust yer jaw in!

(Assuming his ring pose he weaves toward Jim, his face set in a cruel scowl. Jim waits helplessly but with a certain dignity.) (AGCGW: ACT I/II: 11)

Mickey's reaction shows how being white does not guarantee that it will make a person becoming a good person. Mickey shows his fear that if Jim would finally reach his dream to be a lawyer and buy his “whiteness”, he would have nothing and he is also afraid that his place in the society will taken over from him because although he is white he does not have a good personality.

3.2 Effects of racism toward Ella Downey in Eugene O’neill’s *All God’s Chillun Got The Wings*.

3.2.1 Ella's Insanity

Ella is major character in the drama. Starting when she was kid, her friends are mocking her with “painty face” name calling (Act 1, p. 2) because she has white and red complexions in her face. She finds this name calling is insulting her although this name calling is given to her because she is very pretty and her friends are jealous of her. Her innocence as a child is shown when she wants to swap her skin color with Jim's, she wants to be black so there will be nobody mocking her with “painty face” name calling, but this attitude is change nine years later when she meets Jim in the school at the graduation day. She is ignoring Jim's presence and hypocritically answering Jim's question because her boyfriend Mickey is there (Act 1, p. 8-9). Her changing attitude toward black people, especially Jim can be seen through the dialogue below.

JIM--(diffidently) Hello, Ella.

ELLA--(shortly, turning away) Hello. (then to Mickey) Come on, Mick. Walk down with me. I got to hurry.

JIM--(blurts out) Wait--just a second. (painfully) Ella, do you hate-- colored people?

MICKEY--Aw, shut up!

JIM--Please answer.

ELLA--(forcing a laugh) Say! What is this--another exam?

JIM--(doggedly) Please answer.

ELLA--(irritably) Of course I don't! Haven't I been brought up alongside--Why, some of my oldest--the girls I've been to public school the longest with--

JIM--Do you hate me, Ella?

ELLA--(confusedly and more irritably) Say, is he drunk? Why should I? I don't hate anyone.

JIM--Then why haven't you ever hardly spoken to me--for years?

ELLA--(resentfully) What would I speak about? You and me've got nothing in common any more.

JIM--(desperately) Maybe not any more--but--right on this corner—do you remember once--?

ELLA--I don't remember nothing! (angrily) Say! What's got into you to be butting into my business all of a sudden like this? Because you finally managed to graduate, has it gone to your head?

JIM--No, I--only want to help you, Ella.

ELLA--Of all the nerve! You're certainly forgetting your place! Who's asking you for help, I'd like to know? Shut up and stop bothering me!

JIM--(insistently) If you ever need a friend--a true friend—

ELLA--I've got lots of friends among my own--kind, I can tell you. (exasperatedly) You make me sick! Go to the devil! (She flounces off. The three men laugh. Mickey follows her. Jim is stricken. He goes and sinks down limply on a box in front of the grocery store.) (AGCGW : ACT I: 8-9)

From the dialogue above it can be seen how Ella is trying to exclude Jim from her circle by saying that she doesn't need Jim to be her friend as she already has a lot of friends of her kind and by saying “her kind” she means she belongs to her white race. Ella's attitude in this stage is affected by the white people around her, especially the presence of Mickey and Shorty around her. Later, her attitude is changed again after her marriage with Mickey is failed and their only child is died of illness (Act 1, p.12). Ella has changed her mind towards races. She sees how dirty the white men around her are when Mickey left her and Shorty tries to approach her.

SHORTY--(mockingly) Jump in de river, huh? T'ink it over, baby. I kin start yuh right in my stable. No one'll bodder yuh den. I got influence.

ELLA--(without emphasis) You're a dirty dog. Why doesn't someone kill you?

SHORTY--Is dat so! What're you? They say you been travelin' round with Jim Crow.

ELLA--He's been my only friend.

SHORTY--A nigger!

ELLA--The only white man in the world! Kind and white. You're all black--black to the heart. (AGCGW: ACT 1: 13)

She thinks that both Mickey and Shorty are dirty white men. She has changed her mind about how she sees racism and for her what matters now is not the skin color but the heart inside it. She is no longer blinded by the white supremacy and finally she can see Jim as a person because Jim is the only person to stand for her after all. That is why she calls Jim as “the only white man in the world” and call both Mickey and Shorty “You're all black – black to the heart”.

Later after finally Ella accepted Jim's proposal, they get married (Act 1, p. 15), racial prejudice starts to grow inside her again. She knows that interracial marriage is not socially acceptable although it is legal by law. The way society looking at her matters to the development of her self conscious. The way people are passing by and looking at her right after the wedding giving her quite a judgment that what she just did is wrong. Later after the marriage, Jim and Ella decide to take a fleet to France where interracial marriage is more acceptable.

Everything seems fine until they get back to New York. Ella is already weak when the first time she arrived. The way Jim's sister, Hattie puts a pressure on her makes everything worse. The Congo Mask Hattie is presented to the couple as a marriage present has becoming a trigger for the complexity inside Ella's mind(Act 2, p.23). Ella sees the mask as a symbol of a devious power to give her all the nerve and negativity, while Ella's behavior makes Hattie insulted because for Hattie this mask has a deep spirituality meaning. She is becoming more

disturbed by the voice inside her mind. She thinks that everybody sees her in disgust just because she is married to a black man. She even hopes that Jim would fail his test to be a lawyer again because that way she can still be white and superior because of her skin color.

ELLA--It's his Old Man--all dolled up like a circus horse! Well, they can't help it. It's in the blood, I suppose. They're ignorant, that's all there is to it. (She moves to the mask--forcing a mocking tone) Hello, sport! Who d'you think you're scaring? Not me! I'll give you the laugh. He won't pass, you wait and see. Not in a thousand years! (She goes to the window and looks down at the street and mutters) All black! Every one of them! (then with sudden excitement) No, there's one. Why, it's Shorty! (She throws the window open and calls) Shorty! Shorty! Hello, Shorty! (She leans out and waves--then stops, remains there for a moment looking down, then shrinks back on the floor suddenly as if she wanted to hide--her whole face in an anguish.) Say! Say! I wonder?--No, he didn't hear you. Yes, he did, too! He must have! I yelled so loud you could hear me in Jersey! No, what are you talking about? How would he hear with all the kids yelling down there? He never heard a word, I tell you! He did, too! He didn't want to hear you! He didn't want to let anyone know he knew you! Why don't you acknowledge it? What are you lying about? I'm not! Why shouldn't he? Where does he come in to--for God's sake, who is Shorty, anyway? A pimp! Yes, and a dope-peddler, too! D'you mean to say he'd have the nerve to hear me call him and then deliberately--? Yes, I mean to say it! I do say it! And it's true, and you know it, and you might as well be honest for a change and admit it! He heard you but he didn't want to hear you! He doesn't want to know you any more. No, not even him! He's afraid it'd get him in wrong with the old gang. Why? You know well enough! Because you married a--a--a--well, I won't say it, but you know without my mentioning names! (Ella springs to her feet in horror and shakes off her obsession with a frantic effort.) Stop! (then whimpering like a frightened child) Jim! Jim! Jim! Where are you? I want you, Jim! (She runs out of the room as the Curtain Falls) (AGCGW : ACT II: 23).

From the dialogue above it can be seen how she becomes insane. Her mind is confused with all the racial prejudice. Her gratitude towards Jim controlled by her racial prejudice. Until one day she tries to kill Jim so that he will never be able to be a lawyer (Act 2, p.30).

3.2.2 The Falcity in the Interracial Marriage

Nothing has ever been easy for Ella and Jim with their marriage. The pressure that comes from both society and themselves makes their marriage become challenging. They try so hard not to care about what the society thinks of the interracial marriage. Of course, there is no longer law to forbid them to have an interracial marriage, but the unspoken law in the society forbids (Act 1, p. 16).

HATTIE--(*looking at him searchingly*) You look well, too--thinner maybe--and tired. (*then as she sees him frowning*) But where's Ella?

JIM--With Ma. (*apologetically*) She sort of--broke down--when we came in. The trip wore her out.

HATTIE--(*coldly*) I see.

JIM--Oh, it's nothing serious. Nerves. She needs a rest.

HATTIE--Wasn't living in France restful?

JIM--Yes, but--too lonely--especially for her.

HATTIE--(*resentfully*) Why? Didn't the people there want to associate--?

JIM--(*quickly*) Oh, no indeedy, they didn't think anything of that. (*after a pause*) But--she did. For the first year it was all right. Ella liked everything a lot. She went out with French folks and got so she could talk it a little--and I learned it--a little. We were having a right nice time. I never thought then we'd ever want to come back here. (AGCGW: ACT I: 16)

Both Ella and Jim are aware of the consequences they might experience later. They have a plan to sail to France to get more peaceful life where people won't judge them based on their skin colors. It is hard for Ella to leave New York, but they keep sailing and after sometimes living in France. Ella gets ill so the couple decide to get back to New York. Going back to New York, unfortunately does not make Ella feeling better. Even it makes her feeling worse. The pressure from Jim's family, especially Hattie and the congo mask wedding gift given to the couple trigger Ella to experience an imbalance mental condition. Ella sees the congo mask given by Hattie as a devious symbol of black people and it makes Hattie offended because for Hattie, the congo mask represents a quality of religious view (Act 2, p.23).

HATTIE--(*scornfully*) It's a Congo mask. (*She goes and picks it up.*) I'll take it away if you wish. I thought you'd like it. It was my wedding present to Jim.

ELLA--What is it?

HATTIE--It's a mask which used to be worn in religious ceremonies by my people in Africa. But, aside from that, it's beautifully made, a work of Art by a real artist--as real in his way as your Michael Angelo. (*forces Ella to take it*) Here. Just notice the workmanship.

ELLA--(*defiantly*) I'm not scared of it if you're not. (*looking at it with disgust*) Beautiful? Well, some people certainly have queer notions! It looks ugly to me and stupid--like a kid's game--making faces! (*She slaps it contemptuously.*) Pooh! You needn't look hard at me. I'll give you the laugh. (*She goes to put it back on the stand.*)

JIM--Maybe, if it disturbs you, we better put it in some other room.

ELLA--(*defiantly aggressive*) No. I want it here where I can give it the laugh! (*She sets it there again--then turns suddenly on Hattie with aggressive determination.*)

Jim's not going to take any more examinations! I won't let him!

HATTIE--(*bursting forth*) Jim! Do you hear that? There's white justice!--their fear for their superiority!--

ELLA--(*with a terrified pleading*) Make her go away, Jim!(AGCGW: ACT II: 23)

The congo mask as a symbol of black culture and beliefs cannot be accepted by Ella and this act of intolerance trigger the racial prejudice inside her. Ella's reaction that disgrace the symbolization of black culture and beliefs offends Hattie as a black.

HATTIE--(*sullenly*) I'm sorry. (Ella has shrunk back against Jim. She regards Hattie with a sort of wondering hatred. Then she looks away about the room. Suddenly her eyes fasten on the primitive mask and she gives a stifled scream.)

JIM--What's the matter, Honey?

ELLA--(*pointing*) That! For God's sake, what is it?

HATTIE--(*scornfully*) It's a Congo mask. (*She goes and picks it up.*) I'll take it away if you wish. I thought you'd like it. It was my wedding present to Jim.

ELLA--What is it?

HATTIE--It's a mask which used to be worn in religious ceremonies by my people in Africa. But, aside from that, it's beautifully made, a work of Art by a real artist--as real in his way as your Michael Angelo. (forces Ella to take it) Here. Just notice the workmanship.

ELLA--(defiantly) I'm not scared of it if you're not. (looking at it with disgust) Beautiful? Well, some people certainly have queer notions! It looks ugly to me and stupid--like a kid's game--making faces! (She slaps it contemptuously.) Pooh! You needn't look hard at me. I'll give you the laugh. (She goes to put it back on the stand.)

JIM--Maybe, if it disturbs you, we better put it in some other room.

ELLA--(defiantly aggressive) No. I want it here where I can give it the laugh! (She sets it there again--then turns suddenly on Hattie with aggressive determination.)

Jim's not going to take any more examinations! I won't let him! (AGCGW: ACT II: 26)

Ella's confession to Jim after she heard that Jim has just failed his lawyer examination indicates that there is fear inside her. She is afraid that if Jim pass the examination he will becoming white and that her place in the house as white would not be superior anymore.

ELLA--(sits down on the floor beside him and holds his hand. Her face is gradually regaining an expression that is happy, childlike and pretty.) I know, Jim! That was my fault. I wouldn't let you sleep. I couldn't let you. I kept thinking if he sleeps good then he'll be sure to

study good and then he'll pass--and the devil'll win!

JIM--(with a groan) Don't, Honey!

ELLA--(with a childish grin) That was why I carried that knife around--(she frowns--puzzled)- one reason--to keep you from studying and sleeping by scaring you.

ELLA--(defiantly aggressive) No. I want it here where I can give it the laugh! (She sets it there again--then turns suddenly on Hattie with aggressive determination.)

Jim's not going to take any more examinations! I won't let him!

HATTIE--(bursting forth) Jim! Do you hear that? There's white justice!--their fear for their superiority!-- (AGCGW: ACT II: 23)

For Ella, being white is the only thing she has after her former marriage with Mickey is crashed, her only child is died and she has to working hard, living in the slum area just to survive. Being white is her only dignity to be a person, that is why she is always trying to distract Jim and keeping him from learning before his taking his examination so that Jim would fail it again. She even has a plan to kill Jim if one day Jim would succeed to be a lawyer because her fear has eating her from the inside and makes the racial prejudice growing inside her.

4. CONCLUSION

The conclusion is that different racial in America in 1920 still exist. Black people cannot be a friend or marry with white people. If black people and white people get married, their marriage will not be accepted by law and society. They will get a lot of pressure from their society. In drama *All God's Chillun Got Wings*, Jim always gets bad treatment from white people. White people think about Jim Harris cannot be a lawyer because they have lack of knowledge. While, Ella Downey also get some treatment from black people. Her marriage with Jim Harris cannot accepted by society. So black people and white people will never be able to unite.

REFERENCE

- Bernado, K. (2001). *Characterization in Literature*. Accessed on April 21st, 2017.
- David, Sister M. Agnes. 1960. *A Book of Plays*. New York: McGraw-Hill.
- Dryden. (1665). *Drama*. New York: Mayfield Publishing Company.
- Edward, W., & Rosenheim, Jr. (1960). *What Happens in Literature*. London: The University of Chicago.
- Fort, Alice B. 2007. *Five Minutes Story of Drama*, [online].
Available: <http://www.imagination.com/moonstruck/clsc34html> [Accessed on April 21st, 2017]
- Griffith, Kelly Jr. 1990. *Writing Essays About Literature*. Washington D.C. Harcourt Brace Jovanovich, Inc.
- Holman, C., & William, H. (1986). *A Handbook to Literature*. New York: Macmillan Publishing Company.
- Hudson, W. H. (1965). *An Introduction to the Study of Literature*. London: George G. Harrap & Co. Ltd.
- Jones, E. 1968. *An Outline of Literature*. New York: The Macmillan Company.
- Kenney, W. (1996). *How to Analyze Fiction*. New York: Monarch Press.
- O’neill, Eugene. 1971. *All God’s Chillun Got Wings*. Victorian: Penguin Books Australian Ltd.
- Reaska, Christopher Russer. 1965. *How to Analyze Drama*. New York: The Macmilan Company.
- Redman Crosby E. 1964. *A Second Book of Plays*. New York: The Macmilan Company.
- Scout, Wilbur S. 1962. *Five Approaches of Literary Criticism*. New York: Collur Broks.
- Smith, Ronald E. et al. 1986. *Psychology: The Frontiers of Behavior*. New York: Harper & Row Publishers. Inc.
- Stanton, Robert. 1965. *An Introduction to Fiction*. New York: Holt, Reinhart, and Winston, Inc.
- Wiehardt, G. (2002). *The Definition of “ Character ” in Fiction Writing*. Accessed on April 21st, 2017.
[https://wn.m.wikipedia.org/wiki/All_God’s_Chillun_Got_Wings_\(play\)](https://wn.m.wikipedia.org/wiki/All_God’s_Chillun_Got_Wings_(play)). Accessed on April 21st, 2017.
- http://googleweblight.com/?lite_url=http://gutenberg.net.au/ebooks04/0400071h. Accessed on April 21st, 2017.