



Critical Discourse Analysis of Racism in August Wilson's *Fences*

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Abstract: Criticizing literary work reveals important messages for readers. August Wilson, in his masterpiece "Fences," has utilized symbolism and metaphor about racism to illustrate the struggle between whites and blacks in the black community. This research criticizes racism in August Wilson's play "Fences" by applying CDA to the dialogues of Troy. Racism is the discrimination, antagonism, or prejudice by a certain community institution or individual against another individual or individuals based on their ethnic groups, especially the groups that are usually minorities. August Wilson's play *Fences* depicts the burgeoning black rights movements from 1954 to 1968. *Fences* was written in 1985, but it nevertheless perfectly captured the 1950s way of life. Wilson adhered to postcolonial theory while exploring a variety of subjects, such as racism, marriage and faithfulness, manhood and masculinity, practicality and idealism, and manhood and masculinity. During the Black Urban Realism literary movement, which spanned 1954 to 1968, the characters depict black neighborhood life. Wilson uses the fence as a symbol for the struggle amongst Troy Maxson's family members throughout the play. In light of Troy's speech, applying CDA to Wilson's *Fences* will help shed light on the causes of the disputes and divisions. By analyzing the dialogue in *Fences* qualitatively, this research shows how August Wilson has utilized the Blacks to explore more general themes of race, class, and gender as well as to point out how the Blacks are denied their freedom and rights.

1. Introduction

The struggle between whites and blacks in America for their personal freedom escalated from generation to generation, showing the role of racism in African-American literature. "Fences" presents a family relationship drama set against a different cultural background and black culture. Wilson successfully spreads his message to white society and tries to express his voice of protest in various ways, hoping that this voice will also be understood by his audience and readers. Silent sounds are expressed directly or indirectly in his work through different themes that express the Blacks, who face a powerfully oppressive force symbolized by the White people's negative perspectives and attitudes toward the Black community. Wilson utilizes the word "Fences" to create, arouse, and imprint in the reader's mind images of the ways in which Black people are denied their civil rights and freedom. The moral, social, political, and economic barriers that prevent black people from fully participating in the society in which they were born and still inhabit physically and psychologically confine the characters in *Fences* (Elam, 2006,78). The drama "Fences" by August Wilson introduces fresh issues derived from actual American life to the mainstream of American theater. These issues are closely related to the struggles of the destitute, who bravely confront destitution and other forms of injustice imposed by their surroundings. He focuses on African Americans of middle class, and he had purposefully included characters from that class. Many people consider August Wilson's *Fences* to be a foundational piece of African American literature the

drama explores topics of gender class and race while examining the complicated familial relationships and tensions within the maxson family scholars have been examining how Wilson's plays portray the African American experience and provide insight into larger social issues as interest in his work has grown in recent years from this angle one of the social concerns the play addressed was racism that means the discrimination antagonism or prejudice by a certain community institution or individual against another individual or individuals based on their ethnic groups especially the groups that are usually minorities.

According to Paul Prece (2008), August depict racism in many ways. African Americans cannot secure prime spots in different activities such as work places, in the music industry or in sports and games, Troy lives with hatred because he missed a spot in the Baseball league despite his talent. Therefore, in *Fences*, August Wilson portrays patriarchal hegemony from the perspective of postcolonial theory. A theoretical method for examining the fallout from resistance and reaction to colonialism's legacy is known as postcolonial theory. Following the period of colonialism, many practices emerged and were prevalent, including patriarchal hegemony and racism. Through research that elucidates the intricate relationships between communication and power in postcolonial nations, postcolonial drama makes evident the idea of the relationship between language and power. One of the main themes in postcolonial drama is the interaction between language and power. Discourse analysis (DA) focuses on the connection between language and the environments in which it is used (McCarthy, 2009,10). A unique method of discourse analysis called critical discourse analysis (CDA) concentrates on the discursive circumstances, elements, and effects of power (Van Dijk, 1995, 24). The focus of CDA, according to van Dijk (2001, 96), is on "social problems, and especially on the role of discourse in the production and reproduction of power abuse or domination." In this sense, CDA establishes a connection between language and power (van Dijk, 2001,96). Van Dijk (1995) points out that CDA focuses on the relationships between speech and society as well as on group relations of power, dominance, and inequality in order to investigate social issues effectively. He continues by saying that beliefs are crucial to the creation of or resistance to inequality or power. Identifying textual manipulation and looking at patterns of elite domination constitute a method of doing CDA. Applying CDA to August Wilson's *Fences* allows one to look at the underlying identity constructs, power relations, and social hierarchies that are present in the character talk.

Problem Statement

The need for accurate understanding to the underlying meaning of language used in *fences* play and the attempts to contribute to a more comprehensive of the ways in which racism affects the black societies. This research aims at exploring the representation of racial attitudes and societal constructions in the play's setting and the effects of racism on the characters. The purpose of this study is to identify the implicit messages that the text contains regarding racial dynamics, power relationships, and social norms.

Research Questions

- 1) How does August Wilson's "Fences" use the language and power to depict the theme of racism?
- 2) How does Wilson employ metaphor and symbolism in "Fences" to illustrate the struggle between whites and blacks and what the message that he was trying to convey through this literary devices.

Limitations

A qualitative examination of the dialogue in *Fences* will be used however, It has some limitations as the data is restricted to conversation from a single play, the sample size is tiny, which might limit how broadly the results can be applied.

2. Literature Review

Critical Discourse Analysis

According to Jørgensen and Phillips (2002, p.12), DA is a set of multidisciplinary methodologies that may be applied to a wide range of study kinds and social domains. As a result, discourse

analysis is a research methodology that is inherently tied to its theoretical and methodological underpinnings and can be used to any field of study. Wodak (2001) views it as essentially focused on examining both transparent and opaque structural relationships of dominance, discrimination, power, and control as they are expressed in language. Any study that identifies itself as belonging to the CDA paradigm ought to meet a few fundamental requirements. Based on Kress (1990) Fairclough & Wodak (1997) elaborate on the initial definition of those criteria by establishing some fundamental guidelines for a CDA program (cf. Wodak, 2001, p.5). According to van Dijk (2003), critical discourse research must meet many prerequisites in order to successfully accomplish its goals. It is issue- or problem-oriented: any theoretical or methodological approach is pertinent as long as it can effectively study pertinent social problems like racism, sexism, and other forms of social inequality.

In particular, CDA examines how members of social groups reproduce or resist power, dominance, and inequality through language and discourse. A large portion of CDA research focuses on the underlying ideologies that support or undermine these relations. Its studies aim to uncover, reveal, or disclose what is implicit, hidden, or otherwise not immediately apparent in relation to discursively enacted dominance or their underlying ideologies. In other words, CDA primarily concentrates on discursive techniques such as manipulation, legitimation, and the fabrication of consent that are used to sway people's opinions. The focus of CDA, according to van Dijk (2001:96), is "social problems, and especially on the role of discourse in the production and reproduction of power abuse or domination." Thus, CDA establishes a connection between language and power. It is "a form of critical social science geared to illuminating the problems which people are confronted with by particular forms of social life, and to contributing resources which people may be able to draw upon in tackling and overcoming those problems," (Fairclough,2001,125). According to Van Dijk (2003), discourse analysis research on CDA focuses on how text and talk are used to enact, reproduce, and oppose social power abuse, domination, and inequality in social and political contexts. According to Kazemian & Hashemi (2014), CDA is an interdisciplinary analytical perspective that examines the relationship between discourse and power, with a focus on how social inequality, authority, and dominance are created, maintained, and resisted in discourse

Accordingly, Wodak (2001) views it as essentially focused on examining both transparent and opaque structural relationships of dominance, discrimination, power, and control as they are expressed through language. When August Wilson portrays patriarchal hegemony in his play *Fences*, he does so from the perspective of postcolonial theory. It is a theoretical method for examining the fallout from resistance and reaction to colonialism's legacy. Following the period of colonialism, many practices emerged and were prevalent, including racism and patriarchal hegemony. According to a study by (Durr, 2017), patriarchal hegemony is another element that became widely prevalent following colonization. The term "patriarchal hegemony" describes the dominance of men in the social structure. A patriarchal hegemonic society is one in which women are typically subservient to men and men are acknowledged as the dominant gender. *Fences* by August Wilson illustrates how prejudice peaked following colonization and how African Americans were denied the same opportunities in life as white people. Racism is when a community, organization, or individual treats another person or people unfairly because of their ethnic background, particularly when that background is that of a minority group.

Racism

In its contemporary form, racism is understood to have originated from "white" Americans' response to the emancipation of slaves whom they saw as their property—a desire to make sure that "black" people would "know" their place and that, although to a lesser extent, "white" supremacy would continue smaller scale (Miles, 2004, p.119). Racism is a global hierarchy of human superiority and inferiority that has been produced and perpetuated for centuries by the institutions of the "capitalist/patriarchal western-centric/Christian-centric modern/colonial world-system" through political, cultural, and economic means (Grosfoguel, 2011).

People who are categorized as above the human line are acknowledged by society for being human, and as such, they have access to material resources, social recognition of their subjectivities, identities, epistemologies, and spiritualities, as well as rights (human, civil, women's, and/or labor

rights). Those who fall short of the human standard are viewed as non-human or subhuman; as such, their humanity is questioned and, thus, denied (Fanon 1967). Conquest in the Americas signified the forceful introduction of a new type of government whose interaction with the people it ruled over was practically totally forceful. The roots of racial separation, meaning, and identity creation in the United States can be found in an incredibly authoritarian political structure. The widespread killings and evictions of native Americans and the enslavement of Africans undoubtedly sparked and inspired minimal consent throughout their early stages. In no way, United States has not achieved racial democracy at the end of the century, and compulsion is not completely obsolete either (Omi and Winant, 1994, 67). Racism has emerged as a major concept in both everyday speech and social theory throughout the last fifty years or more. Much like other components of "common sense" speech, is careless and unquestioning of the common language (Gramsci, 1971, 323–33). According to recent research, the early stages of Black-White relations in the US were marked by a focus on transparency and a relative class and culture as opposed to race. Even still, slavery was spreading. In the colonies in the South in the 17th century, a class of Black people who were free who do not until the latter part of the century seem to have fallen victim to outright prejudice (Frederickson, 1982, p.1).

Throughout America's history, racism has been a major problem with roots that go all the way back to the founding of the nation. Minority groups such as African Americans, Native Americans, Asian Americans, and others have experienced institutionalized bias, inequity, and discrimination. Racism still exists today in many forms, despite advancements over the years, and it affects social relationships, employment, criminal justice, education, and other sectors. Legislation, public awareness campaigns, and social movements are all still being used to combat racism, but more needs to be done to ensure that everyone lives in true equality and fairness. August Wilson's drama "Fences," which is set in the 1950s, examines themes of racism and how it affected African American families. Because of their color, the play's characters—especially Troy Maxson—face prejudice and limited prospects. Wilson's work sheds attention on the difficulties African Americans had in a variety of spheres of life, such as employment and social relationships, by highlighting the systematic racism that was pervasive at the time. Troy Maxson, the main character, encounters prejudice in a number of facets of his life. Despite his aptitude and abilities, he is not allowed to play professional baseball in the major leagues because of his race.

Racism is another issue Troy has at work, where he collects garbage. He has to deal with discrimination based on race and no prospects for growth. The drama illustrates how Troy's relationships, goals, and sense of self are all impacted by racial obstacles. The systematic racism he experiences contributes to the complex dynamics within his family and community, which is the source of his bitterness and frustration. In general, "Fences" examines the deep effects of racism on people and their goals, emphasizing the difficulties and hardships that African Americans encountered during the age of racial inequality and segregation.

Discourse and Racism

Racism is a political "fighting word" and stigmatizing headword that practically everyone appears to be using these days. Maybe, this is because the term "racism" has taken on an incredibly ambiguous and expansive connotation. A discourse analytical approach to the multifaceted issue of racism begins with the recognition that racism is an ideology and a social practice that takes discursive forms. Discourse serves as a medium for the production and reproduction of racist ideas and viewpoints as well as the preparation, propagation, and legitimization of discriminatory exclusionary practices.

Discourse is used to combat racist beliefs and behaviors by challenging them, delegitimizing them, and advancing antiracist tactics (Reisigl and Wodak 2001). A stereotype is the verbalization of a particular conviction or belief aimed at a social group or at a specific person because they belong to that social group. Typically, a stereotype is a component of widely held knowledge that is prevalent in a given culture (Quasthoff, 1987, p.786). It takes the logical form of a judgment that assigns or rejects specific traits or behavioral patterns to a particular class of people in an oversimplified, generalizing, and emotionally biased manner (Quasthoff, 1973, p. 28). Prejudice is not just a feature

of personal opinions or feelings regarding social groupings; rather, it is a common social representation that group members acquire via socialization processes and then adapt and use in social communication. These ethnic attitudes serve social purposes, such as defending the rights of insider group. These cultural goals are reflected in their mental models and methods of use.

Van Dijk, focuses more closely on the "rationalization and justification of discriminatory acts against minority groups,"(1984,13). He refers to the justifications for bias against minority groups as "the 7 Ds of Discrimination." These include everyday discrimination, depersonalization or destruction, distance, diffusion, distraction, distinction, and domination. These tactics, which include controlling minority groups, barring them from social gatherings, and even eradicating and killing them, all function to legitimize and actualize the distinction of "the other" (van Dijk, 1984, 40).

Racism according to Wetherell and Potter (1992 59), needs to be seen as a collection of changing, malleable, and ideological impacts. Therefore, it is important to see racist discourses as dynamic and conflicting rather than static and monolithic. The same individual can even speak disparate viewpoints and ideological shards inside a single discourse occurrence. The attempt of the discourse-historical approach to operate interdisciplinarily, multimethodologically, and on the basis of a variety of different empirical data as well as background knowledge is one of its most notable differentiators from the four approaches previously described. In the analysis and interpretation of a particular discursive occasion, it aims, depending on the subject of inquiry, to go beyond the purely verbal component and to more or less methodically incorporate the historical, political, sociological, and/or psychological dimension (Reisigl and Wodak 2015, p. 383).

3. Methodology

Methodology and Approach in Critical Discourse Analysis guide the analysis of Troy's speech in Fences Play. is section outlines the specific analytical methods and tools that will be used to analyze and interpret the speech. It describes the analytical framework that will be used, including how to identify social ideologies, power dynamics, and language elements in the conversation. The technique also covers the methods for gathering and interpreting data, including voice transcription, linguistic and rhetorical device coding, and context and setting analysis. This section lays the groundwork for a thorough examination of Troy's speech by using a methodical and exacting approach to Critical Discourse examination. This analysis will reveal the underlying meanings, themes, and societal consequences inherent in the text.

The research will apply a qualitative research methodology by examining the dialogues in August Wilson's play. Through a naturalistic and interpretive viewpoint, qualitative research focuses on comprehending and interpreting human behavior, experiences, and social phenomena. Additionally, the research will employ some of the CDA-related methodologies in order to talk about the concepts of power, identity, and ideology. Social psychology is one of these methods, It is a theory for CDA that examines how power affects language. Accordingly, authority and the patterns of permitted utterances that follow are often integrated by social psychologists (Mills, 1997, 9). the Cultural Model is a crucial discourse analysis theory, the other method which posits that groups with greater power in a society have the ability to shape the opinions of weaker groups (Gee, 2001). To accomplish the goals of this research, August Wilson Fence's text about racism will be chosen, and the CDA will be applied to it, with particular attention on the speech of the protagonist Troy in act one as it is the most important act in the play.

4. Data Analysis

We'll look at Troy's language in the play in light of how his identity, ideology, and power are revealed as the play goes on. In order to analyze his character, every potential speech will be critically examined. Symbols, irony, metaphor, and other literary devices will all be exposed and framed. This critical analysis is important because it looks at how blacks and whites interact linguistically in order to understand their social interactions, "language users do not function in isolation, but rather within a set of cultural, social, and psychological frameworks"(Horváth ,2009, 45). Gill (1992, 94) asserts that characters can be examined from the outside in by paying close

attention to what they say and doing as they go. A critical analysis of Troy will be conducted by looking at his words and deeds.

You should look for linguistic strategies like allegory, pun, conjunction, soliloquy, ellipsis, systematic knowledge, schematic knowledge, collocation, and pragmatic meaning in addition to (dramatic) irony and cohesiveness while analyzing the language of drama. Put differently, the examination will incorporate the prevalent theories of language. When analyzing a work, critical discourse analysis looks at both internal and external sources to uncover socio-political themes. Its goal is to reveal the frequently concealed beliefs that are reflected, created, and repeated in public discourse (Mayr, 2008, 16). One can find all the components of figurative language, power relations, social relations, etc. by applying CDA to a dramatic text. Furthermore, the play will be examined using a variety of CDA theories, including micro-sociological theories, to identify aspects of power, identity, and ideology. The social connections can be explained by micro-sociological theories (Meyer, 2001). But since this research is focused on the power dynamics between blacks and whites in *Fences*, it will primarily focus on issues of power, identity, and ideology. Whenever feasible, any linguistic device that advances the goals of this research will be referenced and its potential hidden meanings will be examined. August Wilson wrote a two-act play titled *Fences*. The Maxsons Family is the subject of the play, with Troy Maxson serving as both the family's head and the main character. The entire family struggles with one another, and they attempt to shield themselves from the injustices of the 1950s by erecting symbolic fences. The drama portrays the injustices and struggles African Americans endured at this time, including racism, discrimination, and a lack of opportunities.

Before reviewing the data analysis of the research, the structure of drama should be understood. Three elements make up a typical drama: increasing action, resolution, and exposition; "the action requires a drive leading to a climax, a moment of intense feeling, and a shape" (Cody & Sprinchorn, 2007, 365). According to Pfister (1991, 86), exposition is the first part of a drama that "shows the transmission of information of the events and situations determining the dramatic present". Because of this, the first segment of a play is typically introductory and informative. The rising of the events' activities is the second stage of a drama. "Once the exciting force has set the action in motion, the struggle builds dramatic tension toward a confrontation" (Myers-Shaffer, 2000, 97). The resolution is the final stage of a drama "a drama may have several crises, in which the conflict intensifies to the point that something or someone is threatened" (Musburger and Kindem, 2009, 108). The drama's issue is resolved after the fundamental tension that sparked the dramatic action has been resolved (Musburger, 2007). As a result, when the resolution begins to emerge, the rising motion stops. The relationship between Troy Maxson, the patriarch, and his family members is the main subject of the play, which centers on the Maxson family. Paul Prece (2008) claims that August portrays racism in a variety of ways. Black people are unable to obtain prominent positions in a variety of fields, including the workplace, the music business, and sports. Troy, for example, is bitter because, despite his brilliance, he was not selected for the baseball league. Racism is demonstrated in the play when the white men are hired as drivers while the black men are forced to lift trash. Troy objects to this idea and keeps complaining until he gets hired as a driver. *Fences* is a work by August Wilson that illustrates how racism peaked following colonization and how African Americans were denied the same opportunities in life as White people.

The main character in August Wilson's drama "*Fences*" is Troy Maxson. He is a former baseball player for the Negro League who faces challenges related to his personal history, family, and ethnicity. Troy's experiences and the social obstacles he encounters have created his multifaceted identity. Black men's identities in America are multifaceted and intricate, influenced by social, cultural, and historical contexts. It includes tales of tenacity, hardship, success, and the continuous quest for equal rights and opportunities. In order to fully comprehend this identity, one must acknowledge the significance of systemic problems like racism and injustice as well as the depth of individual narratives in the larger framework of African American history and culture.

Act 1 (Wilson, 1986)

TROY: "I've been fighting for myself out there, against a world that sees me as nothing more than the color of my skin. They build fences around us, Rose. Fences made of prejudice and injustice. I've faced more than just baseballs; I've faced a society that tries to strike me out every day."

Troy raises worries about the racial segregation of work roles in this quotation by specifically addressing the distinction between persons of color conducting physical labor and white people running trucks. The conversation challenges the idea that some jobs are best suited for white people exclusively and emphasizes the speaker's displeasure with the apparent injustice. This method sheds light on racial discrimination in employment practices by emphasizing the character's demand for equal opportunity and acceptance of their abilities regardless of color.

1. Language Choices:

Troy's life is obstructed by racism, as symbolized by the concept of "fences" being used. A closer examination of this metaphor uncovers a more profound allegory about prejudice and societal divisions. With expressions like "fighting for myself" and "a society that tries to strike me out," Troy's emotional tone gives his story a deep and intimate depth. This poignant element emphasizes how racial injustice affects people on a human level. In "Fences," Troy uses metaphorical language—specifically, the concept of "fences"—to eloquently illustrate the racial boundaries he must overcome. The poignant language highlights his individual fight for independence and exposes a power structure in which institutional racism is seen as an unfair force. The speech, which is set against the historical backdrop of the 1950s, effectively conveys the widespread bigotry of the time. The discourse adds to the play's larger societal critique by offering a moving examination of the effects of racial injustice on individuals via Troy's personal perspective.

2. Power Dynamics:

Troy's reference to "fighting for myself" alludes to a conflict over one's sense of self and independence. This illustrates the power struggles that people with racial discrimination face in society, where people like Troy have to fight against outside influences in order to claim their identity. Through his description of the world as perceiving him "as nothing more than the color of my skin," Troy reveals the structural unfairness that shapes his encounters. This highlights the disparity in power that stems from racial bias.

TROY: I ain't worried about them firing me. They gonna fire me cause I asked a question? That's all I did. I went to Mr. Rand and asked him, "Why?" Why you got the white mens driving and the colored lifting? Told him, "what's the matter, don't I count? You think only white fellows got sense enough to drive a truck. That ain't no paper job! Hell, anybody can drive a truck. How come you got all whites driving and the colored lifting?" He told me "take it to the union." Well, hell, that's what I done! Now they wanna come up with this pack of lies.

The query "They gonna fire me because I asked a question?" has a symbolic element in this speech. Asking a question turns into a metaphor for questioning authority or the status quo. The speaker uses expressive words, including "I ain't worried" and the phrase "fire me," to express shock and annoyance. The speaker's hesitation and worry about possible repercussions for just asking for an explanation are highlighted by these terms, which have a strong emotional tone. The terms "colored" and "white men" may also have historical and emotional significance because they represent the speaker's era's racial attitudes and social context. This speech demonstrates the speaker's resistance to a possible dismissal by highlighting their shock at being punished for simply raising an inquiry. The speech demonstrates the speaker's interest in the racial distribution of labor, particularly raising the topic of why driving is given to white people while lifting is assigned to people of color. This raises the question of racial disparities in the workplace.

1. Language Choices:

This speech makes use of casual and colloquial vocabulary, such as "ain't" in place of "am not" or "are not." In order to express their incredulity and annoyance, the speaker also utilizes plain words. The speaker's worry about possible job loss is emphasized by the term "fire" being used repeatedly. Furthermore pointing to a period when such language was more frequently used to characterize racial groups, the speaker's usage of terminology like "colored" and "white mens" shows the historical background and social mores of their surroundings.

2. Power Dynamics:

The power dynamics in this speech point to the speaker's dissatisfaction and resistance against a perceived management or authority. The speaker displays a degree of defiance by expressing disinterest in the possibility of losing their job. "They gonna fire me because I asked a question?" suggests that the decision-making of the authorities is being questioned. The investigation of job assignment based on race highlights issues pertaining to racial dynamics and employment roles, further underscoring a perceived injustice or unequal power allocation inside the workplace. The speaker's questioning and defiance of the possibility of losing their job for raising an inquiry are clear indications of their fight for autonomy in this speech. The speaker declares, "I ain't worried about them firing me," indicating that they want independence and the ability to voice their concerns without worrying about retaliation. The speaker explores the idea of perceived injustice as she queries the justification for dividing up work according to race. "Why did you get the colored lifting and the white men driving?" is a question that highlights an imbalance in the way jobs are assigned. The speaker questions what they perceive to be an unfair practice, raising the possibility that there is a larger social problem including racial disparity in the workplace.

TROY: The colored guy got to be twice as good before he get on the team. That's why I don't want you to get all tied up in them sports. Man on the team and what it get him? They got colored on the team and don't use them. Same as not having them. All them teams the same.

This remark seems to be an expression of anger regarding racial disparities in athletics, implying that individuals of color might have to meet greater requirements in order to be accepted onto a team and might not always be given equal opportunities once they do. It also suggests doubting the genuine inclusion of groups that include people of color yet underuse their abilities. Racial insensitivity is evident in the speech's use of derogatory, archaic terminology like "colored." Such wording feeds into a narrative that divides and reinforces stereotypes. The assumption that members of a specific race must be "twice as good" also suggests an unfair and discriminatory norm. To promote harmony and understanding, it is essential to promote an inclusive and polite discourse. This discourse reinforces racial stereotypes and uses derogatory terminology. It's critical to uphold inclusivity and refrain from using terminology that is discriminatory. Positive dialogue regarding sports or any other subject matter ought to center on ability and merit instead of sustaining racial prejudices.

The accomplishments of athletes from a variety of backgrounds are ignored, and the speech fails to acknowledge the movement towards diversity in both sports and society. The influence of role models who have effectively surmounted racial barriers and contributed to a more positive and equal representation is overlooked. A better informed viewpoint would appreciate the value of creating an atmosphere where talent is valued regardless of color and the continuous efforts to encourage diversity. The speech reduces people to racial stereotypes and lacks complexity, failing to recognize the different talents and contributions of individuals. The text oversimplifies intricate matters pertaining to race and sports, while disregarding the advancements achieved in dismantling racial barriers in diverse domains. Instead of promoting damaging assumptions, constructive conversations about diversity and inclusion should center on acknowledging each person's unique talents and qualities.

1. Language Choices:

This speech makes use of directness ("That's why I don't want you to get all tied up in them sports"), casual language ("Man on the team and what it get him"), and colloquial terms ("colored guy," "get

all tied up"). In terms of attitudes about race and historical background, the term "colored" is used. Repetition is also used to emphasize points ("Man on the team," "colored on the team") and draw attention to the seeming imbalance.

2. Power Dynamics:

The speech makes suggestions about racial and sports-related power dynamics. The statement "colored guy got to be twice as good" suggests that there is a power disparity and that individuals of color must perform above expectations in order to be accepted. The statement that there are "colored on the team and don't use them" implies that people of color don't have much agency or influence in the context of athletics, which perpetuates power relations that limit their possibilities and impact on the team. The general tone conveys annoyance with what is thought to be injustice and unfair treatment due to race.

TROY: Got up here and found out . . . not only couldn't you get a job . . . you couldn't find no place to live. I thought I was in freedom. Shhh. Colored folks living down there on the riverbanks in whatever kind of shelter they could find for themselves.

This speech explores the intricacies of social and economic inequality, offering a perspective to examine many aspects. The phrase "found out" suggests a discovery and may indicate that the speaker was unaware of or did not comprehend the difficulties that marginalized people experience. The two negatives "couldn't" and "no place" highlight the structural obstacles to housing and work, exacerbating the challenges mentioned. The expression "Colored folks living down there on the riverbanks" places the marginalized population on the "riverbanks," maybe distant from the more affluent neighborhoods, while simultaneously emphasizing racial segregation. This physical division is a reflection of larger segregation and socioeconomic inequalities.

When faced with the harsh reality of inequality, the speaker's understanding that they "thought [they] was in freedom" highlights their disillusionment and calls into question the idealistic image of freedom. The additional layer of secrecy or taboo that the "Shhh" adds may be an indication of an unstated truth that the speaker is revealing. Essentially, this speech challenges presumptions about freedom, exposes a hidden story of suffering, and highlights the widespread problems of racial and economic injustice through the use of language and images. In addition to, the reference to "freedom" in contrast to the hardships endured by "colored folks" highlights the difficulties and ironies ingrained in the social institutions. The riverbanks represent a literal and figurative border, highlighting the limited circumstances faced by the underprivileged people.

1. Language Choices:

The language choices of this speech imply inequality and social injustice. Phrases like "you couldn't find no place to live" and "not only couldn't you get a job" have a negative tone and highlight the difficulties the audience is facing. The phrase "colored folks" captures the essence of the historical setting and racial relations, but referring to their living arrangements on "riverbanks" conjures up a strong picture of marginalization and substandard housing. Irony is added by contrasting the speaker's expectation of independence with the harsh reality, highlighting the gap between ideas and actual experiences.

2. Power Dynamics:

The speaker in this speech expresses amazement at the circumstances, while others (perhaps members of a minority group) struggle to find employment and suitable housing. This difference highlights the power dynamics in the speech. By admitting ignorance of other people's struggles, the speaker—who is probably in a privileged position—highlights a disparity in power. The phrase "colored folks" raises the possibility of racial dynamics and systemic power systems. The speaker's initial presumption of "freedom" also suggests a difference between their own sense of freedom and the constrained conditions of the group they are mentioning, which highlights power imbalances even more.

TROY: But . . . you born with two strikes on you before you come to the plate. You got to guard it closely . . . always looking for the curve-ball on the inside corner. You can't afford to let none get past you. You can't afford a call strike. If you going down . . . you going down swinging.

The speaker highlights the difficulties that one encounters and uses baseball metaphors to illustrate the need of perseverance and vigilance in the face of difficulty. The statement "two strikes on you" can allude to a prior disadvantage, which would make societal and institutional barriers more closely examined. The inside corner curve-ball metaphor suggests unforeseen difficulties, which could be a reflection of larger social and economic problems. The general conversation may emphasize themes of resiliency, willpower, and the necessity of overcoming adversities in life.

1. Language Choices:

Metaphors from baseball are used by the speaker, including "two strikes," "coming to the plate," and "curve-ball." These metaphors provide a layer of vivid imagery and relatability by illustrating life's struggles within a known setting. Expressions such as "guard it closely" and "always looking for the curve-ball" highlight the significance of exercising caution and vigilance. This word choice communicates a sense of caution and readiness to face obstacles. The terms "afford" and "call strike" bring economic terminology and imply a relationship between overcoming obstacles and possible outcomes. This decision can suggest that choosing one's life path has significant consequences. "Going down swinging" refers to a spirit of defiance and a determination to give up easy. The wording used here highlights adaptability and taking the initiative to overcome obstacles.

2. Power Dynamics:

The expression "born with two strikes on you" alludes to a beginning point that is precarious. This places the conversation in the perspective of societal injustices or systemic problems that people may encounter right away. The focus on alertness and continuously monitoring potential threats suggests a proactive approach. The speaker gives the listener agency by emphasizing their ability to overcome hurdles even as they acknowledge the drawbacks. Furthermore, Phrases such as "You can't afford a call strike" and "You can't afford to let none get past you" add an economic element and convey the seriousness of failing. This emphasizes the power relationships that are associated with both success and failure in a larger social setting. The advice to "go down swinging" suggests a strong mindset that views obstacles as chances to demonstrate one's will and agency. This might be interpreted as a change in power from being a helpless target of difficulties to an engaged party in the face of difficulty. In general, the speech's power dynamics include recognizing early setbacks, encouraging alertness and proactive participation, and presenting resilience as a tool for empowerment in the face of larger societal issues.

Troy's Speech on Racism in Fences

Troy's Speech	Language Choices	Power Dynamics
"I've been fighting for myself out there, against a world that sees me as nothing more than the color of my skin. They build fences around us, Rose. Fences made of prejudice and injustice. I've faced more than just baseballs; I've faced a society that tries to strike me out every day."	"fences" and "fighting for myself" are a metaphor about prejudice and societal divisions.	"fighting for myself" and "as nothing more than the color of my skin," highlight the disparity in power that stems from racial bias.
I ain't worried about them firing me. They gonna fire me cause I asked a question? That's all I did. I went to Mr. Rand and asked him, "Why?" Why you got the white mens driving and the colored	"They gonna fire me because I asked a question?" a metaphor for questioning authority. "I ain't worried" and the	"They gonna fire me because I asked a question?" suggests that the decision-making of the authorities is being questioned.

<p>lifting? Told him, “what’s the matter, don’t I count? You think only white fellows got sense enough to drive a truck. That ain’t no paper job! Hell, anybody can drive a truck. How come you got all whites driving and the colored lifting?” He told me “take it to the union.” Well, hell, that’s what I done! Now they wanna come up with this pack of lies.</p>	<p>phrase "fire me," to express shock and annoyance.</p> <p>"colored" and "white mens" shows the historical background and social mores of their surroundings.</p>	<p>"Why did you get the colored lifting and the white men driving?" is a question that highlights an imbalance in the way jobs are assigned.</p>
<p>The colored guy got to be twice as good before he get on the team. That’s why I don’t want you to get all tied up in them sports. Man on the team and what it get him? They got colored on the team and don’t use them. Same as not having them. All them teams the same.</p>	<p>("That's why I don't want you to get all tied up in them sports"), is directness ("Man on the team and what it get him") is a casual language, ("colored guy," "get all tied up") is a colloquial terms, ("Man on the team," "colored on the team") is a repetition.</p>	<p>"colored guy got to be twice as good" and "colored on the team and don't use them" imply a power disparity.</p>
<p>Got up here and found out . . . not only couldn’t you get a job . . . you couldn’t find no place to live. I thought I was in freedom. Shhh. Colored folks living down there on the riverbanks in whatever kind of shelter they could find for themselves.</p>	<p>"you couldn't find no place to live" and "not only couldn't you get a job" is a negative tone.</p> <p>"colored folks" is the historical setting and racial relations.</p> <p>"riverbanks" is irony.</p>	<p>"colored folks" highlights racial dynamics and systemic power.</p> <p>"freedom" highlights power imbalances.</p>
<p>But . . . you born with two strikes on you before you come to the plate. You got to guard it closely . . . always looking for the curve-ball on the inside corner. You can’t afford to let none get past you. You can’t afford a call strike. If you going down . . . you going down swinging.</p>	<p>"two strikes," "coming to the plate," and "curve-ball." Are metaphors from baseball. "Going down swinging" refers to overcome obstacles.</p>	<p>"born with two strikes on you" refers to societal injustices. "You can't afford a call strike" and "You can't afford to let none get past you" refer to a seriousness of failing. "go down swinging" refers to a strong mindset.</p>

5. Conclusion

The play's title shows racism in two separate ways: literally and subtly, since the term "fences" represents both borders and a prison in people's lives. The vocabulary and relationships of the characters in the play "Fences" skillfully reveal the complex web of identity, power, and ideology. The drama explores the sociopolitical topics weaved into public discourse while illuminating the complex interactions between blacks and whites using critical analysis, symbols, literary devices, and discourse analysis. Troy Maxson's persona embodies the fight against racial injustice, using vivid metaphors such as "fences" to highlight the social boundaries that African Americans must overcome. His experiences and language decisions highlight the widespread discrimination that existed in the 1950s in housing, employment, and sports. Through the use of slang, baseball

metaphors, and defiant statements, these fights reveal racial biases and power disparities that have impeded opportunities for people of color. Furthermore, Troy's vocabulary depicts the challenges encountered by marginalized communities, embodying the greater societal themes of economic and racial inequality. The drama acts as a mirror reflecting African American families' complex identities, highlighting their tenacity and the difficulties they overcame in the face of structural injustices. Essentially, "Fences" is a powerful indictment of the social institutions that support inequality, more than just a dramatic portrayal. Troy Maxson's use of words, analogies, and discourse highlights the persistence of racial prejudice and highlights African Americans' battles to maintain their identity, dignity, and place in society.

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