

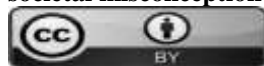


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A Societal Misconception of White Women's Superiority over Blacks' in Childress's Wedding Band and Delaney's A Taste of Honey: A Psychoanalysis Study

A B S T R A C T

This study examines the global social misconception of the whiteness superiority over blackness in both dramas; Wedding Band by Alice Childress, a black character "Julia" represents a fundamental sample to this study, and a white character "Helen" in A Taste of Honey by Shelagh Delaney, who embodies the societal opposite polar to the inferiority of the black women. This study aims to tackle Sigmund Freud's (1923) Psychological theory of "id, ego, and superego", in discovering the false assumptions of prioritizing the values of whites over blacks. Through which the present study will authenticate this gap to overview the societal and psychological values and norms of the white and black people. Through the application section, various global facts of both types of characters will gradually reveal their inner strategic defenses towards their own daily issues and life routine. Consequently each will commence separately diagnosing certain un/conscious personal strategies, which are radically acquired in defending themselves and confronting their own life hardships. Furthermore in the conclusion part, and throughout the strategic possibilities of Freudian psychological three concepts, the study will rectify the notorious propaganda of white superior values which are socially overstated when it is compared to the radical values of blacks.

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دراسة نفسية : المفهوم الخاطئ لتفوق النساء البيض على السود في مسرحيتي
خاتم الزواج للكاتب جلدريس وطعم العسل للكاتب ديلاي

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الخلاصة

هذه الدراسة تدرس المفهوم الاجتماعي العالمي الخاطئ لتفوق العرق الابيض على الاسود في كلا المسرحيتين " خاتم الزواج للكاتب اليس جلدريس، الشخصية السوداء "جوليا" في هذه المسرحية تمثل النموذج الاساسي لهذه الدراسة، والشخصية البيضاء "هيلين" في مسرحية " طعم العسل" للكاتب شيلاغ ديلاي التي جسدت القطب الاجتماعي المعاكس لدونية المرأة السوداء. هذه الدراسة تتوي ان تتناول النظرية النفسية للكاتب سيغموند فرويد المتمثلة بالمفاهيم " الهو، الأنا، الأنا العليا" في اكتشاف الاعتقاد الخاطئ في تقديم اولوية قيم النساء البيض على النساء السود. من خلال تقديم هذه الدراسة سيتم اثبات صحة هذه الفجوة في اظهار القيم الاجتماعية والنفسية وقواعد الناس البيض والسود. من خلال الجزء التطبيقي الحقائق العالمية للشخصيتين ستكشف تدريجياً آلياتها الدفاعية الداخلية اتجاه روتين حياتهم ومشاكلهم اليومية. تتابعياً كل واحد ستبدأ بشكل منفرد في تشخيص بعض الاساليب الشخصية التي تتعلق بالوعي واللاوعي، التي اكتسبت فطرياً في الدفاع عن أنفسهم ومواجهة مصاعب حياتهم. علاوة على ذلك في الخلاصة ومن خلال الطرق المحتملة للمفاهيم النفسية الثلاثة لنظرية فرويد، هذه الدراسة ستوضح الاشاعة المشهورة للقيم العليا للناس البيض التي تعتبر اجتماعياً مبالغ فيها عند مقارنتها بالقيم الفطرية للناس السود.

الكلمات المفتاحية: اليس جلدريس ، خاتم الزواج ، شيلاغ ديلاي ، طعم العسل ، سوء الفهم الاجتماعي.

1. Introduction

The American black woman Alice Childress was born in South Carolina, USA in 1916, she is a dramatist in a contemporary American theatre, and her work has received not that much scholarly recognition, which later have been notified for four decades. Preceding Lorraine Hansberry a decade, *Florence* was the first play produced by Alice Childress, which was before Hansberry's play *A Raisin in the Sun* around ten years. In fact, the black dramatist Alice Childress was the first woman whose play was produced on one of the professional stage in America. Childress was successfully producing notable dramas during the 1980s (Curb, 1980, p. 57).

Alice Childress does not hold herself at this point, but also she goes further to write two novels and a collection of a nonfiction or unrealistic of interviews with several black women, especially those who work as a household. Moreover, Childress has selected anthology of different scenes from various plays that has been written by black American writers used as exercises to present black actors. She devoted her efforts to make her writings committed to political and social causes that supporting justice and equality of women and the rights of the black people in general. Childress in her dramas and fictions, has highlighted the priority for the black women and she has presented them as protagonists (Curb, 1980, p. 58).

There has not been any play produced officially on or off Broadway especially those plays who have been written by black women before 1952, however Childress was the first black

women whose work, *Gold through the Trees*, was produced off Broadway. Childress became an icon that paved a way for other black women playwrights to have an opportunity to present their work on Broadway and that is why she has been viewed as a genuine pioneer (Hara, 1994, p. 69).

The setting of *Wedding Band* was in the south of Carolina in 1918. The play tackles the story of black woman called 'Julia', who is a black protagonist and who is in love with a white man called 'Herman'. They were intended to move out of South Carolina to the northern cities, in order to do the marriage even though their interracial marriage was against the laws. However, Herman is not able to move to the north unless he payback his debts. Meanwhile, this interracial marriage is considered as a crime according to the southern laws, and this would place them right in the jail. The play ended up in a tragic way that Herman dies in Julia's arms.

The British screenwriter and playwright Shelagh Delaney was born in 1938, in Salford in England, she brought a fresh notion of working-class women's perspective to the English theatre and also she has proposed a challenge to the male-dominate narrative of the current time. She is regarded a pioneer in the kitchen sink realism (Hermit, 2024, p.165).

Delaney wrote *A Taste of Honey* at the age of eighteen, her first play was presented in 1958. In addition to other playwrights were exited in the late of 19 century, Delaney was the only one who received a deep critical attention, although that realm of interest was truly limited (Soininen, 2008, p. 5). Most of the critics have highlighted that Delaney's work is mostly focused on the writer's age and gender which later affect her work and consequently led to the critics' ignorance to the content of Delaney's plays (Soininen, 2008, p. 5).

A Taste of Honey is simulation to the setting of Salford in 1950s, in England. It revolves around a careless woman, alcoholic, having unstable life called Helen, who could not afford the rent-payment which causes her to move out from one house to another, and her seventeen-year-old daughter called Josephine. Whereas Jo was left alone by her mother, the black navy sailor, Jimmie, who proposed marriage to Jo, committed a sexual relationship resulting an issue of pregnancy. The NAVY duty was declared to Jimmie, and he had been forced to leave Jo facing the difficulties of her life alone.

Research Questions:

1. How does the socio-historical background affect both white and black characters' behaviors to simulate the real American and British societies?
2. How do the Freudian psychological elements of "id, ego, and superego" visualize the counterfeit of the American-English propagandas of the whiteness superiority?
3. How do the final findings of the 1st and 2nd questions theoretically co-operate in achieving the aim of the study?
- 4.

Research Objectives

This study tackles the notion of how these two characters 'Julia and Helen' navigate their socio-economic challenges and maintain or sacrifice their sense of self, through the lens of Freud's concepts of the ego, id, and superego as a framework for examining their

psychological motivations. This comparative study aims to highlight how racial and social contexts influence self-perception and personal agency in these two plays, challenging conventional dramas of integrity and power among white and black women in literature.

Statement of the Problem

Childress's play *Wedding Band* has depicted women in general and particularly black women as inferior and weak. Saleh (2018) states that the American theatre is rich with stereotypical figures of women that are portrait as oppressed, silent, and marginalized (p. 69). Black women specifically American playwrights tried to do their efforts to remove these conservative and passive representations of black women characters in the 20th century. They portrayed the black women as disobedient characters. *Wedding Band* shows the black woman as able and confirms their rigorous identity (Saleh, 2018, p. 69).

Childress in *Wedding Band* has depicted her characters as imperfect male and female figures of an American real world. Rather than identifying the audiences with a notion of racial harmony. Therefore, Childress reveals the reality of life for white and black American people as she presents thoroughly the frailty of the humanity that is embedded in maintaining ethnic boundaries and cultural conventions. Thus, the drama is a simulation to the interracial desire and tenderness which signifies a unique African American contribution to the contestation of realism (Cashman, 2009, p.3).

Scholars have approved that Delaney's play *A Taste of Honey* is a sample of Kitchen Sink Drama. Some scholars have claimed that Delaney successfully depicts that the characters of her play are not obedient to oppose the radical image of the women in the British society in her era. However, Delaney brings the light on the stereotypical issues of womanhood in Delaney's time. Women at that time have mostly taken men for granted to earn their livelihood and moreover to achieve their financial support in their living (p. 243). The women are represented as marginalized or dependent individuals in a patriarchal society. Furthermore, Maria Capitani (2020) observed that Delaney's *A Taste of Honey* portrays the cultural and social history during the time that the play was written in. It demonstrates the challenges of the working-class ambivalent mothers of that time (Omarl & Muhammed, 2023p. 243).

Delaney was one of the most pioneer playwrights in the post war to propose that such females had ways of thinking and desires that are unique, which was a radical notion that is widely spread in the fifties. Educators, psychologists, Advertisers and policymakers said that those women had luck and probably even more than their mothers. The post-war luxury state, the prosperity that resulting a glut in employment, making the women's lives more fulfilling and comfortable. Also women have been claimed that they indeed could spend their whole lives trying to create pleasant homes for their healthy children and hard-working husbands. Accordingly, Delaney was attempting to portray the life of women like Jo and Helen who used to live in a messy slums and well-off houses (Capitani, 2020, p.215).

Many studies have examined various aspects of the both plays, critics and researches have tackled the issues of racism, gender, marginalization, miscegenation, and oppressed women in Childress's *Wedding Band*, whereas in Delaney's *A Taste of Honey*, critics and scholars have

examined the poverty and struggle of the women of the working-class, motherhood, sex, and homosexual. Hence none of the previous studies, articles, and researches have examined the notion of moral high ground of the black women and the maintaining of the dignity and self-restraint that white women rarely have. The current literary analyses have placed many times the white women as economically and socially superior to Black women, strengthening stereotypes that exclude black women characters.

However, Alice Childress's *Wedding Band* and Shelagh Delaney's *A Taste of Honey* are dynamically resembled the proposed notion of this study through the characters of Julia and Helen. Julia is a black woman, upholds her self-worth and integrity despite her financial hardship and systemic racism, while Helen is a white woman, compromises herself for money, searching for financial stability and doing a sequence relationship with men.

1.3. Review of Related Literature

1.3.1. Historical and Political Background

The 1950s has historically witnessed the commencement of numerous civil rights movements that visualize the end of discriminations between people and calling for equality. Childress was representing the elite voice in the 1950s and 1960s of the American black theatre. She was one of those black playwrights who felt the discrimination and segregation against black people and accordingly, she wrote her *Wedding Band* to stand solely against those unfair and immoral rules that differentiate between white and black people. Furthermore, she did her efforts to eliminate these notions that was largely prevalent at that time and make the white and black Americans as one nation. (Rasheed & Mohi, 2017.p. 63).

Du Bois, claims that Alice Childress has promoted a general notion of drama that it should be written as a propaganda to reveal the racial. Du Bois claims that the African-American playwrights' dramatic writings should deal with this type of drama that reflects a positive and realistic image of the black people rather the stereotypical image that is presented by the white dramatists. Jim Crow's era was fully marked by unjust practices of disfranchisement and segregations against black people. Those practices were the main reasons that encouraged Childress to condemn and highlight the racial issues. Particularly Childress lived in a community where the rights of blacks were denied and were not equal to the whites (Rasheed & Mohi, 2017, p. 62).

As La Vinia Delois Jennings claims that Childress's play *Wedding Band* is considered one of the most tragic and serious one among her plays because it focuses on the restriction of the socio-political setting, particularly black women's struggle. Throughout this love/hate tale, the psychoanalytic analysis of *Wedding Band*, is to explore how the dehumanization and unjust anti-women laws supported the patriarchal norms and this caused a cruel life for both black and white woman and consequently life became intolerable. However, the importance of writing this play is to employ the political and historical background of this play that is related to the field of theatre (Cashman, 2009, p. 2).

Delaney's *A Taste of Honey* has been discussed in Borrás's paper that the play has a rich stage and significant role in the publishing history. The play obtained a significant success when it first performed on Royal Theatre of Stratford in 1958 in London, and then when it performed

on Wyndham's Theatre in 1959 in London, it immediately achieved a remarkable success. In the same year, *A Taste of Honey* marked the global cultural leap in New York, since then, the play continually receives international offers. *A Taste of Honey* achieved the largest popular dissemination to be adapted into a film, nevertheless the play was globally still on print. Moreover, in the early eighties, the text of the play was adopted as a school syllabus selection (Borrás, 1997, p. 496).

1.3.2. *Wedding Band and A Taste of Honey*

Childress in *Wedding Band*, successfully illustrates that the working-class black Americans often determined to their African origins or roots to moreover overcome the prevailed racial challenges. The character, Julia, embraces and fully understands the value of her blackness and her racial heritage, to reconcile her conflicting black-self. There is a symbolic connection with Africa, which is the way that Julia has reconnected herself with her black neighbors. This has empowered her personality and further made her feel liberated from struggles that ruined her life. Childress claims that Julia navigate these struggles of the racist environment and the consequences of one might have a double consciousness (Rasheed & Mohi, 2017 , p.64).

Childress declared that *Wedding Band* is concerned with supporting the civil and social rights of black American women that were systematically denied during the early stages of the twentieth century. Childress confronted many struggles to make *Wedding Band* performed on the Broadway stage, due to the sensitive issues like; miscegenation, discrimination, and interracial love that Childress presents in her play. Thus and accordingly *Wedding Band* was considered a controversial drama, especially those subjects were still filled with taboos and asserts how such unjust laws make black women's life difficult. (Rasheed & Mohi, 20017, p. 65).

For many reasons, Delaney's *A Taste of Honey* is considered a masterpiece in British theatre during that time. The first reason; Delany was one of the most notable young playwrights who has the ambition to challenge the social taboos of British theatre. Delaney in her play, *A Taste of Honey*, has selected two women characters simulating the people of the working-class as protagonists, highlighting the significance of women's perspectives. The second reason is that she created interracial relationships to acceptably naturalize her play. The third reason is that she diverted the negative assumption of a homosexual person into the most positive character after they were marginalized.

Finally, *A Taste of Honey* portrayed the fears and determination of Josephine's pregnancy to an illegal fetus from a black man. Thus, Delaney has made a name for herself as a remarkable author, she was talented in employing dramatic language, tackling the most significant and controversial social issues in an ironic tone. Accordingly, *A Taste of Honey* has factually achieved a remarkable and significant success, though it leads the audience to think about the characters as if they would have a happy ending (Baştan, 2022 p. 3402).

1.4. Methodology

The socio-historical events of this question, permeate explicitly into the American and British societal norms and customs that are notorious in granting solely the white people further social validations that are radically at some points acquired. In contrary to what the white

people have, the layers of incongruence and inequality to the legal rights of black people seem unfair. Those facts are extremely highlighted in the first question.

The second question which is considered an analytical section, revolves around the proposed facilities of Sigmund Freud's psychoanalysis theory of "id, ego, and superego", and the meticulous strategic techniques and also the authoritative possibilities they have, in verifying the blur complexities in the act and react of the white and black women towards their own daily life routine in both *A Taste of Honey* by Shelagh Delaney, and *Wedding Band* by Alice Childress. This theory is more suitable than any other theories in achieving an extreme understanding to the profound unconscious states of the characters.

The third and final question which is regarded a conclusion to this study, depending on the final findings of the first and second questions to moreover formulate a fully comprehensible reflected image to the dynamics of the American and British societies, which work as evident outcomes to highlight the false assumption of the white superiority, and accordingly, this study will achieve its aim.

1.5. Purpose of the study

The purpose of this study is to examine the traditional assumption that the term of inferiority denotes always to the black people in general while the term of superiority is a notorious icon of the white people. This study will profoundly diagnose this propaganda through the leans of Freudian psychoanalytic theory of "id, ego, and superego", and furthermore visualizes the accredited possibilities of the un/conscious in unfolding of the two plays' most controversial events to approve the validity of this claim.

1.6. Significance of the study

This study has gained significance because none of the previous studies have tackled this aspect. Most of the studies, articles, and researches have discussed about the race, gender, international love, discrimination, and miscegenation in Childress's *Wedding Band*, whereas in Delaney's *A Taste of Honey* scholars, researchers, and critics have examined the various ideas of motherhood, struggles of the women of the working-class, sex, and homosexual. Hence the present study tackles through the characters of the two plays, the notion that black people are equal to whites and at times much superior to them.

1.7. Definitions of the key terms

- **Freud's Psychoanalytic theory:** Sigmund Freud formulated profoundly the modern comprehending of the human mind and consciously influenced the way of thinking about the self. Freud's psychoanalytic theory has introduced certain perspectives on emotions, sexuality, relationships, and the unconscious, deeply transforming and shifting the cultural views. His ideas have certainly become a cultural standard that continues to affect literature, psychology, and society, regardless of whether or not later scholars react against Freud's theories (Thurschwell, 2000, P.1).

- **White female superiority:** It is a term refers to a worldly belief in the 19th century, which is committed significantly by a group of white women as reformers. This term refers merely to a fact that women are not equal to men. Even though they are equal to men, however, women are inherently superior and also possessed an unrivaled moral talent, insight, and a radical possessive obligation to solve and address political, social, and economic problems. This concept emerged and advocated by reformers like; Emily H. Miller, Jane F. Willing, and Martha Mc. Brown, around 1874, for an argument that women were indeed improved, even much more than men, in tackling issues such as; societal ills and temperance. Moreover they denied the notion of women's imprisonment at home to further encourage their leadership in their social reform (Mezvinsky, 1961, p. 17).
- **Black female inferiority:** Black women in the 19th century, were socially inferior that the dominant and prevailed racial ideologies upheld the concept of white supremacy and moreover justified cultural and social discrimination. This notion of inferiority which concerns black people, was socially part of wide-spread beliefs that consequently marginalized black women in particular. However, certain scholars like; William Wells Brown and Frederick Douglass, have argued in Europe these ideas by reshaping their identities in more cosmopolitan and equal societies, revealing a fact that black female inferiority was not a natural fact, but a social construct (Salenius, 2016, p. 152).

Analytical Framework

This research tackles the importance of the Freudian psychoanalysis in the act of a female interaction with a life issue and how they respond in the plays, *Wedding Band* (1966) by Alice Childress, and *A Taste of Honey* (1958) by Shelagh Delaney. This section is divided into three parts; the first one examines the play *Wedding Band*, and how the black character "Julia" reacts towards oriented actions through examining the effects of Freudian's components of personality, which are "Id, Ego, and Superego", to explore moreover the factual reactions of the black character. The second part tackles the play *A Taste of Honey*, to examine the reactions of a white character "Helen" by applying the same Freudian's components.

The last part concludes the findings of the first and second parts to reach the gap of this study, which is highlighting the psycho-status of the black and white characters and how the societal factors affect their psycho-images chronologically to commence reacting accordingly and moreover how each character structuralizes its components that is socially revealed out to portray the real image as a white or a black character. Many studies have argued and discovered throughout various theories that the white character is regarded the noble icon regardless their harmful activities towards black people. Though the aim of the present study comes to oppose those notions psychoanalytically and the notorious notion of the white superiority, which no studies, researches, books or articles have discussed the noble psychological status of the black people.

Based on above, this study scrutinizes and opposes this claim psychologically, considering a black character "Julia", as a functioning figure who opposes the prevailed customs to confront a white man's indecent desire of targeting sexually a black woman. Regardless her social

identity, this act thoroughly strikes Julia's ego, which calls immediately for a rapid reaction as an unconscious step forward to protect her supreme identity.

However, and under the pretense of inspection or business, an argument between a thirty-five-year-old black woman "Julia", who works as a seamstress, and a white man "Bellman". Bellman is a white character who has societal superiority over blacks, would permit fully a social right to overlook or disregard the sensitive identity of Julia. At the meanwhile, he tries to start a memorial conversation mentioning various financial miseries concerning Julia's factual social status. Anyhow, a synchronizing pace Bellman has done in mentioning Julia's poverty, is to seduce her and moreover he in an indirect way attempts to enlighten out a fact that she should conduct to what he sexually needs to furthermore Julia's poverty would be vanished.

Julia in this sense, aggressively disapproved Bellman's sexual desires and threatens to do a harmful step if the latter does not respond and leave the house immediately. He right after that, constantly keeps demanding and looks patiently to grant Julia's allowance to do immoral physical acts. Therefore, the rightful social propaganda of the white superiority stands on a blur base that shows the immense historical highly impacts of the American ethnicity in the 1960s.

Julia, even though a black seamstress working class woman, attempts to overcome Bellman's declined conduct towards her, to protect socially and defend her own chastity. Though she thoroughly portrays a self-reliance figure who has a societal weight that white people should have compulsory well-realized. Thus Julia's consciousness impulses her superego, for the sake of defending her social image, to do a step forward by demanding Bellman to leave her house immediately. By the means of which, she accordingly has achieved the reverse comprehension of the prevailed and common concept that black woman does not worth to be respected.

The Freud's concepts of "id, ego, and superego" in analyzing the characters' motivations and behaviors would co-operate to structure a well-comprehensible understanding to the aim of the study. The id is obviously the part of the mind which consists of the primal desires and instincts. Accordingly Bellman's id or the unconscious realm is dominant. Though this is obvious in Bellman's impulsive sexual behavior which reflects thoroughly his instincts for sexual desires, portraying the black woman "Julia" as an object or figure for his sexual gratification.

Julia's body discerns Bellman's solely concentrating on the sexual sides regardless the harmful impacts that he may cause to Julia, illustrates consequently the unconscious pursuit of spontaneous pleasure, regardless the social concerns and norms or further the feelings of others. Bellman represents a white icon that his behavior is not solely driven by a sexual desire, however it reflects further a denial to the profound societal racial issues of black-rights. Julia as a black woman, is merely viewed as an object to fulfill his sexual indulgence, portrays literally the strategic technique of the id and how it can be demonstrated in severe ways when the societal norms are unchecked.

The id is an inseparable concept which is the unconscious itself. The id desires and wants in the present place and time. It further does not arrange to do plans for the future. Sigmund

Freud claims a fact that the unconscious or the id does not pace to arrange matters for a specific time, but the present, and also it has no answer, but yes (Thurscwell, 2000, p.82). Based on above, Julia's instinct defense system, which is the id, is immediately motivated due to the prevailed fact of considering black women as nothing, which obviously comes up in a white man's "Bellman" instinct immediate sexual desire towards a black woman, when he tries to show his sexual needs and desires towards Julia, the latter does unconsciously an instantaneous reaction to protect her Ego by threatening to do a physical harm to Bellman if he disobeyed Julia's immediate instructions that Bellman should leave the house. Hence Julia's unconscious realm is the only responsible of her own reaction, which means Julia's defensive action is not well-planned previously.

Ego is known as the conscious of the person, which senses and experiences the norms of outside world and which is the reality to the self (Thurscwell, 2000, p. 83). According to this definition of ego, and due to Bellman's request for having a sexual relationship with Julia in act 1, scene (1), this study explores that Julia's ego is threatened repeatedly. Freud in this sense, argues that the concept of ego preserves the person's conscious by moderating between its desires and reality. Both "id and ego" thoroughly line up spontaneously with two separate or different sets of instincts, the concept of id connect to the instinct for the sake of pleasure, which Sigmund Freud also enlightens a Greek word "Eros", denotes for love. While the concept of ego connects to the instinct to primitively protect the self or self-preservation (p. 82).

The ego is the self-image that one has to maintain, so Julia tries to protect her image or ego as a esteemed woman, in spite of the fact that she is seamstress, although she is a working class woman and her financial situation was on the base, she does never decline to seek for fulfilling other sexual needs just to compensate and revive her social situation. The ego is the conscious or the rational part of the mind that obviously as it has been mentioned above, mediates between the reality and id. The black character "Julia" represents, in the sense, the ego.

The ego works in Julia's response, which also can be viewed as a defense act that the concept of ego is impulse to cooperate with the disrespect she faces and the aggression. For instance, Julia might indeed experience rationalization that she attempts to enlighten out a fact to the white character "Bellman" a reason that her assertiveness or self-respect matters, as she has to support herself and also sets boundaries.

Childress tries to show that the ego of the black people is likewise the white ones. The notorious social phenomena of white people that blacks are solely meant to be inferior socially and also to fulfill the white people various needs. Alice Childress attempts to explain the buried fact that blacks have the same exact rights that whites' have. However, in the period of 1960s, the notion of blacks' social inferiority becomes a life standard that whites acquired towards blacks.

The fear of the father's authority becomes naturally the baby's evident super-ego. In other words, the internal voice that impulses a child to stop doing things he or she should not do, otherwise the child may feel guilty for proposing to do things he should never have done (Thurscwell, 2000, p. 48).

The super-ego revolves around the act of waiting for Herman, which is considered a massive regret that Julia has ever had, due to wasting ten years of waiting for the sake of unreachable marriage. The fear of the father's authority becomes naturally the baby's evident super-ego. In other words, the internal voice that impulses a child to stop doing things he or she should not do, otherwise the child may feel guilty for proposing to do things he should never have done (p. 48). This is the case in Julia's superego, when the internal voice unconsciously evokes her to do things like having a relationship with a white man, Herman, which evidently opposes her societal standards that prevent thoroughly the act of marrying black people with whites. Although the act of waiting for a white man is regarded harmful for Julia, though it is considered a noble act which consequently reveals the extreme honest love of a black woman towards a white man.

Moreover, the scenario of proposing a racist exploitation by Bellman to have a sexual relationship with Julia regardless the societal standards, becomes a vivid activity that irritates Julia's superego. The superego in this sense is the moral standard or compass of an individual, interweaving the rules and values of society. In this scenario, Julia's superego is obvious when she denied Bellman's objectifying proposal to show up his dysfunctional behavior. She is fully-aware of her self-esteem to realize her worth and deserve the respect as any human being, which literally connects with the moral and social standards of portraying other people with dignity. The racist image of Julia's inferiority as it is viewed by Bellman's mindset, shows a fact that Bellman's lack of functioning superego is demonstrated. Accordingly, the societal values that evoke and adhere respect and equality have been neglected by Bellman. Julia's influential status by her societal values, cultural background, and upbringing that is full of respect and dignity, formulate her supreme superego. Although Julia is a colored working-class woman, she has experienced those consequence standards which formulate her rejection to Bellman's entity and rather she enhances her worth.

The second part of this study examines the white women's psychological responding in *A Taste of Honey* by Shelagh Delaney, to the life issues. This part would compel to the previous psychological analysis, which is also through the light of Freudian psychoanalysis theory of "Id, Ego, and Superego", to visualize a unique notion that opposes the worldly-proclaim* of the white people superiority. In this regard, the present study attempts to highlight the wide range of the white female character's reactions towards the current setbacks of her own life. The main character, Helen, which is the mother of Jo, is a racist, an attractive, uncaring woman who enjoys her life without thinking about the consequences of her actions, she sometimes shows no affection to her own daughter and she obviously seems unconcerned about what Jo does or how she will live. Helen usually abandons Jo to her own miseries, in order to go with men for the sake of money. Helen is an emotionally changeable character, sometimes she is kind and caring and some other seems to be cruel and insulting.

Conducting the analyses of the character, Helen, through the psychoanalytic lens of id, ego, and superego, this study, throughout the conflicts, motivations, and the dynamics relationship of the white people, gains a wide-range of ideological receptions to the vulnerable propaganda of the whiteness superiority, though these phenomena has been declined to encapsulate the false belief of this acclaim. The framework of this study highlights a fact, which the

psychological complexity of the white women's interactions and their defensive manipulation to the perceptual of their life-priorities like; the themes of morality, desire, and identity.

The character, Helen, in Delaney's *A Taste of Honey*, has been presented psychologically as a complex and flawed character whose behavior and speech can critically be analyzed based on Freud's psychoanalytic framework of "the id, ego, and superego". Helen, in this sense, is deeply controlled by the Id, her part of the psyche, which is the id, is driven by immediate gratification and primal instincts. Her alcoholic compulsive behavior, which is having sexual relationships with different types of men, is to obtain financial benefits, and also neglects her looking after her daughter as part of her maternal responsibilities is to highlight her desire for comfort, financial security, and pleasure, apart from the social and moral consequences. Prioritizing her own personal comfort and desires upon her daughter, demonstrates an obvious realm of her impulsive needs above her responsibilities as a mother.

Delaney's protagonist "Helen", is a narcissist figure, according to the American Psychiatric Association's (2013) notion of a grandiose sense of self-reliance or importance overwhelms other social life aspects (p. 670). Helen's id follows her own required desires rather than simulating a sense of motherhood to look after her daughter, she seemingly follows her admirations to live a wealthy life after experiencing a miserable destitution of living in a shabby department that she even could not afford its rent. Helen is unstable mother, because she has abandoned her daughter to her misery and to face the hard situation of her pregnancy. Despite of the fact that Helen is a mother, she visualizes and highlights unconsciously her real personality that she rarely tries to grant some notable attention to her pregnant daughter Jo, just for the sake of marrying a rich man.

The protagonist Helen, in *A Taste of Honey*, is a notable character which represents a moral ambiguity, emotional complexity, and pragmatic survival. From the perspective of Freudian psychoanalysis, particularly emphasizing the Ego concept, Helen can be viewed not only as a hedonistic mother or irresponsible, but as a woman confronting the tension between societal expectation, desire, and harsh reality. The concept of Ego, according to Freud, functions as a mediator between the Superego and the Id, functioning under the factual principle. It seeks to satisfy primitive desires that are both realistically possible and socially appropriate. Helen's behavior, portraying her selfishness and impulsivity, is in fact profoundly rooted in the part of ego negotiation, attempting to reconcile her inner needs and desires with the socioeconomic limitations of working-class life of the post-war Britain.

Moreover, Helen frequently rationalizes her neglect of Jo using certain excuses such as "Jo can take care of herself," or "I have my own life to live." These two phrases function as defense mechanisms in the concept of ego such as denial and rationalization, aims to protect the conscious from cognitive dissonance or guilt. instead of experiencing an entire moral conflict (which may indicate to the controlling role of the Superego). Helen implicitly tries to justify her guilt of neglecting her daughter, as portraying the ego's defensive and adaptive role.

Helen in Delaney's *A Taste of Honey*, is shown to be an emotionless woman or out of empathy and moral boundaries, selfish, reckless, and detached to both social expectations and maternal duty. However, when Helen's character is analyzed through the leans of Freud's concept of

superego, a deeper and more detailed psychological image begins to emerge. According to the concept of superego, which represents the internalization of the moral conscience, which is framed by society, parents, and cultural norms that determines our right and wrong decisions.

Conclusion

This study concludes certain facts which vary from the current and previous studies, and further do a psychological pace in improving socially a righteous image of the American false propaganda of the whiteness superiority. Throughout Freud's global psychological notions of "id, ego, and superego", this paper formulates a significant and versatile base to later studies by perpetuating various psychological and factual facts of opposing what have been widely prevailed in American society in the 1960s.

Thus, a black character, "Julia" in *Wedding Band* by Alice Childress, demolishes the false American acclaim of the black's inferiority. She eventually disapproves, through her supreme ego, the white's "Bellman" despicable conduct toward black women. Accordingly, Julia's refusal status to Bellman's sexual demands improves a variant fact that her ego works and overwhelms what her inner instincts or the id may need. Julia's both ego and superego have psychologically approved her true social place as a black woman.

Whereas, Delaney's white characters permanently have been dominated by their "id", as resembling as the hardship of the British daily routine. Unaware of to the priority of their ego, Helen's 'id' or instinctual blatant functions of dating random men have thoroughly upraised, she unconsciously evades and also opposes the well-known white superego of adhering the superior nobility. Finally, *A Taste of Honey's* white women rather do and improve the British propaganda, their immediate activities have revealed out their embracement of the life declined fatuousness.

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