THE SELF-CHARACTERIZATION OF LILLIAN
HELLMAN IN THE LITTLE FOXES AND
ANOTHER PART OF THE FOREST

THESIS

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By

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This study analyzed the personalities and actions of Regina, Birdie, Alexandra, and Lavinia from Lillian Hellman's *The Little Foxes* and *Another Part of the Forest*. The analysis was focused on the relationship between the life and personality of Lillian Hellman and each of the characters. The method of character analysis that was used was that described by David Grote in *Script Analysis*, but the effect of cultural history on the characters and on Lillian Hellman was examined as well. It was discovered that Lillian Hellman had infused the characters with many aspects her own personality. In the case of Regina and Lavinia, Hellman also used the characterizations to sort out her mixed feelings toward her parents.
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CHAPTER I

INTRODUCTION

"You write as you write, in your time, as you see your world."
Lillian Hellman

The fact that playwright Lillian Hellman lived and wrote in accordance with this statement was evident in her plays. She wrote about the world and all the changes taking place during her time as she saw them. It is not uncommon for playwrights to write about what they know and have experienced themselves, and Lillian Hellman was not unique in this respect. Many playwriting texts stress this well-proven technique for writing plays. One example was educator and playwright Raymond Hull, who asserted that most playwrights write plays that are in part autobiographical, because their own lives, or the lives of those close to them are what they know best (Hull 60). Another such educator was Kenneth Rowe, who asserted the same idea as Hull. Written in 1939, Rowe's book, Write That Play, amply explains one of the prevailing playwriting techniques during the time Lillian Hellman was writing her plays. In Hellman's plays, one may find not only the way Hellman saw the world, but also how her own personality was used to develop her characters.
There were many critical events and relationships in Hellman's life that affected her personality: witnessing her father's extra-marital affairs, marriage and divorce to Arthur Kober, numerous love affairs and abortions, political activities, travels, and a thirty-year relationship with Dashiell Hammett. These events, by no means an exhaustive list, made her as intriguing and as complex as the characters about which she wrote. Throughout her life Hellman was individualistic and forthright in her thoughts, opinions, and way of life; Lillian Hellman was a name synonymous with criticism and scandal.

Statement of the Problem

The problem dealt with in this thesis is the extent to which the life and personality of Lillian Hellman was reflected by the characters of Regina, Birdie, Alexandra, and Lavinia in *The Little Foxes* (1939) and *Another Part of the Forest* (1946). That is, what was Lillian Hellman's relationship to her characters? A study of this question is long overdue. Although Hellman has supplied a great deal of biographical and personal information, this aspect of her playwriting has been largely neglected.

Statement of the Purpose

The purpose of this study was to determine how, if at all, the person or personality of Lillian Hellman was reflected by Regina, Birdie, Alexandra, and Lavinia in *The Little Foxes* and *Another Part of the Forest*. 
Scope of the Study

The study examined the female characters from two of Hellman's eight original plays: *The Little Foxes* and *Another Part of the Forest*, collectively dubbed "the Hubbard plays." The four characters analyzed were Regina Hubbard Giddens and Birdie Bagtry Hubbard, who appeared in both plays; Alexandra Giddens, Regina's daughter, from *The Little Foxes*; and Lavinia Hubbard, Regina's mother, from *Another Part of the Forest*. Though each of these characters had attributes that were very different from the others, the question remained as to how these characters embodied attributes of Lillian Hellman.

These particular characters were chosen both because of their differences and because they were closely related to each other in the plays. Lavinia, Regina, and Alexandra represented three generations of the Hubbard family, and perhaps indicated a trend in Hellman's characterization. Birdie was a member of family only through marriage. Regina and Birdie also were important to this study because their growth, or lack of growth was shown through two plays that spanned twenty years.

The use of these two plays for this study, however, brought an additional complication. Hellman wrote *The Little Foxes*, which took place in 1900, in 1939. Seven years later, in 1946, when she wrote *Another Part of the Forest*, Hellman sent the Hubbards back twenty years to 1880. What events and
changes within the life of Lillian Hellman during those seven years affected her portrayal of the Hubbard women twenty years earlier in their lives was also a question this study attempted to answer.

This analysis was limited to a pre-performance study and did not attempt to signify how this information might be used by the actor or director.

Hypothesis

This study sought to establish that the female characters in Lillian Hellman's Hubbard plays embodied all the complexities of Lillian Hellman herself and that into each character Lillian Hellman interjected her own world view.

Significance of the Study

This study was significant in that by connecting the person of Lillian Hellman to the views and actions of the characters she created, a new reference point for analysis of the plays was established. Many books, articles, and scholarly studies had focused upon Lillian Hellman, the playwright, but by comparison, few studies had dealt with Lillian Hellman's relationship with her characters. Although there had been some critical examination of her characters as independent personages, a more specific and more thorough analysis of her relationship to her female characters seemed in order. The result would be a fuller understanding of both the characters and the plays. Furthermore, by providing a
reference point for actors and directors, such a study could lead to a more soundly based and interesting interpretation of Lillian Hellman's plays.

Survey of the Literature

Lillian Hellman's memoirs, her articles, and numerous personal interviews conducted with her over the years provided a basis for the study of her life. Any further references to Hellman's memoirs are to the collection of all three memoirs entitled, Three.

Hellman donated many of her personal journals, early manuscripts of her plays, and notebooks to the University of Texas at Austin. Four months before she died in June, 1984, The Lillian Hellman Collection at the University of Texas became restricted at her personal request. William Abrahams, her official biographer, as stipulated in her will, was given exclusive use of her papers. Although several supplementary sources for this restricted material were consulted in this study, the most useful and thorough of these secondary sources were Lillian Hellman, Her Legend and Her Legacy (1988), by Carl Rollyson, and Manfred Treisch's catalogue of The Lillian Hellman Collection (1966). The plays served as the basis for the character analysis and any textual references used in this study were from Six Plays by Lillian Hellman (1960). A number of theatrical reviews and other scholarly studies were also consulted.

There were relatively few full-length studies of Lillian
There were relatively few full-length studies of Lillian Hellman's life. Doris Falk's *Lillian Hellman* (1978) paraphrased a good deal of the material found in Hellman's memoirs and gave basic plot synopses of her major plays along with general criticism. Joseph Adler's *Lillian Hellman* (1969), though primarily based upon literary criticism, also plunged into theme and structure while comparing Hellman to Ibsen and Williams. Katherine Lederer's *Lillian Hellman* (1976) reviewed some of the criticisms of Hellman's plays and Hellman's immediate responses to them. Other major works included *Lillian Hellman, Playwright* (1972), by Richard Moody; *Lillian Hellman, The Image, The Woman* (1986) by William Wright; *Lilly* (1988), by Peter Frieberman.

Although Lillian Hellman herself wrote that the women's issues did not play a large part in her life (*Three 45*), knowledge of these issues in her own time and in the time of her characters was central to this study. Therefore, several scholarly studies of women's history were referred to. *Women and Economics*, by Charlotte P.S. Gillman, for example, written in 1989, provided a clear look at the economic status of women in the 1890s. Other similar sources were Virginia Leslie's essay on *Southern Women* (1988) entitled "Myth of the Southern Lady: Antebellum Slavery Rhetoric and the Proper Place of Women," which examined critical views of the of the ideal Southern lady; Linda Kerber's "Separate Spheres; Female Worlds, Women's Place; The Rhetoric of Women's History"
(1986); and Bertram Wyatt-Jones' *Southern Honor: Ethics and Behavior in the Old South* (1982).

Three studies on Southern history were consulted: *Civil War and Reconstruction in Alabama* (1949), by Walter Flemming; *Alabama: A Documentary History to 1900* (1968), by Lucille Griffith; and *Partners in Rebellion: Alabama Women in the Civil War* (1970), by H.E. Sterkx.

In addition to these published works, several theses and dissertations relating to Lillian Hellman were examined. In her doctoral dissertation entitled "Feminist Criticism as Role Analysis for the Interpreter: Women in Lillian Hellman's Major Plays" (1984), Sara Hurdis Shaver used feminist criticism to analyze the female characters in *The Little Foxes*, as well as three other Hellman plays. Another dissertation, "A Study of Female Character in the Eight Plays of Lillian Hellman" (1970), by Cynthia Latimer, as well as a master's thesis, "Types of Love in Selected Plays by Lillian Hellman" (1973), by Debrah Beck-Horn also were consulted.

Lillian Hellman

Born in New Orleans on June, 20, 1905, Lillian Hellman was the only child of Max and Julia Hellman. Max Hellman's family had emigrated to New Orleans from Germany in 1848, and her mother's family had established itself in Demopolis, Alabama, and then had moved to New York City before Hellman was born. When Hellman was six, her father's business went bankrupt; the Hellman family was forced to spend six months
in New Orleans with Max Hellman's family and the other six with Julia's family, the Newhouses, in New York.

There, the Hellmans were treated like the poor relations, and this treatment made Lillian Hellman an "angry child and forever caused...a wild extravagance mixed with respect for money and those who have it" (Three 15). Lillian Hellman's time in New Orleans was to become the childhood she most fondly remembered. Her family lived in a boarding house run by her two aunts, whom Hellman once described as "free, generous and funny" (Three 15).

After a short time at New York University, and a few courses at Columbia Hellman quit school and got a job as a manuscript reader for the publishing house of Horace Liveright. She commented in An Unfinished Woman that "a job with any publishing house was a plum, but a job with Horace Liveright was a bag of plums" (Three 43). In her memoirs Hellman emphasized this time of her life as a period of social education and exploration. It was during this time that Hellman became pregnant, had an abortion, and quit her job to marry Arthur Kober in 1923. Then a theatrical press agent, Kober later became a successful writer.

Lillian Hellman Kober was restless and dabbled with many diversions, including some of her first attempts at writing, until the Kobers moved to Hollywood in 1929. Gradually the marriage failed, and in 1932 the Kobers divorced amicably. Soon after her divorce, Hellman began her thirty-year, on-off
relationship with writer Dashiell Hammett. Hammett had considerable influence on Hellman's life and writing until his death in 1961. Through his encouragement and criticism, Hellman completed her first serious play in 1934, The Children's Hour. This play was a success, and almost immediately Hellman was being praised as America's foremost woman dramatist. The Children's Hour would have reverberatory effects during its revival in the McCarthy Era that Hellman could not have foreseen but certainly exploited. She then used it as her theatrical statement against McCarthyism even though the play had been written many years before McCarthy became a notable politician (Falk 8).

During the political unrest of the 1930s and 1940s, Lillian Hellman traveled throughout Europe and became associated with several anti-fascist groups. Indeed, she was swept away in the political tides of the time. World War II wrought many social changes and brought to a climax a conflict of political ideologies. On her numerous trips to Europe between 1934 and 1937, Hellman witnessed the destructive effects of fascism. Her views on the matter were crystallized by the murder of her lifelong friend, Julia, by the Nazis in 1938.

In 1936, Days to Come, Lillian Hellman's second original play, failed on Broadway after running only six days.

Lillian Hellman was deeply affected by the Fascist takeover in Spain. The republic did not fall to General
Franco until 1939, but two years before, Hellman had made an unplanned trip to Spain. In *An Unfinished Woman*, she recalled this time of seeing first hand the death and destruction of the Spanish Civil War as "the time of my turning toward the radical movements of the late thirties" (Three 131).

In 1939, *The Little Foxes* opened on Broadway, followed by *Watch on the Rhine*, in 1941, which won the New York Drama Critics Circle Award. The film adaption of *The Little Foxes*, with the screenplay by Lillian Hellman, was released in 1941, and the film version of *Watch on the Rhine* appeared in 1943 along with an original screenplay called *The North Star*. Opening to a fairly successful run in 1944, *The Searching Wind* was concerned with America's response to the struggle against fascism. *Another Part of the Forest* was produced to little acclaim in 1946.

During these years Hellman was closely associated with several anti-fascist organizations. She helped raise money for the Emergency Anti-Fascist Refugee Fund and gave the Joint Anti-Fascist Refugee Committee permission to publish a limited edition *Watch of on the Rhine* for it's benefit (Falk 14). Lillian Hellman attempted in her memoirs to distinguish between her anti-fascist ties and the pro-Communism under fire during the McCarthy Era. In 1946, however, she joined the Independent Citizen's Committee for the Arts, Sciences and Professions, a group known for its Communist sympathies
(Falk 15). In 1951, The Autumn Garden was produced. In this play Hellman stepped out of her role as social critic to deal with a more personal issue, old age.

By this time the House Un-American Activities Committee was in full force, and in 1951 Dashiell Hammett was jailed for six months for contempt of Congress. He had been called upon to testify before the committee but had refused to name the people associated with the Communist Party, names which Hellman insisted he never knew anyway.

After having been blacklisted in Hollywood for Communist sympathies, Hellman also was summoned before the House Committee in 1952. She too was forced to take the Fifth Amendment but was released without being charged. In her now famous letter to the committee she asserted "I am not willing, now or in the future, to bring bad trouble to people who, in my past association with them, were completely innocent of any talk or action that was disloyal or subversive....I will cannot and will not cut my conscience to fit this year's fashions" (Three 659).

In 1955, Hellman completed an adaptation of Jean Anouilh's The Lark and wrote a book for the musical Candida. In 1960, Toys in the Attic, Hellman's last original play, was produced; it won the New York Drama Critics Circle Award.

After Hammett's death in 1961, Hellman spent the next fifteen years away from the theatre, teaching at prestigious universities, and receiving honorary degrees from over twelve
universities, including Yale, Brandeis, Tufts, Columbia, and
New York University.

In 1960 Hellman was elected to the American Academy of
Art and Sciences, and in 1963 to the American Academy of Arts
and Letters. She became vice president of the National
Institute of Arts and Letters in 1962 and in 1964 became one
of seven people ever to have received its Gold Award.

In 1969, Lillian Hellman published her first
autobiography, *An Unfinished Woman*, which won the National
Book Award as Best Book of the Year in the category of Arts
and Letters. Her second autobiography, *Pentimento*, was
published in 1973 to a successful but somewhat critical
reception. The most controversial of Hellman's memoirs was
*Scoundrel Time*, which in 1976 presented her account of the
hearings before the House Un-American Activities Committee.
This same year she was awarded the Edward McDowell Medal for
Contribution to Literature for *Scoundrel Time*. Other major
works include *Monserrat* (1949); *My Mother, My Father, and Me*
(1963); *Maybe* (1980); and numerous screenplays.

Lillian Hellman spent most of the last years of her life
at Martha's Vineyard. She died of heart failure on June 30,
1984.

**Methodology**

The four characters selected for study were examined by
using the five criteria/questions for character analysis
developed by David Grote in *Script Analysis* (1985), with additional elements supplementing these questions in order to supply the answers needed to come to a logical conclusion.

The five criteria/questions were:

I. What does the character do?
   A. What is the stimulus of each character?
   B. What is the response of each character?
   C. How do this response directly relate to Hellman?

II. What does the character want?
   A. What are the goals of each character?
   B. What are the objectives of each character?
   C. What are the obstacles the character faces?
   D. What are the character's choices in approaching these obstacles?
   E. How do these choices directly relate to Hellman?

III. What does the character know?
   A. How does the character function in her given society?
   B. Does this character understand the consequences of her actions?
   C. How does this understanding relate to Hellman?

IV. How does the character appear to others?
   A. What is said about the character?
   B. How do the other characters treat the character?
   C. How does this treatment relate to Hellman?

V. How does the character think and feel?
B. How do the other characters treat the character?
C. How does this treatment relate to Hellman?

V. How does the character think and feel?
A. How does the character view herself?
B. How, if at all, does this view change?
C. If it changes, what causes this change?
D. How does the character feel about the other characters?
E. Does this feeling change?
F. How do these feelings relate to Hellman?

When analyzing characters in a play, it is customary to deal with the characters as if they were real people, but the focus of this study was the degree to which the characters being studied were part of Lillian Hellman's personality. That is, the choices which the characters made in the course of the play were attributed not to the character but rather were seen as choices that Hellman had made for them. While not all of the questions were significant for all of the characters, the goal of the question-answer format was to provide a basis for obtaining a balanced view of each character.

This thesis contains five chapters:

I. Introduction

II. The Time of the Foxes: Historical and Critical Background

III. Old Roots in the Vineyard: *The Little Foxes*
CHAPTER II

THE TIME OF THE FOXES: HISTORICAL AND CRITICAL BACKGROUND

"I don't want to write my historical conclusions--it isn't my game."
Lillian Hellman, Scoundrel Time

It was important to Lillian Hellman that The Little Foxes be grounded in history. She hired a researcher and a secretary to help with the preparation and put together a notebook of 115 typewritten pages concerning Southern life from 1860 to 1900. She researched the economy, political events, and everyday living. According to Rollyson, Hellman knew "how much education the average Alabaman had, and the approximate costs of commodities like eggs. She knew the songs people were singing and the books people were reading...Typical Southern names filled the research. As She began to imagine her characters, she could set them in a fully realized world" (125). The critical history of The Little Foxes and Another Part of the Forest is also important to an understanding of the relationship between Hellman and the female characters selected for this study. This chapter will look at several historical factors which specifically affected the female characters in The Little Foxes and Another Part of the Forest, and will review the critical history of both plays.
Historical Background

Susan Hurdis Shaver pointed out that "the power structure of white males is acknowledged and unchallenged by the characters in The Little Foxes (73). Regina did seem to challenge this structure, however, not as a triumph for women's suffrage but as a part of her own personal liberation. In this way she seemed to be both a woman of her time and ahead of it. Birdie, on the other hand, did not challenge the male dominated power structure of the South in 1900. Whereas Regina revolted against her culture, Birdie functioned exactly as her society said she should. Her mother had instilled in her the well-bred manners of her class, and she knew no other life. Nor was she looking for one; she accepted her state as the norm for her station in society.

In Southern Women, Virginia Leslie reviewed the concepts of the ideal Southern woman that characterized the Southern Lady as: "physically weak, delicate, soft, fickle, meek, quiet, forbearing, timid, patient, ornamental, cheerful, charming, sympathetic, pure, virtuous, dependent, obedient...." (29). Although these adjectives do not fit Regina, they provide an accurate description of Birdie, and to a certain extent, Alexandra. When one looks at the amount of time Birdie is on stage without actively participating in the scene, it is easy to think of her as simply "ornamental." Pages and page pass in the script with only a line here and there even to
acknowledge Birdie's presence. Birdie thus appears to be the epitome of Leslie's "Southern lady."

Leslie had gone on to say that the Southern lady was not "strong, hardy, or masculine; she does not stand on her rights, preach...or compete with men." (29). This description of the Southern lady's opposite accurately depicts Regina, whose very nature is at odds with Southern society. Historically, success has been measured by financial independence; because women in the South did not traditionally possess the self-assertiveness needed for economic success their instincts were channeled into the home (Friedlander 4).

The four characters central to this study thus lived in a society where women had no career and no financial security of their own, and where the home was the center of domestic life. Boles and Atkinson concurred: "Southern ladies were expected to engage in activities centered in the home and connected with their responsibilities as mother" (Southern Women 130). Women like Regina and Birdie did not have careers other than wife and mother, nor were they allowed them. It is certain that women played subordinate roles in the patriarchal society of the South. In 1898, Charlotte Gillman wrote that the lack of a career was common and the "this was not owing to lack of the essential human faculties necessary to such achievement, nor any inherent disability of sex, but to the present condition of women, forbidding the development of this degree of economic ability" (9). Southern women were not allowed this degree of
independence, defined by Friedlander as a woman's "attempt to achieve without regard for family or constituents" (4).

In "Women and the Family in American Drama," Carol Billman asserted that Hellman (and other female playwrights) accurately portrayed the social climate of 1900 by showing female characters who had "no futures outside their families, and [were] also weak and powerless within the familial structure" (39). While this fact was found to be untrue of Regina, it certainly is valid for Birdie and Alexandra. Regina was very much in control of her household and was far from powerless in the social structure in which she lived. In contrast, Birdie appeared to have been crippled within both her family and her society. This idea is important, for according to Women in Culture and Politics: A Century of Change, a woman's self-image was based upon her relationships at home and duties as a mother (4).

Birdie was a member of the Southern aristocracy that had held so much wealth and power in the South before the Civil War. According to The Little Foxes, the Bagtry men went off to war leaving their family bankrupt and without protection from people like the Hubbards. As Ben told Marshall in the opening scene of the play, "When the war comes these fine gentleman ride off and leave the cotton, and the women, to rot...the war ends...Lionnet is almost ruined...because the Southern aristocrat can adapt himself to nothing." This inability to change with the times was what led to the downfall of the...
Southern aristocracy. James Eatman pointed out in his socioeconomic study of The Little Foxes that the play was "strikingly related to traditional accounts of the history of the period: it's central action is a microcosmic version of a society in transition" (71). The Hubbards had adapted to social change; and their kind of people had contributed significantly to this transition. Ben continued his story to Marshall by saying,

Our grandfather and our father learned the new ways and learned how to make them pay. They were in trade. Hubbard Sons, Merchandise. Others, Birdie's family, for example, looked down on them....To make a long story short, Lionnet now belongs to us. Twenty years for we took over their land, their cotton, and their daughter.

Although the specific details of this takeover were provided in Another Part of the Forest, which will be examined in chapter 4, Birdie's complete subjection to the Hubbards in The Little Foxes was obvious.

Alexandra was dealing basically with the same standards for women that Birdie and Regina were, but unlike the other women, she did not have a past to dig her way out of. Alexandra did not have the memories of the Civil War or the Reconstruction afterwards to haunt her. Her society was
changing, but not in the same way as the society had changed when Birdie and Regina were her age. Their change had been the death of one culture and the birth of a new one, while Alexandra's society was simply "progressing." This progression was the result of the industrial revolution that swept the South in the later years of Reconstruction. According to Lucille Griffith, in 1860 there were less than a thousand miles of railroad in Alabama, but by 1900, the time of The Little Foxes, Alabama's 4,226 miles of track allowed for more trade and travel opportunities (599). Griffith also documented the building of the first cotton mill in Alabama in 1981 (621), just nine years before the Hubbards began scheming for their share in this venture.

For Another Part of the Forest, Hellman did not have to go through the extensive research that she did in writing The Little Foxes. The play went back in time only twenty years and Hellman's original research covered this period. The social mores that had underscored The Little Foxes applied equally to Another Part of the Forest, and therefore served as the basis for both plays. There are several historical elements, however, which are unique to Another Part of the Forest. According to Walter L. Fleming, for several months after Alabama seceded, the seaport in Mobile remained open. By Lincoln's order on April 19, 1861, however, a blockade of the Southern ports was established and became increasingly more strict. This blockade nearly halted the South's main source of
income, cotton export (183). The Confederate administration retaliated by refusing to purchase supplies from the North, even though this action left over one fourth of the Southern people "destitute" (189). One of the first necessities to become scarce because of the blockade was salt, which by 1862 cost between $20.00 and $40.00 a bag (158). As the War went on, blockade runners tried to get Southern commodities through the Union lines, and when a small amount of trading was allowed between the Confederate and Union lines it was governed by army officers. Salt continued to be scarce throughout the War (190). however, and this historical fact is important to the play. Marcus Hubbard amassed his wealth during the War by smuggling salt across the Union line and selling it at a great profit.

In Partners in Rebellion: Alabama Women in the Civil War, H.E. Sterkx provided details into the Southern women's participation in the Civil War. Although except for Marcus' participation in the War, Lavinia never mentions it, she was old enough to have been married with children during the hostilities. Lavinia was from a world very different from Regina and Birdie. She was born and raised in the "piney woods," and was carried along when her husband grew wealthy. she had lived within the glory days of the Old South and her acceptance of the dominance of Marcus was a hallmark of the time.
Critical Background

The Little Foxes

Set in the home of Regina Giddens, in a small Southern town in 1900, the plot revolves around the Hubbard family--Regina, Ben, and Oscar--and their attempts to "bring the machine to the cotton, and not the cotton to the machine" (159; act 1). In the first scenes of the play, the Hubbards are entertaining a potential business partner, the wealthy Northern business man, William Marshall. The Hubbards want to open a cotton mill in the town and want Marshall to invest in the project; the Hubbards are to provide the controlling half. Although Ben and Oscar have their own money, Regina has yet to get her share from her husband, Horace, a banker who has suffered from heart trouble and is in a hospital in Baltimore. Regina has been estranged from Horace for quite some time and sends their daughter, Alexandra, to convince him to come home.

In act 2 Horace and Regina fight viciously because Horace reveals that he will not invest in the mill. Ben and Oscar, however, are not to be shut out of a deal that will make them both wealthy. Leo, Oscar's son, tells the brothers about Horace's safe-deposit box filled with government bonds that could make up the missing part of the investment; the brothers decide not to rely upon their sister to convince Horace to invest but to "borrow" his bonds to invest for him.

The struggle between husband and wife continues in act 3 as Horace announces to Regina that he knows her brothers have
stolen the bonds but that he will not notify the authorities. Instead, Horace plans to write a new will, leaving Regina only the bonds, which are now gone. Regina strikes back by telling Horace that she has never loved him and that she married him only to use him. During this discussion, Horace has a heart attack and spills his medicine. Regina makes no move to help Horace, and he collapses on the stairs. When the brothers enter, Regina informs them that she knows about the bonds they have stolen. In exchange for not turning them over to the authorities, Regina demands seventy-five percent of the profits from the mill. Victorious though she may seem, however, Regina finds at the close of the play that Alexandra refuses to remain with her. Claiming her father would have wanted it that way, Alexandra leaves her mother.

When Hellman began writing The Little Foxes, she was still thinking of the failure of Days to Come in 1936. She spent months researching Southern culture, even though she was quite familiar with it from having lived in the South much of her life. This familiarity, however, made the play difficult to write; the relationship between her family and the play was strong. Years later, in Pentimento, she admitted that she "could find no space to walk without tripping over old roots" (Three 474). Consequently, she wrote nine complete drafts of the play.

The result of all this effort was a play critics immediately called a classic chronicle of the rise of Southern
industrialism. Richard Watts Jr., for example, asserted that The Little Foxes was

...the relentless emergence of a new industrialism from the ashes of a sentimental past, the coming to power of a social order that lifted itself from the ranks of the one time poor whites and used the emotional code of the old South only as a mask for it's ascent ("The Theatre" 14).

In another review of the play ten days later, Watts said that The Little Foxes assaulted those who practiced Fascism when their schemes are close to discovery ("Miss Hellman's Play" 6, 1). Along these lines, John Gassner discussed The Little Foxes as a "powerful expose of the predatory spirit of our laisser-faire society" (35).

The character of Regina was generally seen by critics as the villain in the play, although Hellman apparently never meant Regina to be perceived in that way. In a 1958 interview with Richard Stern, she said: "You have no right to think of people [referring to characters] as good or bad...or villainesses or heros....I think Regina's kind of funny" (Bryer 34-35). Few critics have agreed with her, and most have failed to see the humor in Regina. Rich for example, described Regina as "a woman who would kill her husband, barter her daughter, and double-cross her brothers to get her hands on the ruling
interest in the cotton mill" (6). Yet such a view seems contrary to the text of the play. W. E. Bigsby said that Regina was "too vivid and vital a character for us to believe at the end of the play she succumbs to her fear and defers to her daughter" (282). Looking at Regina from a feminist perspective, Sharon Friedman asserted that Regina's "behavior is largely a response to the limited options of a woman's life....having no money of her own in a family whose lives revolve around money keeps her in a constant state of grasping" (29-30).

Few of the critics who wrote about The Little Foxes paid much attention to the character of Birdie. Most of them preferred to focus upon Regina, or her brothers, whose roles were more substantial than Birdie's. Doris Falk described Birdie as the victim in the rise of the Hubbards, but noted that Birdie "may be weak-willed, but she is also sensitive and musical, with longings for beauty and affection.... audiences suffered with Birdie when they saw her at the hands of Oscar" (54). Katherine Lederer was not so complementary as Falk: "Hellman's Birdie is a silly, lost, pathetic woman representative of a class that learned nothing from the Civil War, that felt being 'good to their people' made them superior to the Hubbards" (46). Yet the same critics who generally ignored Birdie agreed that her principle function in the drama was to serve as a contrast to Regina. In The Theme of Loneliness in America Drama, Winifred Dusenberry asserted that
The Little Foxes emphasized the loneliness "of the falling family and the rising family" (147), and used Birdie and Regina as prime examples. According to Lederer, however, Birdie is not a contrast to the Hubbards but a contributing factor in their rise to power (46). In addition to these options, Birdie also served to show the effect of the Hubbards on outsiders.

Like Regina, Birdie garnered different reviews from what Hellman had intended or expected. In the Stern interview already cited, Hellman said, "I just thought Birdie was silly. I was also amazed to wake up and find out that Birdie was this great...touching character....She is touching as a great many silly people are touching, but I didn't mean it. I just meant her to be, you know, a lost drunk" (Bryer 35). In Pentimento, Hellman recalled that she had meant audiences to "smile at, and to sympathize with the sad, weak Birdie....[She] had not meant them to cry" (Three 482).

The character of Alexandra has been viewed the same by most critics and by most audiences alike. She has been seen as the "hero," the one person who could finally challenge the Hubbards and their destructive ways. Both Clark Barrett and Richard Watts, Jr saw Alexandra as "someone worth saving" (31), and a "hope for the future" (14).

Other literary critics saw a different Alexandra. Dusenberry agreed that Alexandra was "the only character who stands aside from the corruption," but she also saw that Alexandra had been "given the crucial insight, but neither the
strength of character nor he means to enforce it" (281).

Hellman, in an interview for *The Paris Review*, asserted this same view about Alexandra:

*I meant her to leave. But to my great surprise, the ending of the play was taken to be a statement of faith in Alexandra, in her denial of her family. She did of course have courage enough to leave, but she never would have the force or vigor of her mother's family. That's what I meant* (56).

Then, in *Pentimento*, Hellman wrote that she had really intended Alexandra to be a "half mockery of [her] own youthful high class innocence" (Three 482).

Critics of *The Little Foxes* were divided; some even contradicted themselves. Nevertheless, the critical background of the play provided considerable insight into the characters.

*Another Part of the Forest*

Set in Bowen, Alabama, in 1880, *Another Part of the Forest* focuses on Ben, Regina, and Oscar Hubbard; their tyrannical father Marcus; and their longsuffering mother, Lavinia. Marcus is patriarch of the clan, making the brothers work for practically nothing and showering Regina with gifts and money. Oscar's future wife, Birdie, is shown as the representative of the Old aristocracy the Hubbards are trying to replace.
The play opens upon twenty-year old Regina and her lover, John Bagtry, Birdie's cousin. Regina plans to marry John and move to Chicago, but she is having difficulty convincing John of the plan. She has kept her affair with John secret from her father because of his jealousy.

Birdie begs the Hubbards for a loan in order to feed her family and servants, and Ben sees this plea as an opportunity to begin a takeover of the Bagtry's cotton land. He arranges the loan with Marcus, keeping five thousand dollars for himself. The four manipulate each other until Marcus throws Ben and Oscar out of the house. It is Lavinia who finally brings Marcus down, telling Ben that she can prove Marcus was responsible for the massacre of twenty-seven young confederate soldiers during the War. In exchange for the information, Ben promises to build her a schoolhouse in Altaloosa so she can fulfill her mission to teach black children. Ben blackmails his father into selling him the family business for a dollar along with the rest of Marcus' assets. Ben gains the final victory when Regina, after assessing the situation, sides with him.

Another Part of the Forest opened in 1946. As was usual for Hellman's plays, the critics were vocal. Wilella Waldorf said all the play really needed was "the addition of curled mustaches and hisses from the audience" (2, 8). In The Nation, Joseph Wood Krutch summarized Another Part of the Forest as a story about "four scoundrels, two half wits, one insane woman
and a whore" (671). Likewise, Brooks Atkinson called the play "a witches brew of blackmail, insanity, cruelty, theft, insult, and drunkenness with a trace of incest thrown in for good measure and some chamber music in the background" ("The Play in Review" 42). Robert Garland went to the other extreme and called Another Part of the Forest a "well-nigh perfect play" (18). Thus, Another Part of the Forest won less acclaim than The Little Foxes and was in general a less popular play than its predecessor.

Another Part of the Forest was dedicated to Gregory Zilboorg, who had been Hellman's analyst since 1940. Hellman had been looking at what made Lillian Hellman like Lillian Hellman and this analysis spilled over into another look at the Hubbards of The Little Foxes. Despite Hellman's special interest in the characters, numerous reviews criticized her characterizations. Schneider, for example, called the characterizations "oversimplified" and lacking in both inner and outer conflict (28). Similarly, Stark Young said that Another Part of the Forest failed because the treachery was not motivated from within the characters, but rather from the melodramatic events (822).

Most reviews mentioned Hellman's discovery of Patricia Neal in the part of Regina, but the character of Regina was fairly ignored in the reviews. Perhaps it was ignored in part because the size and importance of the role was diminished a great deal in Another Part of the Forest.
Hellman gave few details to the characters of Lavinia and Birdie, making them almost caricatures. They were also often overlooked by critics. In Samuel Sullins's review of *Another Part of the Forest*, he completely ignored Lavinia, saying that Hellman failed "to develop or even suggest a counterforce to evil" (11), while Lavinia is not so flamboyant as Alexandra in voicing her objections to the Hubbards, she does provide a quiet, strong, and ultimately successful counterforce. Doris Falk said that Lavinia added a new side to Hellman's characters, being "neither a crazy woman nor a saintly one, although she has a touch of each, and her presence in the play means that some good blood has been brought into the Hubbard clan" (61). Lederer did not give Lavinia that much credit, however, and said that Lavinia was "broken and half crazed from living with a man who shows only contempt for her," but continued that Lavinia was also a "good woman, deeply religious in a childlike sense" (68). As with most of Hellman's characters, critics were general not in agreement.

In *Pentimento*, Lillian Hellman explained why she had decided to write the prequel to *The Little Foxes*:

I believed that I could now make clear that I had meant the first play [The Little Foxes] as a kind of satire. I tried to do that with Another Part of the Forest, but what I thought funny or outrageous the critics though straight stuff; what
I thought was bite they thought sad, touching, or plotty and melodramatic" (499).

Hellman further explained that she had intended to write a third play that moved forward from The Little Foxes to catch them around 1926, but after Another Part of the Forest, she had tired of the characters; she never wrote the third play.

The importance of the historical and critical background of the two plays will become apparent in chapter 3 and chapter 4. Hellman was constantly aware of the historical background of the plays and it permeated her plot and characterizations.
CHAPTER III

OLD ROOTS IN THE VINEYARD: THE LITTLE FOXES

"Take us the foxes, the little foxes, that spoil the vines, for our vines have tender grapes."
Song of Solomon 2:15

In this chapter, the life of Lillian Hellman and three female characters in The Little Foxes (Alexandra, Regina, and Birdie) will be analyzed using the method of character study described in chapter 1. Only that information useful to this study will be used.

What Does the Character Do?

This section deals with Lillian Hellman and her three "little foxes" in terms of what Grote called the stimuli and responses of the character. A stimulus is "an event which happens to the character," while a response is "an event the character does as a result" of the stimulus (63).

Lillian Hellman

In her memoirs Hellman said, "I was off-balance in a world where I knew my grand importance to two other people who certainly loved me for myself, but who also liked to use me against each other" (Three 18). Hellman was caught in
the middle of her parents struggle for her affection. She recalled that they fought over her childhood nickname one evening and did not speak to each other for days afterwards. Hellman believed that her father "wished to win [her] to his side, and he did" (Three 18). Hellman admitted that as much as she aggrandized her father and his family, she also went to the opposite extreme by looking overly negative upon her mother and her mother's family, always taking her father's side. Hellman eventually saw through her mother's delicate surface and saw a "sturdy, brave woman" (Three 23), even though as a child she had blamed her mother for her father's affairs, and had rejected her. Hellman admitted that she had not realized how much she had loved and admired her mother until five years after her death. (Rollyson 89)

Lillian Hellman loved to travel, and traveled all over the world without fear of traveling alone. She flew across Siberia in a small plane while sitting in the cargo area, toured the Russian front during World War II, spent time in Spain during the Spanish Civil War, and even vacationed in Cuba for several months during her marriage to Arthur Kober. An Unfinished Woman was filled with stories of Hellman's travels, and her independence was ultimately related to her constant desire to travel. For Hellman, traveling was an exercise of the freedom she possessed as a woman in her time. Yet she was not always free to travel. When she was under suspicion as a Communist sympathizer in the early 1950s,
Hellman was denied a visa to make a movie in London for several years (Rollyson 342).

Hellman also aligned herself with the men in her life. In An Unfinished Woman, she related how she had embarked on "a history of remarkable men, often difficult, sometimes even dangerous" (Three 64). Making no attempt to hide the fact that she was intimately involved with a great number of men, Hellman said that she found men more interesting that women; each of the plays in Six Plays by Lillian Hellman, in fact, was dedicated to a man who was a part of her life. Carl Rollyson described dinners while The Little Foxes was in rehearsal with Hellman, Kober, Herman Shumlin, and Louis Kronenburger, who had each been her lover at one time or another (136). A friend described Hellman as having wanted at least two men around her at all times; she had "no trouble entertaining and satisfying her various men" (Rollyson 136). An enduring friendship with writer Dorothy Parker was one of the few female relationships Hellman mentioned (Three 232).

Another important fact about Lillian Hellman was her desire to dominate every situation in which she found herself. In Patricia Neal's autobiography, As I Am, she talked about Hellman as the director of Another Part of the Forest, in which Neal played Regina: "It was clear from the very first moment that Lillian Hellman was going to dominate every aspect of the play" (73). Rollyson concurred, adding
that even though Hellman "dramatized herself as a great democrat, she had an authoritarian personality" (7).

Many people who knew Hellman have remarked about her temper. She herself said that she was "not a good tempered woman" (Three 474). An incident Hellman relayed in \textit{Pentimento} is a good example of her unstable disposition:

...then I fell asleep to be awakened by a fight going on behind my head. Tallulah and a woman I had met at the party... were arguing about some income tax claim and what the woman had done with Tallulah's money....I yelled through the door that I wanted to sleep. Insults came back and a demand that I join them for a drink. When I said I didn't want a drink and why didn't they go knock each other off the hotel roof, one of them began to pound on my door...I got dressed and decided to go sit the park, but before I left the room I broke a desk chair against their door (Three 480).

Zoe Caldwell, who played Hellman in the play \textit{Lillian}, based on Hellman's memoirs, said, "Hellman had a wild sense of anger....Quite an uncontrollable sense of anger" (Rollyson 7). Once Hellman flew to California from New York, trashed a room in the home where Dashiell Hammett was living, and flew
back to New York, all because she had realized he had been with another woman.

Hellman remarked how she had told Earnest Hemingway to "go to Hell with what you think" (Three 113), in a tone that was reminiscent of Regina saying, "I hope you die soon."

Along similar lines, Hellman's impatience was obvious in her memoirs. The words "wild impatience" were used to describe her own temperament, and she was always known for her quick tongue and scathing retaliations (Three 62). Howard Meyers, a longtime friend of Hellman's, remembered that she had a mind of her own and a very capable tongue" (Rollyson 32).

Indeed, Hellman often made enemies or alienated friends with her blunt speech.

Yet she was always protective of those she loved. Rollyson pointed out that Hellman's "loyalty was to people she felt deeply about--above all Hammett (498)....She stuck by him and was fiercely protective" (386). In Scoundrel Time, she showed intense concern for Hammett while he was sick and in jail for contempt of Congress.

In Hellman's interview with Christine Doudna in 1977, the playwright said, "memory, of course, is not the same thing as what really happened in the real minute of pleasure or pain. Pain can almost totally fade and another lesser pain is more easily remembered" (Bryer 200). Hellman was accused often of faulty memory in much of her memoirs, but as she herself admitted, memory cannot necessarily be equated
with actual events. According to Rollyson, Hellman liked the memoirs because she could be selective in her memory of events (441).

Hellman married in Arthur Kober when she was twenty; friends said he often placed her in the role of dependent. After they moved to California, Hellman got a job at M-G-M Studios as a manuscript reader. The Kobers lived some distance away from the studio, and Hellman hated to drive to California. Hellman said the drive "became a symbol for much that had gone wrong" (Three 75). In California, Hellman said, she learned to drink heavily as an escape, but in her interview with Marilyn Berger, Hellman added, "I don't know what I was running from..." (242).

Hellman's drinking binges were well documented in her memoirs. In 1967, for example, Hellman admitted in "The Times of Those Foxes" that during the original run of The Little Foxes she drank so much she was in "a kind of gloom whose quiet was broken by sudden wings of anger more unpleasant...because they were preceded by soft politeness" (2, 1). In Pentimento, Hellman said, "I sat drinking for months after the play [The Little Foxes] opened trying to figure out what I had wanted to say and why some of it had gotten lost" (482). Hellman's excessive drinking led her to seek therapy, but she was reluctant to call herself an alcoholic (Rollyson 157).
In 1937, just prior to the writing of *The Little Foxes*, Hellman went abroad. She spent a month in Spain, in the middle of the Spanish Civil War, and then continued on to Berlin and finally Moscow. Two events during this time abroad affected Hellman's writing of *The Little Foxes*. The first was her witnessing people dying for their beliefs, and this experience laid the groundwork for her growing political awareness. Hellman's already strong anti-fascist feelings were solidified during her time in Spain. The second event was her rendezvous with her childhood friend, Julia, in Berlin. Hellman devoted an entire chapter in *Pentimento* to this story of smuggling fifty thousand dollars across the German border for Julia. Hellman received word in 1938 that Julia had been murdered by the Nazis. Through Julia's death, although there has been some doubt that "Julia" ever existed, Hellman's anti-fascist views were justified. Rollyson believed that Hellman had to feel personally injured in order to justify her politics (115), and in an interview with Dan Rather many years later, Hellman admitted that this need was her problem in dealing with McCarthy and Stalin: "I was injured by McCarthy, for one thing. I was not--I was personally not injured by Stalin" (73). Hellman thus felt justified in her feelings against McCarthy because he had hurt her, and because of Julia, Hellman could justify her anti-fascist stance.
Upon her return to the United States, Hellman joined many radical political groups, including several communist organizations, and immediately began writing *The Little Foxes*. Rollyson asserted that Hellman wrote the play out of a feeling of responsibility to the Loyalist fighting for the "causa" (116). *The Little Foxes* does tend to call attention to the corruption that so often occurs in a capitalistic society.

**Hellman's Characters**

Like Hellman, Alexandra is an only child and is often caught in the middle of her parent's private wars. Regina uses Alexandra to get Horace home, and both parents test her loyalty. The quality of being off-balanced that Hellman explained was put into Alexandra deliberately. In act 2, Alexandra is found to be caught between her mother and father. When Horace asks her to wait and let him rest before she calls her mother, Alexandra remarks, "Mama will be mad of I don't tell her we're here." Again she is forced to choose between her mother and father when they argue over the deal. When Alexandra tries to enlist Ben's help in stopping the fight, he tells her that it is natural for married people to fight and refuses to get involved. The act ends with Horace on the stair, Regina at the door, and Alexandra in between screaming at her mother to stop and her father not to listen. Alexandra is forced to make a choice, even though she does
not want to do so. When Addie enters the room, Alexandra runs to her rather than make the choice.

In act 3, however, Alexandra chooses her father. The opening scene of the act is in stark contrast to any scene with Regina, Ben and Oscar. References to laughter and smiling are continuous, and Alexandra likes the peace of the house. After Birdie has gotten drunk and is crying, Alexandra realizes the peace is merely play-acting and is not real. At that moment she tells Birdie;

I guess we were all trying to make a happy day. You know, we sit around and try to pretend nothing's happened. We try to pretend we are not here. We make believe we are just by ourselves, some place else, and it doesn't seem to work...

Alexandra is not afraid to ask questions of Birdie and Horace. Perhaps spawned by Birdie's attention to Horace or Birdie's insistence that she not marry Leo, Alexandra asks Birdie why she had married Oscar. Saddened by Birdie's answer, and perhaps understanding what Horace has been trying to teach her, Alexandra reveals her choice by asking her father if they can go away alone.

It is Alexandra, also, who brings the news of Horace's death to the rest of the family. Her pain turns to amusement after Ben and Oscar proclaim their love for her father, and
almost jokingly she asks her mother if she loved Horace. Then, Alexandra accusingly asks Regina what Horace had been doing on the stair. While Regina changes the subject, Alexandra stands her ground and says she will wait to talk to her mother. Listening to her mother use her father's death to defeat Ben and Oscar, Alexandra finally sees her mother clearly. No longer can there be any competition between mother and father for Alexandra's affection or loyalty; Horace has won even in death. "There's nothing to talk about now," Alexandra says.

Having finally stood up to her mother by refusing to go with her to Chicago, Alexandra takes the stand her father wanted her to take: "Now I understand what Papa was trying to tell me....I'm not going to stand around and watch you do it." She refuses to be taken in by what she perceives as her mother's fake vulnerability. "Are you afraid, Mama?" she asks (225; act 3).

Just as Hellman had chosen her father over her mother, Alexandra makes this same choice. Alexandra is attached to her father from the beginning, and Horace emphasizes her mother's evil family, just as Hellman's father emphasized his wife's money hungry family. (This was the same family that served as the model for the Hubbards.) Just as Hellman saw through her mother to a positive interior, Alexandra sees through what she believes to be Regina's facade of vulnerability and rejects her.
Yet Regina is a superb actress and manipulator. When Horace and Alexandra are late, she gives no hint that she is worried, although she is well aware of what is at stake. She keeps up her act up until word arrives, for she knows Horace's condition and the risk involved in moving him.

When Horace arrives, Regina is gentle and seemingly sincere. The first scene between husband and wife is full of choices and responses as Regina and Horace engage in a verbal and an emotional tug-of-war; one pushes and the other relents, and then the other pushes while the other adjusts. Even when Regina tries a trick she has used before by bringing up Horace's "fancy women," Horace does not give in to her.

Regina is not a patient character. She pushes Horace too far, too soon, giving him ultimatums when he refuses to invest in the deal. This impatience is clear from her refusal to let Horace rest before bringing up the deal, saying, "I have waited for your answer, I'm not going to wait any longer," and "I want to know his reasons now!" (193; act 2).

Regina shows her quick temper when dealing with Horace over the deal. That she is also capable of extreme hate is shown in the climax of act 2: Horace is bating Regina and she coldly replies, "I hope you die soon. I'll be waiting for you to die" (199). In act 3, she controls he anger, but just barely. Her wrath ignited again by Horace's having told her
that he is going to let the boys have the bonds as a loan from her and having added, "There is nothing for you do to" (210), Regina finds herself trapped. Realizing her condition stems in part from her womanhood and her lack of independence, she nevertheless sees through Horace's act of piety. "You are punishing me," she says (211).

Although it is possible here to say only that she retaliates the best way she can, by telling him she has never felt anything for him, she does seem to push him with a calm reserve, as if she were beaten but not helpless. Both Regina and Hellman used verbal retaliation as a defense. Several times in the course of the play, Regina verbally lacerates Horace. Then, when Horace has a heart attack, Regina responds by refusing his cry for help. This act is her revenge for having had to live twenty years with a weak man she could not abide, and she is retaliating because of her lack of power over her destiny as a woman at the end of the nineteenth century. Her instinct is to survive; the text says simply, "Regina has not moved. She does not move now" (212; act 3).

It is also a possible interpretation to say that Regina finds no evil in the way the Hubbards have made their money. The mill is a way of life and therefore cannot be wrong. In fact, the mill may have contributed to the economic growth and the well-being of the Southern poor. Horace's refusal of the deal comes from spite and his own inability to do
anything but watch the Hubbards do their deeds. In this frame of mind, Regina sees Horace's refusal as a punishment, and in turn tries to wound him emotionally. Regina tells Horace that she married him for what he was able to give her, not because she loved him, and now she has only contempt for him. Surely, after twenty years of marriage, Horace is not surprised to hear this—in any event, not surprised enough to cause a heart attack.

Horace is not dead yet, however, and while Regina threatens her brothers, she has no real power until Alexandra appears with the announcement of Horace's death. Regina has not killed Horace, even though she refused to help him by getting his medicine from upstairs. It is quite possible that in the time it would have taken her to get the medicine herself or call someone else to get it, Horace would already have been dead. Regina's responses throughout the third act are calm and controlled, but with a touch of sadness after Horace's death. Then she responds to Alexandra with the same coldness and aloofness, sending her to bed just when Alexandra needs comfort from her mother. "You'll change your mind," she says, "You're upset," and "We'll talk about it tomorrow" (224; act 3).

In the end, however, Regina feels admiration for Alexandra's pronouncement: "Well, you have spirit after all, I used to think you were all sugar water" (225; act 3). Regina's last line is not necessarily an act of
vulnerability, as most critics have suggested, but a release. Then, when Alexandra says, "Are you afraid, Mama?" Regina realizes her daughter does not need her and retires.

When Regina cannot dominate her brothers, she asserts her control over the servants, Alexandra, and even Birdie. In fact, Alexandra has learned from her mother how to dominate a situation. When Alexandra and Horace arrive in act 2 and meet Addie's anxious questions, Alexandra is quick to take charge of the situation, telling Addie which packages to take form her and what things should be brought in the house immediately. Alexandra is very protective of her father and seems to be able to tell when he is not feeling well. She immediately assumes full responsibility for his care: "Dr. Reeves said not much coffee. Just now and then, I'm the nurse now, Addie" (184; act 2).

Both Hellman and Regina were married in their early twenties to men who were young upstarts, and both women encouraged them in their work. For Regina, however, Horace is the symbol if all her dreams and expectations that have been lost along the way.

Regina unmistakably aligns herself with the men of the play—first with Mr. Marshall and then with Ben, Oscar, and Horace. Regina first appears on Mr. Marshall's arm flirting freely and ends the evening by promising to visit him in Chicago.
Regina: I don't like to say good-bye to you, Mr. Marshall.

Marshall: Then we won't say good-bye. You have promised that you would come and let me show you Chicago. Do I have to make you promise again?

Regina: (looks at him as he presses her hand) I promise again.

Marshall: (touches her hand again, then moves to Birdie) (160; act 1).

Regina is frequently involved with the Hubbard's servant, Addie, although it is strictly a master-servant relationship, but Regina has only brief contact with Birdie. Regina attempts, and for the most part succeeds, in being on equal ground with the men. Her strong will makes her so much more independent than Birdie, and she seems to see Birdie as a pathetic, subservient creature. Regina would never allow Horace to beat her as Oscar beats Birdie. Thus, despite her involvement with Birdie and Addie, Regina is more closely related to the men in the play, and all her conflicts stem from these associations.

Regina exerts her independence through her desire to travel, and her willingness to send Alexandra to Baltimore. Women in the South of 1900 were not believed able to travel alone, without a man accompanying them (Shaver 74). Likewise, Alexandra never objected to traveling alone and is not afraid
even though it is unusual for a girl her age. Hellman's freedom to travel contrasted Regina's lack of freedom, yet the desire was the same.

In act 1, Alexandra tries to understand what her mother wants her to do, and Birdie sparks Alexandra's courage by reminding her that Horace may be too sick to travel. Alexandra reacts by saying she cannot make her father believe he has to come home for her sake. Regina immediately challenges Alexandra's courage, and Alexandra backs down in force but not in commitment.

Alexandra: I couldn't make him think he had to come home for me, if he's too sick to--

Regina: (Looks at her, challengingly) You couldn't do what I tell you to do, Alexandra?

Alexandra: (quietly) No. I couldn't. If I thought it would hurt him (172; act 1).

Finally, however, Alexandra surrenders to her mother's explanations and agrees to go to Baltimore. Before Birdie leaves, Alexandra reassures her that she can take care of herself. Here Alexandra shows some independence as well as some confidence in her ability to manage herself. Alexandra does not really understand why she is going to Baltimore alone but the thought of having her father home again outweighs any questions or doubts she might have had.
Alexandra shows her independence when Birdie voices her concerns about Alexandra marrying Leo: "Don't be foolish, Aunt Birdie, I'm grown now. Nobody can make me do anything" (171; act 1). While this independence stems from Regina, the previous line is in sharp contrast to Regina's claim in Act 3 that "too many people used to make me do too many things" (225; act 3).

Birdie does stand up to the other characters when the situation concerns those she loves. As mentioned earlier, she defends her family in the first scene, and also Horace's interests when Regina suggests bringing Horace home. More significantly, Birdie raises objections about Alexandra's marrying Leo. Several times as Regina and the others are talking about the arrangement, Birdie protests but is ignored. She fears that if Alexandra marries Leo, she will become just like herself, and she cannot let that happen. Defiantly, she speaks to Alexandra about the marriage, but Oscar overhears Birdie's warning to Alexandra. When Oscar summons Birdie, She responds stiffly because she fears his wrath and knows she will be punished.

Wyatt-Jones suggested that a husband was expected to control the behavior of his wife and had the liberty to use force when necessary (65). Although Oscar has used this force frequently against the weaker Birdie, this "acceptable" behavior is hidden from Alexandra. Birdie, caring more for Alexandra than her own pain, explains to Alexandra that she has twisted her ankle and Alexandra need not worry about her.
As Birdie begins to get drunk, her hurt and pain are drawn into the open as she reminisces about her childhood, her family, and Oscar. Birdie's drinking helps her escape from her present life. When she drinks she remembers the good times of her childhood, and for a brief time she can be happy.

You know what? In twenty-two years I haven't had a whole day of happiness. Oh, a little, like today with you all. But never a single, whole day. I say to myself, if only I had one more day, then-- (to Alexandra) And that's the way you'll be. And you'll trail after them, just like me, hoping they won't be so mean that day or say something to make you feel so bad-- only you'll be worse because you haven't got my mother to remember-- (turns away, her head drops. She stands quietly, swaying a little, holding onto the sofa) (206; act 3).

It is easy to why many critics have considered Birdie a tragic character. She was completely under the control of her society, which gave her husband dominance over her. Her only acts of defiance actions come when she tries to protect those she loves; yet she, in turn, needs their protection.

Alexandra's protectiveness toward Birdie appears several times in act 1. She apologizes to Birdie for bringing up the horses because she thinks it has upset Birdie, and again when
Birdie cries out after Oscar has hit her. Alexandra hears her cry, runs down the stairs to ask her what has happened. Birdie leaves saying she has simply twisted her ankle, Alexandra remains on the stair watching her leave, concerned and frightened. Alexandra takes the plight of others upon herself, and Birdie possesses this same protectiveness. No matter what the consequences, Birdie tries to protect Horace and Alexandra, the two people she loves. Her own weakness, however, prevents her from challenging the Hubbard's in any real way.

Birdie exercises a selective memory. Life at Lionnet could not have been as perfect as Birdie said, but she remembers only the good moments. The pain of losing her family and home has faded into the darkness of her present condition. In many ways, both Hellman and Birdie blocked out those memories which were unpleasant to them and turned instead to less painful ones. Birdie remembers the good things of Lionnet to cover up the pain of her marriage.

What Does the Character Want?

According to Grote, the goal being sought through analysis here is "the result the characters seeks to obtain from participation in the play's action" (72). This section deals even more specifically with Hellman and character's desire within the social structure. Their objectives are considered as pertinent to this study. Other considerations are the obstacles they face when trying to obtain their goals and how they respond to these obstacles.
Lillian Hellman

Lillian Hellman wanted, and was known for her independence, a trait brought to public view during her testimony in front of the House Un-American Activities Committee. In an interview with Christine Doudna for Rolling Stone Magazine in 1976, Hellman expressed her support for the women's movement as an economic battle. She asserted the part of her world view that related directly to Regina's situation:

I thinks it's important for people to be economically independent, so that if somebody feels like walking out, there's a way for her to earn a living rather than suffer through a lifetime because she can't....My own nature would have forbidden anybody depriving me of what I thought were my rights. I would have walked out (Bryer 204).

Regina had to stay and suffer because she could not support herself. While Hellman was talking about women in the 1970s and not specifically about Regina, the parallel was easily seen. Hellman felt women should get equal pay for equal work, and have better job opportunities that they had been given in the past. This view was expressed by Regina through her insistence that she be allowed those opportunities; when she was rejected, Regina had to force others to accept her economic independence.
Hellman experienced freedom through her choice at various times not to be a mother. Hellman had at least seven abortions and one miscarriage, but never had any children (Three 35). Although she said she loved children, they never seemed to have a high priority in her life. In 1976, five years before she died, Hellman said, "I don't know why I didn't [have children]....It doesn't matter anymore. It's too late to cry about it now. Of course, I should have; I like children very much" (Bryer 208).

Hellman disliked people who changed their minds or convictions to suit their situations. At the end of Scoundrel Time, she said of the McCarthy Era: "I never want to live again to watch people turn into liars and cowards and others into silent collaborators. And to Hell with the fancy reasons they gave for what they did" (Three 726). Hellman disapproved of those who changed their testimony before the House Un-American Activities Committee, hurting other, to save themselves. This action was reminiscent of Regina, who like Hellman, always had to finish what she started.

Hellman's rebelliousness was recognized by many who knew her. In her article for The New York Times, "Author Jabs the Critic," Hellman spoke to the young writer saying, "ignore all who teach you rules" (4). A lesson she learned as a young girl, she said, was that "if you are willing to take the punishment, you are halfway through the battle. That the issue may be trivial, the battle ugly, is another point" (Three 39). This
idea was manifest when Regina tells Ben, "You're a good loser," commenting on how well Ben has taken his punishment. Regina has not learned that lesson, and when she perceives Horace's punishment of her in the play she tries to find a way out of it. Yet she is obviously willing to risk punishment, if any punishment would occur for not helping Horace. Hellman lived by this idea when she decided to take a stand against McCarthyism. In An Unfinished Woman, Hellman relayed the story of how she had run away from home for two days and spent a night with some rats in the French Quarter on New Orleans when she was fourteen. She had run away because her father had yelled at her for refusing to tell him where she had spent the night the night before, when all she had done was fallen asleep in her favorite tree (Three 30).

Hellman wanted to protect those she loved and cared about. She was fiercely loyal, generous, and protective of friends and loved ones. Friends of Hellman have said she would go to any length if she was on your side. An example of this trait was her willingness to help John Melby when his loyalty to his country was questioned because of his past relationship with Hellman. She agreed to be questioned by a government committee on his behalf and thereby helped clear his name (Rollyson 324).

Hellman's Characters

Alexandra's goal seems to be to protect the people she loves. She defends them, nurse-maids them, and shows her strength in protecting them. Her obstacle in protecting her
father obviously is Regina, who, while not intent on killing Horace, certainly has her own interests at heart. Alexandra chooses straight-forwardness and strength to combat her mother: "I'm going away from you because I want to" (224; act 3).

Katherine Lederer said that Alexandra is helpless because she is young (46), and this was true in many ways: Alexandra did not protect Horace from Regina and, in leaving, she could no longer protect Birdie.

Birdie's goal is also to protect those she loves, as well as to survive herself. Her obstacles are the Hubbard's, specifically Oscar, and the role her society forces her to play. The only real choices she makes in combatting these obstacles is an occasional try at force, and when this fails, she escapes into drinking. Although she tries to force her ideas upon the others, she is essentially weak; the others squelch her simply by ignoring her. Birdie drinks to survive and to get away from the life in which she finds herself.

Regina's goal is personal freedom, and in order to accomplish this goal she lays out a careful plan. Although Regina adjusts herself to realities, and finally attains her goal, her plan is foiled several times throughout the play. The first step in her plan is to get Horace home from the hospital. Having decided the best way to get Horace home is to send Alexandra for him, Regina persuades her daughter to got to her father. Her first obstacle in convincing Alexandra is Addie, to whom Regina replies conclusively:
Regina: You are going alone, Alexandra

Addie: Going alone? Going by herself? A child that age! Mr. Horace ain't going to like Zan traipsing up there by herself.

Regina: (sharply) Go upstairs and lay out Alexandra's things.

Addie: He'd expect me to be along--

Regina: I'll be up in a few minutes to tell you what to pack. (Addie slowly begins to climb the steps) (171; act 1).

Regina then turns to a soothing, mothering tone with Alexandra, but when she challenges her mother, Regina chooses to intimidate her daughter: "You couldn't do what I tell you to do, Alexandra?" When Alexandra proclaims that she does not understand, Regina tells her she does not need to understand: "You are to simply do what I have told You" (172; act 1).

The fact that Regina has an acute business sense is well-established in the play. First made apparent when she negotiates with her brothers in act 1 for a larger share of the mill profits, Regina's cleverness leads her to try to stall for time in order to get Horace home and she turns the situation to her advantage. Her objective is to get more time, but she cleverly diverts the matter from "when" to "how much."
Regina also holds her own when dealing with her brothers, taking care of Horace's interests was well as looking after her own:

Ben: Regina is saying that Horace wants more than a third of our share.
Oscar: But he's only putting up a third of the money. You put up a third and you get a third. What else could he expect?
Regina: Well, I don't know. I don't know about these things. It would seem that if you put up a third, you should only get a third. But then again, there's no law about it, is there? I should think that if you knew your money was very badly needed, well, you might just say, I want more, I want a bigger share. You boys have done that. I've heard you say so.
Ben: (after a pause, laughs) So you believe he has deliberately held out for a larger share?...Well, I don't believe it. But I do believe that's what you want. Am I right, Regina? (167; act 1).

In act 2, Regina is close to having it all, but she must convince Horace to invest in the deal. Horace, her obstacle, does not want to oblige her, and Regina first tries to convince Horace of her feeling for him, and that she wants to reconcile
their marriage. After Horace has countered this by saying he enjoyed his time away from her. Regina acts hurt, and tries to induce guilt and sympathy. Horace counters this choice by refusing to feel guilty and by changing the subject to Leo and Alexandra while Regina adjusts but continues with the same tactic. Finally abandoning this approach, Regina chooses to return to the softness she used at the beginning of the scene. She tries to make the deal sound as good as possible, informing Horace of her accomplishment of getting them, meaning him, a larger share of the profits. Regina tells her husband, "So I did a little bargaining for you and convinced my brothers they weren't the only Hubbard's who had a business sense." To this remark, Horace replies, "Did you have to convince them of that?...You'll know better about Regina next time, eh, Ben?" (191; act 2). In this way, he affirms Regina's claim and foreshadows Regina's victory at the end of the play. Regina's boast also suggests her financial reliance upon Horace, for whom she has to bargain, and the fact that her signature alone on the papers will not be acceptable. When all other choices have failed, Regina resorts to force and intimidation: by the end of act 2, however, she is stumped because Horace does not relent and refuses to go in on the deal. Regina has lost control of the situation to the men. Ben informs her they do not need her in the deal after all. Regina turns her lack of control against Horace, telling him, "I hope you die. I hope you die soon. (smiles) I'll be waiting for you to die" (199; act 2). The
male characters have cut off Regina's options, and she directs her anger on the weakest of them, her husband. When Horace turns down the deal, she has no other recourse because Horace has complete financial control over her.

In act 2, when Horace and Regina are alone again, this same attitude is pervasive. Horace tells her that he is cutting her out of his will, with only the stolen bonds as her inheritance. When she tries to resist, Horace stops her by telling her that he will protect her brothers. Although several possible interpretations of this scene have already been mentioned, it seems obvious to say that Regina is not trying to cause a heart attack, as some critics have suggested. Since Regina cannot predict that Horace will have a heart attack if she tells him how she feels about him, she may have been trying to hurt his manhood. Regina chooses not to help a man who did not help her. Regina's dashed hopes are revived again with Horace's heart attack.

Continuing to show her ability to deal with her brothers as she systematically takes their power from them, when the brothers enter after hearing of Horace's attack, Regina is business-like and cold. She chooses to blackmail her brothers; they can either go along with her or go to jail:

You'll do no more bargaining in this house. I'll take my seventy-five percent and we'll forget the story forever. That's one way of doing, and the way I
prefer. You know me well enough that I don't mind taking the other way (222; act 3).

Regina's goal is brought to light when she says, "There are people who can never go back, who must finish what they start. I am one of those people, Oscar" (221; act 3). This statement is not necessarily an admission of guilt for Horace's death, but rather an affirmation to her brothers that Horace's death has not altered her goal, but has given her the power to reach it. Apparently she does not regret her decision, although she appears sad throughout the third act. The stage directions reveal this clearly: "Regina sits down, after a second speaks softly," "wearily to Ben," "smiles sadly," "sadly." While these stage directions may indicate an attitude of remorse, if it is there, Regina quickly sheds it, opting instead to exploit the opportunity for her own gains.

Regina does not double-cross her brothers. Ben and Oscar have stolen from her, and she uses their criminality to her own advantage. "How could they be such fools," she asks (210; act 3). Their foolishness hardly justifies treachery, at least on Regina's part. Although none of their actions are commendable, Regina's actions are understandable in light of her brother's actions toward her.

While she savors her victory over Ben and Oscar, Regina's objective turns to winning Alexandra's allegiance. She does not speak of Horace but of the trip they both will take—to Chicago,
of course. As Alexandra resists, Regina's tactics have been used up and she appears to be weary of pretending. She says that she wants her daughter with her, and this longing appears to be her honest feeling, but Regina is willing to give her daughter the freedom she herself was never allowed to have. Hellman chooses to have Regina think about being a mother too late; not until this final scene of the play does Regina make any effort to be a mother to Alexandra, by then Alexandra has already chosen to leave. Regina has been too busy gaining the money and the independence that were her goals to bother with her daughter. Although it was uncharacteristic of most women at the turn of the century, the time of The Little Foxes, to possess such independence, both Regina and Alexandra clearly exhibit this trait.

What Does the Character Know?

This section deals with three main areas presented by Grote: how the character functions in the society (cultural history), the character's personal history, and the character's self-awareness. "Self-awareness" refers to how the characters view themselves, the other characters, and their society.

Lillian Hellman

During her adolescence, Hellman was not interested in love or marriage. In An Unfinished Woman, she admitted, "most of my generation did not often deal with the idea of love--we were ashamed of the word" (Three 42).
Hellman said in her memoirs that "by the time I grew up the fight for the emancipation of woman, their rights under the law was stale stuff. My generation didn't think much about the place or problems of women, were not conscious that the designs we saw around us had been so recently formed that we were still a part of the formation" (Three 45). Hellman did not settle into a womanly role, however, but challenged what she saw as injustices being carried out against her and others. Hellman's testimony before the House Un-American Activities Committee was an example of her willingness to challenge injustices in her society. She risked going to jail for something that she insisted she had no part of, and she would not incriminate others because she felt very deeply that the committee was wrong. In Scoundrel Time she said, "my mistakes and the political commitments of other more radical people were no excuse for the disgraceful conduct of intellectuals no matter how much they disagreed" (Three 726).

It was during this time in Hellman's life in particular that her loyalty and commitment to Hammett were manifest. Hellman's suspected Communist ties were built largely upon her association with Hammett, and her loyalty was steadfast. She protected those she loved, regardless of the punishment that loyalty might incur.

Hellman's Characters

Never involved with the women's movement, of course, Alexandra seems unaware even of the Southern industrial
revolution that came as a result of the Civil War. She is too young to have been affected by the War, but what changes it stimulated had so recently been formed that she is still a part of the formation even though she is not aware of it. The only career mention for Alexandra's future is marriage, although she objects to it. Hellman said that in the third play she was going to write, Alexandra "was to have been a spinsterish social worker, disappointed, a rather angry woman" (Bryer 56). This matches Hellman's previous sketch of Alexandra as a girl who had the courage of leave, but not enough to really challenge the Hubbards.

Alexandra has no way of earning money, nor does she really need to have in The Little Foxes. She has always been under the care of Addie, Regina to some extent, and certainly Horace, who has kept them comfortable with anything they wanted. She was in a situation similar to that of Regina in Another Part of the Forest, which will be analyze further in chapter 4, the only daughter of a father whose dotes on her, A Comparison between Marcus and Horace would be difficult to draw, and yet the difference between them probably would account for the differences in the two daughters.

Alexandra's personal history is confined to The Little Foxes. No previous background is given for her, except that she had wanted to go see her father in Baltimore before and Regina had not allowed it. Although Alexandra certainly resembles Regina in her actions, they are instinctive and not a rebellion
against society. She seems unaware of her mother's fight against a society which allows only men to succeed out the home or of Birdie's imprisonment in that same society, Alexandra has not yet begun to question society's standards, as when Birdie mentions marriage to Leo. Alexandra responds, "I wouldn't marry, Aunt Birdie. I've never even thought about it....I'm not going to marry. And I'm certainly not going to marry Leo" (173; act 1). Leo said that many of the other girls Alexandra's age were already married, but Alexandra has no interest in such a choice. Alexandra is not openly rebelling against society's role; she is simply ignoring it.

Alexandra understands the consequences of leaving only insofar as she knows she has to leave. She has no means to survive financially on her own, except for the cash Horace has left Addie since Horace dies before he can change his will. But she is determined to leave. Alexandra does not fully understand what her father has been telling her, and she sees it only on an emotional level regarding her mother, because she puts Regina on the bad side, and Ben beside her fighting against "those who eat the earth," even though Ben is as much a fox as Regina. Alexandra does not realize that the Hubbards are simply a part of a society whose ideals and goals are changing from nobility to crassness. She places all of the blame upon Regina, who is fighting for her own place in the changing society. Alexandra does not recognize her uncles' thievery, nor does she witness
Horace's cruelty to Regina. She sees only Regina's last desperate attempt to gain the life she wants.

On several occasions when Regina attempts to demonstrate her business sense, she is boxed into her role as a woman by the other characters in the play as well as by her society. In act 1, for example, when Ben explains his ruse to get Mr. Marshall's word on the deal and Oscar very patronizingly inquires if Regina has understood, she answers, "Yes, Oscar, I understand. I understood immediately" (162; act 1). Regina's brothers refuse to acknowledge her business acumen and thus underestimate her ability to out-scheme them at the end of the play.

Regina's inability to attain financial security is emphasized quite often by her brothers. She is completely controlled by the men in her life, not because she is unable to survive financially on her own, but because, as a woman, she is not allowed to do so.

The only area in which her society gives her authority is in the home, and here Regina is in complete control. This is especially true considering that Horace has been away from home a great deal. Regina neglects only her duty as mother, leaving that to Addie and Birdie. Her home Regina manages efficiently. In fact, Regina is described in Hellman's original character sketch as an "insane housekeeper; wipes her fingers on walls, floors, etc.; to see if they are clean" (Rollyson 125). Regina has no problem managing her servants and keeping control of her home. She rules Cal and Addie with a domineering hand and a
condescending voice, and even Alexandra is warned by Addie that her mother "ain't nobody to be kept waiting" (173; act 1).

As far as Regina's self-awareness is concerned, she knows her abilities and her restrictions well. Her behavior toward Horace and Alexandra is caused by frustration stemming from these restrictions. She sees Horace as an obstacle between herself no other goals, and she rebels against her supposed duties as a woman neglecting Alexandra.

Regina understands all too well the consequences of not helping Horace, yet she is practical woman trying to survive in a man's world. Her anger and instincts over power her fear of the consequences; even as Alexandra and Ben question why Horace was on the stair, Regina remains calm and seemingly guilt-free.

While Regina is reacting against social mores, Birdie is drowning in them. As a member of the old aristocracy, she represents all that the Hubbards have conquered, and she is treated like prisoner of war. Birdie is not the ninny she and others call her. She recognizes the evil of the Hubbards; she is simply powerless to free herself from it. But she tries to free Alexandra, warning her in act 1 about the plan to marry her to Leo, and in act 2 in a drunken melancholy, begging Alexandra not to become like her:

Alexandra: I love you. I'll always love you.
Birdie: (Furiously) Well, don't. Don't love me.
Because in twenty years you'll be just like me.
They'll do all the same things to you...only you'll be worse off because you haven't got my Mama to remember (206; act 3).

Birdie knows what the Hubbards can do to Alexandra what they have done to her, and she is afraid for her niece. Birdie functions in her society just as that society has told her to function. She obeys the absolute power of her husband and does not meddle in affairs of business, except where Alexandra is concerned. The moment that Birdie realizes Oscar had overheard her warning in act 1, Birdie knows she will be punished. When she hears his voice, Birdie quickly draws away from Alexandra and os frightened. As Alexandra is leaving, Birdie tries to get by Oscar but as she does so he slaps her hard, across the face.

How Does the Character Appear to Others?
This section deals with how the other characters in the play or the people in Hellman's life viewed the characters studied. The source of this information is (1) what is said about he characters and (2) how are they treated by the other characters.

Lillian Hellman
Evaluating the impact of Hellman's life, Rollyson said that "no American writer has ever made a greater virtue of innocence, of a willful blindness that again is not blameworthy because it is so cunningly a part of her childhood self, a purer self that
would not trifle with adult corruption" (22). Other critics found that Hellman played a woman of the world, and to many her act of innocence was a ruse to get her way. A variety of words were used to describe Hellman: headstrong, sexy, intelligent, manipulative, and so on. She was regarded as a cold, aggressive woman. A longtime friend of Hellman's, Virginia Bloomgarden, recalled that she had only seen Hellman cry once, when she was leaving Hammett for a trip to Europe (Rollyson n.p.). Countless people who knew Hellman have remarked on her cruel and hard personality.

Hellman's Characters

Throughout The Little Foxes, Birdie appears to be a weak, unthreatening person to the other characters in the play. Even Alexandra, Horace, and Addie, who love her, are seen to dismiss her with ease. But in order to survive at all and for so long in the crass world of the Hubbard's, Birdie must have a hidden strength of will others cannot see. Glimpses of this strength appear when she tries to convince Alexandra not to marry Leo, and then again when she warns Alexandra not to become too much like herself.

Horace treats Birdie with kindness laced with pity. One time when Oscar tried to harm her, Birdie relates, Horace protected her. The reader or the spectator can only assume that Birdie refers to the abuse as seen in act 1, for Birdie does not go into detail. Throughout the play Oscar and Ben treat Birdie
as the prize awarded for winning their jealous struggle with the wealthy, lost aristocracy.

Regina, however, is not viewed as just another woman. Yet even when Ben and Oscar afford Regina more respect than that offered Birdie, Regina cannot escape being seen only as a woman; that is, any respect she garners is the result of her husband's money rather than her inherent worth in her brother's eyes. As long as she remains within her boundaries she may be included in the business deal because Horace's money is needed. Ben becomes indignant when Regina steps over the line in act 2. "You are getting out of hand" (198), he snaps. Then in act 3:

Regina: You will come back in this room and sit down...

Ben: Since when do I take orders from you?
Regina: You don't--yet....
Ben: ...Horace has already clipped your wings a very wittily. Do i have to clip them too? (219; act 3).

Ben consistently reminds Regina to stick to what she supposedly knows best--female behaviors--and rely upon her feminine wiles to get what she wants. Ben implies that Regina will be out of her league if she tries anything else with him. After years of hearing Ben tell her to smile a woman's smile, Regina, toward the end of the play, finally is in a place to do so in triumph. "I'm smiling, Ben," she says, "I'm smiling
because you are quite safe while Horace lives. But I don't think Horace will live. And if he doesn't live I shall want seventy-five percent in exchange for the bonds (219; act 3).

As a result of Regina's triumph, Ben finally admits that she has successfully competed on a man's level: "None of us has ever known you well enough, Regina," he says (220; act 3). The irony of this statement is obvious if one considers Horace's warning in act 2: "You'll know better about Regina next time, eh, Ben?"

In the plays early scenes, Alexandra seems very naive about her mother. Her preference is clearly for her father until act 3 when she comes to view her mother as Addie, Horace, and Birdie see her. This change of opinion begins very early in act 3 when Alexandra, after hearing Birdie's story, asks her father if they can go away by themselves. By the end of the act, Alexandra recognizes that Regina is one of those people who "eats the earth." She stands behind her father in opposing Regina, not realizing the strength to do so comes from Regina and not from Horace.

At heart, apparently, Alexandra is as strong and as independent as Regina. Though often characterized by others as being like Birdie, Alexandra has her mother's strength and will. Birdie herself warns Alexandra not to become too much like her, and Regina frightens Alexandra with the observation that she is "getting just like Birdie." The fact remains that Alexandra is as much the Southern lady as Birdie is, being "gracious to Mr.
Marshall" and the like, but has all the stubborn independence of Regina. Alexandra is balance between Regina's open rebellion against social mores and Birdie's complete acceptance of them.

Everyone in the play notices this growth that Alexandra exhibits by act 3. First, Ben calls her a "right-interesting girl," a sobriquet that probably refers to having brought up the question of why Horace was on the stairs. It is probable, however, that he has begun to see signs of Regina in her. Yet to Birdie, Horace, and Addie, Alexandra still appears to be one who needs their protection despite her new-found independence. At any rate, all three try to stop her marriage to Leo. Horace and Addie even convince her to leave the family. They find that she really does not need their protection. As naive as she has been, she now can tell right from wrong and can find the courage to stand up for what she believes to be right.

Like that of Birdie, Alexandra's innocence is sincere. She does not want to accept her mother's corruption, or what others perceive as her mother's corruption, and she remains unconvinced until she witnesses her mother's reaction to Horace's death.

How Does the Character Think and Feel?

This section deals with the personalities of the characters selected for study. According to Grote, personality is "the complex interrelationship of the thoughts and emotional process of the individual character" (110). How these thoughts and
feelings are expressed, especially through relationships with the other characters, is significant to the study.

Lillian Hellman

When Hellman began her psychoanalysis with Gregory Zilboorg, she told John Melby that she thought the root of her neurosis would be her relationship to her father (Rollyson 246). They had been very close, and she had idolized him until she found him cheating on her mother. At this point her whole view changed; while she still loved her father and favored him over her mother, he was no longer the gallant hero she had always envisioned him to be. The relationship between Horace and Alexandra seems to mirror Hellman's feeling toward her father before the revelation that changed her opinion. Hellman wrote The Little Foxes before her analysis had begun and therefore was still struggling with her feeling toward her father. What she portrayed on the stage was her own view of what her relationship with her father was and should have remained. There was no sign of the disappointment she had come to feel toward her father.

According to Rollyson, "Max's infidelity only increased Lillian's sense of her mother's unworthiness" (19). Hellman had always thought her mother was not good enough for her father, and her aunt's special treatment of Hellman's mother certainly reinforced Hellman's contempt for her mother. Alexandra is not aware of her father's philandering, but to be consistent with her character, had she been aware she would have doubtless blamed her mother, like Hellman had done. While Hellman's
relationship with her mother was not so well-trained and formal as that of Alexandra and Regina, there is no mention of physical or verbal affection between the two. Hellman said that not until after her mother's death on 1955 was she able to realize how much she had loved her mother and what a good woman her mother had been. Whereas Alexandra receives her strength of character from her mother, Hellman received her strong sense of morality from her own mother. Rollyson agreed saying, "in many ways [Hellman's] morality was her mother's....Hellman never outgrew her childhood wish for absolute standards of conduct" (20). In the play, this wish is given to Alexandra, who has never approved of her mother's conduct toward her father.

Hellman also had special relationship with her father's sisters, Jenny and Hannah, and her favorite times were the Hellman's six months of each year in New Orleans living in their boarding house. They defended her against her father's wrath many times and were very affectionate. Hellman used this relationship in The Little Foxes as the bond between Alexandra and Birdie. They too were protective and affectionate.

Alexandra's informal relationship with Addie was developed from Hellman's relationship with a black servant named Sophronia, upon whom she had relied heavily during her childhood. It was to Sophronia that she ran when she learned of her father's affairs, and said, "Sophronia was for me...the one and certain anchor so needed for the young years" (Three 24).
Hellman romanticized her relationship with Dashiell Hammett, upon whom, she told Marilyn Berger, she was both emotionally and financially dependent for years (Bryer 246). Rollyson asserted that Hellman "would do anything in her power to save him for herself....In the process she made a myth of his life and of her life with Hammett" (393). Hellman even acquired his estate after his death and controlled the rights to his works even though those rights were specified in his will to go to his daughters. One of this daughters, Jo Marshall, said Hellman's letters to her revealed that Hellman thought she was the only person who could properly control Hammett's assets. Marshall added, "I think I must have always been a reminder that there had been a wife and children which weren't hers" (Rollyson 545).

As Jew, Hellman felt like an outsider in her youth. Likewise, during her childhood, spending six months in New York and the other six months in New Orleans caused feelings of alienation. She was isolated in both worlds; In *An Unfinished Woman*, she talked about the alienation she felt have to adjust to two very different worlds constantly.

Hellman's Characters

Birdie describes herself as a "ninny" and "stupid." Her difficulty in accepting complements from Addie and Regina mentioned earlier, coupled with the negative responses constantly received from Oscar, shows Birdie to be woman who had been told so many times that she is a "ninny" and "stupid" that
she now must believe these negative observations. Whereas Regina is confidant in her abilities outside her assigned role in society, Birdie believes she has no place either inside or outside that role. The one talent she has, playing the piano, is condemned by her husband. She tells Alexandra:

Oscar said he didn't like me to play the piano... He said music makes him nervous. He said he just sat there and waited for the next note. He wasn't poking fun. He meant it (202; act 3).

Birdie's relationships with the other characters in the play, especially Horace and Alexandra, are significant. Considering Birdie's breeding, a romantic relationship between Horace and Birdie probably never would have occurred, but several clues appear to indicate Birdie holds romanticized feeling toward Horace. The first clue occurs when Regina mentions leaving for Chicago. Birdie immediately thinks that Horace will be gone: "Oh, Regina, you can't leave here. What about Horace? Horace won't be able to move around. You know what the doctor wrote" (161; act 1). Throughout the homecoming plans, Birdie continuously brings up Horace's health, and the fact that Horace should not travel. Regina has already told her that if the deal is approved, they will be leaving for Chicago. In order to keep Horace nearby, Birdie tries to thwart Regina's plan to bring him home. Birdie even asks if she can go with
Alexandra to Baltimore, but is unable to overcome Regina's objections.

The second clue to Birdie's feeling toward Horace comes during her first meeting with him in act 2. She bursts into the room in her wrapper, runs to Horace, and kisses him; he returns her embrace. Birdie also makes sure to include herself in the list of "nurses" who will take care of him. At these times, she displays affection for Horace that she does not show her husband.

The third clue, in act 3, is Birdie's revelation about how much Horace has meant to her over the years. She reminds Horace of the first time they met and played music together:

I remember so well the time we played together, your Papa and me. It was the first time Oscar brought me here for supper, I had never seen all the Hubbards together before, and you know what a ninny I am and how shy. (Turns to Horace) You said to played the fiddle and you'd be much obliged if I'd play with you. I was much obliged to you, all right, all right (201; act 3).

As Birdie continues to get more and more drunk and her reminisces lead her to almost flirting with Horace a deeper sadness surfaces.
([[Birdie] Finishes her glass, shakes her head. Horace looks at her, smiles) Your Papa don't like to admit it, but he's been mighty kind to me all these years. (Running the back of her hand along his sleeve) (202; act 3).

Birdie's relationship with Alexandra is important as well. Calling Alexandra by her nickname, "Zan," which Regina never uses, Birdie asserts on several occasions that Alexandra means more to her than her own son. Perhaps Birdie feels this way because Leo takes after his father, but Birdie says she even likes Oscar more than Leo. Alexandra's relationship to Birdie is much closer than her relationship to her mother. Regina is always too busy to bother with her daughter, while Birdie and Alexandra are affectionate with each other.

Birdie's relationship with Oscar is tense, and full of fear and trepidation on Birdie's part. Birdie and Ben do not communicate often during the play, and unless necessary, Ben ignores her existence. When Birdie tries to tell the others what she wants from the mill money, Ben dismisses her, turns to Regina, and does not acknowledge his sister-in-law any further until she begins talking so loudly she interrupts his conversation with Regina.

Birdie and Regina have never been friends, but they both have had the manners to live in the family without much friction. Regina does not consider Birdie a formidable enough
opponent to worry much about, and whenever they are together they are pleasant with each other.

Alexandra gives few clues to how she feels about herself. No doubt she thinks of herself as grown up, mature, and responsible enough to take care of her father. Debrah Beck-Horn, in her master's thesis, "Types of Love in Selected Play by Lillian Hellman," asserted that "Alexandra was a good example of self-love. Her nurturing love for her aunt Birdie and for her father showed she knew how to love others as well as herself."(22). Alexandra's lack of interest in marriage possibly indicates not only an independent mature but also a secure one as well. She does not need a man to validate her existence.

Four relationships in The Little Foxes are important to Alexandra's character. The first is her relationship to her father. As mentioned earlier, Alexandra obviously favors her father and they try to protect each other. Attempting to warn Alexandra about the Hubbards, Horace says:

It would be nice to let her stay innocent, like Birdie at her age. Let her listen now. Let her see everything. How else is she going to know that she's got to get away? I'm trying to show her that. I'm trying, but I haven't got much time left. She can hate me when I am dead, if only she'll learn to hate and fear this (207; act 3).
The sacrificial love between father and daughter in *The Little Foxes* is sharply contrasted with the manipulative, self-seeking relationship between Regina and her father in *Another Part of the Forest*, which will be examined in chapter 4. Alexandra's love and concern for her father may be seen in the many times she asks him if he is feeling well and in the stage direction indicating Alexandra keeps watching her father while other action is taking place.

As noted earlier, Alexandra's relationship with her mother is not nearly as close as the one with her father. Possibly the reason is that Regina distances herself from Alexandra, who then turns to her father for affection. Regina never calls Alexandra the familiar nickname "Zan," like everyone else, and this treatment no doubt implies a formality in their relationship that is not present in Alexandra's other important relationships. No physical affection is ever exchanged between Regina and Alexandra; yet Alexandra is always very physical with Birdie, Horace, and Addie. Beck-Horn called Regina "Alexandra's biological mother, but a poor example of motherly love" (53).

On the other hand, Alexandra's relationship with Birdie is very affectionate and tender. Birdie rarely calls Alexandra by her formal name; it is always the familiar "Zan" of "Zannie." An example of their physical relationship is seen in act 3, where the stage directions include, "Alexandra comes to Birdie quickly," Alexandra leans down, puts her cheek on Birdie's arm,"
"kisses Birdie's hand," and "takes Birdie's arm (206). These instructions certainly indicate a physical intimacy between the two women.

Alexandra's relationship to Addie is also very intimate. Addie calls her by her formal name in the presence of others, especially Regina, but calls her "Zan" in private. This indicates their friendship and Addie's role in the household. Addie's motherly feeling toward Alexandra is often seen when she tries to protect Alexandra and to care for her. She even attempts to save Alexandra some of the desert from the dinner party. Their relationship is different from that of master and servant, as practiced by Addie and Regina; it is a friendship.

Regina sees herself as a victim of the men in her life, and this view does not change, even though she has the last word. Everything she does is in retaliation for what has been done to her. Though finally victorious over Ben, Oscar, and Horace, Regina's view of herself as the victim does not change. She is someone with the ability to do more than her society is willing to let her do, although she does not seem to be interested in becoming what to say is called a "career woman."

Regina's feelings toward Ben and Oscar also do not change during the play. She respects Ben in the beginning and congratulates him for being a good loser in the face of defeat, but she never trusts him completely. Regina is more intelligent than Oscar and she knows it; she does not respect him as she does Ben and she underestimates him.
Regina's feeling toward Horace seemed to worsen throughout act 2. In act 3, she admits that she did not love him. Certainly by act 3 her negative attitude toward him has intensified, and by the end of the play she has no feeling at all for him and simply watches him die.

Although Regina comes to Birdie's defense in act 1, this action seems to be motivated more out of pity than friendship. Regina seems to look upon Birdie as pathetic and needing protecting. Once the men step out of the room, Regina is above Birdie again: "Don't look so scared about everything, Birdie," Regina says, and when Birdie asks whether she and Oscar will be going to Chicago, Regina laughs and replies, "You? I shouldn't think so" (161; act 1).

Regina's attitude toward Alexandra changes significantly in the final scene. Her daughter's burst of independence gains Regina's admiration. Perhaps Regina sees herself in Alexandra, for whenever Alexandra proclaims the view of her father, she is actually behaving like Regina. Horace has sat and watched the Hubbards without trying to stop them when he has had the opportunity, but Regina has always moved firmly toward her goal. Alexandra behaves in the same manner. In Hellman's screenplay for the motion picture of The Little Foxes, this relationship between mother and daughter was stressed to the point of having another character comment on how much Alexandra is like her mother.
This chapter has examined Lillian Hellman and the principal female characters in *The Little Foxes*. The seven years between this play and *Another Part of the Forest* were eventful ones for Hellman. Chapter 4 will study how these events affected Hellman's self-characterization in the second Hubbard play.
"Old paint on canvas, as it ages, sometimes becomes transparent. When that happens it is possible, in some pictures, to see the original lines: a tree will show through a woman's dress, a child makes way for a dog, a large boat is no longer on the open sea. That is called pentimento because the painter "repented," changed his mind. Perhaps it would be as well to say that the old conception, replaced by a later choice, is a way of seeing and then seeing again."

Lillian Hellman, *Pentimento*

In this chapter the lives of Lillian Hellman, Regina, Birdie, and Lavinia will be analyzed using the same criteria employed in chapter 3. Although most of Hellman's preparation for *Another Part of the Forest* had occurred when she was writing *The Little Foxes*, the events in Hellman's life during the time between the two plays was particularly interesting.

What Does the Character Do?

This section will look first at the events in Lillian Hellman's life that led to *Another Part of the Forest*, and then using only those actual events in the play, the three
principal female characters in light of the stimuli and responses of those characters.

Lillian Hellman

In 1939, after the success of The Little Foxes, Hellman bought Hardscrabble Estate in Pleasantville, New York. Because neither she nor Hammett liked the city, they spent a great deal of time there at the farm. Hellman wrote four plays and five screenplays there, and spoke of it in the same way that Birdie speaks of Lionnet. In 1952, the farm had to be sold because both Hellman and Hammett had been blacklisted as a result of the McCarthy witch-hunt and could not get work, and therefore could not maintain the farm.

Hellman had joined several anti-fascist organizations by 1940, and although she never admitted her membership in the Communist party, most sources record that she had joined it for a brief period between 1938-1940. At any rate, Hellman was very supportive of the Soviet government and the Hitler-Stalin union (Rollyson 146). Nevertheless, in 1941 Hellman wrote Watch on the Rhine, clearly an anti-fascist play, but not in any way a pro-Communist play. The play was criticized by Communist party officials before the pact but praised after the pact was dissolved (Rollyson 151). Hellman was an activist, not only for anti-fascism but also for civil rights. In 1942 and 1943, she was associated with several civil rights protests and rallies (Rollyson 192).
In 1944, another political play, *The Searching Wind*, became a source of controversy for Hellman. Then, although, she began *Another Part of the Forest* in 1946, the play was the result of her years of analysis with Zilboorg and not her immediate political beliefs. Written right after World War II, *Another Part of the Forest* investigated life during the aftermath of a war. Rollyson commented that "in 1945, the balance of power in the world was changing. In 1880, in *Another Part of the Forest*, the balance of power was shifting from the Southern aristocrats to the self-made businessman" (242). *Another Part of the Forest* deals with taking care of oneself, and controlling one's own life; Hellman's need for control caused her to direct the production,

Lillian Hellman chose a path that was uncertain and risky. Birdie also chooses this path by going to the Hubbards and exposing her family's situation. In *An Unfinished Woman*, Hellman said "I always guessed and certainly now I know, that somewhere along the line I could and maybe should have chosen another way, a safer way" (305). But neither woman did so, instead they did what was necessary for survival.

Hellman's Characters

In *Another Part of the Forest*, Regina is shown as a young woman who already does not conform to the ideal of the Southern lady that was prevalent in 1880. She is found outside the house wearing her dressing gown and talking with her lover. That she
obviously cares little about how unseemly it might appear is evident from the following conversation between Regina and John Bagtry, her lover:

John: I didn't think this was the place or the hour for us to be meeting together. (looks around nervously) We'll be waking your folks. You out her in your wrapper! That would make a pretty scandal, honey--

Regina: (Impatiently) Nobody's awake. And I don't care...(308; act 1).

Regina's impatience with John is the result of his having stood her up. Her demands for an explanation lead to excuses to which she responds with feigned injury. Her hunger for independence is obvious: "When I want to meet you," she remarks, "I go and do it (308; act 1). When John asserts that he has been with his aunt and cousin, Regina becomes angry. He should have lied, she tells him, and said he was with another woman rather than insulting her by telling her the truth, that he was with "those tow mummies." Competition from another woman she can handle, but not from the aristocrats that made up John's family.

Regina acts very much the spoiled child as she tells Ben and Oscar some tricks to get money away from their father.
don't want you to have it. You'll get it. (To Ben) You ain't smart for a man who wants to get somewhere. You should have figured out long ago that Papa's going to do whatever you tell him not to do, unless I tell him to do it. (pats his shoulder) Goodness, gracious, that's been working for the whole twenty years I been on earth (321; act 1).

Regina's actions, responses, and choices all lead toward two objectives: getting John to Chicago to marry her and escaping her family. Her goal is independence. Like Regina Giddens in The Little Foxes, Regina Hubbard shows a fierce longing for independence, exactly like that felt by Lillian Hellman.

Birdie is not fully developed as a character in Another Part of the Forest. Appearing in only two scenes, both times she begs for money from the Hubbards. The plantation Lionnet, which Birdie aggrandizes in The Little Foxes, is swiftly on its way to ruin. In a last effort to save her home, Birdie asks the Hubbards for help. When Birdie comes to Ben Hubbard in act 1 she is nervous and her conversation rambles as Ben tries to follow her incomplete sentences and thoughts. Although Birdie has had to lower her pride to approach the Hubbards about money, she acts with dignity while in their presence. Her behavior in this way is not a pretense but simply a part of her nature. Although it is possible to believe that Birdie is faking her humility in order to get the
she acts with dignity while in their presence. Her behavior in this way is not a pretense but simply a part of her nature. Although it is possible to believe that Birdie is faking her humility in order to get the loan, such a behavior would be inconsistent with her character and therefore not likely. Birdie is always a true Southern lady, even though in act 2 she says, "you lose you manners when you're poor." She speaks in a friendly manner to the brothers and apologizes several time for disturbing them on their "day of privacy."

Obviously Birdie has no head for business; if she had, she probably would not trust Ben Hubbard. But she acknowledges this lack of business acumen herself in the wake of Ben's explaining the deal:

Ben: ...as I understand it you do not own Lionnet, your Mama does. But you don't want her to know about the loan. And so who would sign for it?

Birdie: I would. Oh. You mean you can't sign for what you don't own. Oh. I see. I hadn't thought of that. Oh. That's how much of a ninny I am...(327, act 1).

Birdie winces at the prospect of repeating her whole story to Marcus. Though ashamed, this younger Birdie has a greater strength of character than the Birdie of The Little Foxes:
Birdie: (backing away) Oh, no. I couldn't say all that today again. I just couldn't—(softly) That's silly. Of course I could...(328; act 1).

The next time Birdie joins the action is during the party scene of act 2. She shows her gracious nature when greeting Regina, and Ben acknowledges her politeness:

Birdie: ...After all, it's a party, and as worried and pushy as I am, I wouldn't ever have talked business with him at a party.

Ben: Good breeding is very useful. Thank you, Miss Birdie.

Birdie: No, sir. It is I who must thank you (347; act 2).

Birdie also tries to be polite to Marcus, who looks down on her and treats her rudely. When Birdie says she loves music and plays the piano, Marcus feigns interest; then as Birdie attempts to oblige him he stops her, leaving her puzzled. She tries to cover up the bad feelings between John and Marcus, who obviously do not get along. Birdie is on her cousin's side because his twin brother was killed in the massacre Marcus has been accused of causing during the War. But the loan is important to her and she does not want to jeopardize it.
Repeating herself continuously, Birdie tells Ben over and over again how sorry she is to ruin his Sunday. Throughout the play, in fact, she repeats words and phrases out of nervousness or habit. According to Stephen Gillers, who met Hellman in 1971 and became an Executive Director for the Committee for Public Justice, Hellman repeated adverbial phrases constantly in conversation. "She italicized it in your mind," he said (Rollyson 10). Though this habit may seem trivial, Hellman chose to instill in Birdie her own distinct Southern phraseology.

When the deal with the Hubbards collapses, Birdie becomes desperate. In the following excerpt, still begging for the loan, Birdie is angry because Marcus has forced her to do so:

Marcus: ...I have decided not to make the loan.

Birdie: Oh, please, Mr. Hubbard. Please. I went around all day telling our people they might get paid and--

I'll give more, whatever you want--

Marcus: That is unjust of you. I am not bargaining...Please come another night, without a motive, just for the music.

Birdie: Yes, I had a motive. Why shouldn't I have. It was why I was asked here--Oh, I mustn't talk proud. I have no right to. Look, Mr. Hubbard, I'll do anything. I'm sure you like good pictures: we
have a Stuart and a West, and a little silver left. Couldn't I give--couldn't I bring them to you--(357; act 2).

After this exchange Birdie gathers herself together and exits graciously. Lavinia comments that being poor makes one lose one's dignity, but this observation does not apply to Birdie. Though desperate she shows strength, courage, and dignity to the end.

Until act 3 of Another Part of the Forest, Lavinia rarely does more than react to what the others are saying and doing. Responding timidly and apologetically, she is ordered about and hushed up by both her children and her husband. Seemingly she is afraid of them all. Then she is dismissed much like Birdie in The Little Foxes.

Oscar: (Oscar is carrying a cup of coffee and a roll. Lavinia, who never sees anything, bumps into him. Oscar turns on her angrily.) Goodness sake, Mama. Watch where you going.

Lavinia: (to everybody--nobody pays attention) I'm sorry. I'm sure I didn't mean to--(319; act 1).

Most of the time Lavinia lives in her own world, keeping out of everyone's way. She breaks in and out of conversations,
not really understanding what is going on, and the others do not pay much attention to her.

When she tries to talk to Marcus about going to her mission, he either ignores her or refuses to talk about the subject. Deeply religious, she insists that Marcus talks to her that day because he swore on a Bible the previous year that he would. She becomes hysterical and loses control when Marcus puts her off again.

Lavinia: It ought to be today. If you swear to a day, it's got to be that day—(very frightened) Tomorrow then, Tomorrow wouldn't hurt so much, because tomorrow is just a day after today—I've got to go this week, because I had a letter from the Reverend—

Regina: Oh, Mama. Are you talking that way again?

Lavinia: (shaking, wildly) Tomorrow, Marcus? Tomorrow, tomorrow.

Marcus: (to Ben) Ben, get Coralee.

Lavinia: Tomorrow—(She grabs Marcus' arm) Promise me tomorrow, Marcus. Promise me. I'll go get my Bible and you promise me—

Marcus: (very sharply) Stop that nonsense. Get a hold of yourself. I've had enough of that! I want no more.
Lavinia: (crying) I'm not making any trouble. You know that, Marcus. Just promise me tomorrow.

Marcus: Stop it! I've had enough. Try to act like you're not crazy. Get yourself in hand now. (He exits) (332; act 1).

Lavinia has developed a way of controlling herself, however, and of keeping her life in order. When Marcus leaves, Lavinia goes to Coralee and says, "Now I'm going to pretend, you ready?" and Coralee responds as if this were a part of a regular ritual. Lavinia then begins assuring herself that Marcus has not told her and of those things and has agreed to talk to her tomorrow. She repeats this idea until she has calmed down and indeed believes it. This is her way of surviving with in her household and family. When Coralee asks her if she would like to play the piano or lie down, Lavinia indicates that she would rather go the kitchen with the servants. Although her family has rejected her, she does not want to be alone. Lavinia is very kind to Birdie and Laurette, for she does not approve of Marcus' treatment of them.

Lavinia reveals to Ben, in act 3, that Marcus has been involved in the massacre of young Confederate trainees during the War. She has written all the details—the time, the place, and the names—in her Bible. Ever since that night she has felt that she has been sinning by not leaving Marcus, and her mission
to the black children in Altaloosa is her way of redeeming herself. She asks Ben to take her with him when he leaves, but once he finds out the truth about his father, her has other plans for his mother's Bible. Lavinia does not understand what is going on, but she knows she is going to go to her mission and that is all that matters to her.

Lavinia cares for her children despite their treatment of her. She has stayed up all night waiting to talk to Ben, and she says she did not leave Marcus the night of the massacre because of the children. She tells Ben, "I should have gone after that night, but I stayed for you children. I didn't know you would never need a Mama" (367; act 3). Her actions up to act 3 have been self-sacrificing, but finally she decides that she has to go to her mission not matter what. Her children do not need her, she thinks, and she has no reason to stay.

What Does the Character Want?

Grote taught that the "unstated goal might help to explain why a character acts in a particular manner" (73). This section deals with what Lillian Hellman and her characters want and how this objective makes them behave in the particular way they do.

Lillian Hellman

In Carl Rollyson's biography of Lillian Hellman, he wrote that Hellman's mother, and in fact, Hellman herself had wanted her to marry Howard Meyer, instead of Arthur Kober. But Meyer
was a student and was not considering marriage at the time. In 1925, therefore, Hellman married Kober, the father of the child she had aborted six months earlier (31). Although their marriage ended in divorce, they were friends and lovers for many years after their separation.

Hellman needed her independence, and Kober wanted someone to be dependent upon him. Hellman never married again; instead she received the best of both worlds by having an intimate relationship with Hammett will maintaining her freedom to live her own life as she wanted to do so. This arrangement was far from ideal for Hellman, however, for her possessiveness toward Hammett overwhelmed her. Rollyson asserted that Hammett was "the one man who forever eluded Hellman's grasp, the one man she most wanted to control and could not" (145).

Hellman wanted freedom and loved to travel, and both of these desires were tested in the years between The Little Foxes and Another Part of the Forest. In 1944, Hellman was invited to the Soviet Union as a guest of the government. In 1943, her request for a passport had been denied because of her Communist activities. In 1944 she was denied a passport because of the "present military situation," but finally in late 1944 Hellman was granted a passport to travel abroad (Rollyson 216). Hellman understood both the freedom to travel and the lack of freedom.
Hellman's desire for freedom carried over into her relationship with John Melby, whom she met in her trip to Russia. They became lovers, and Hellman was relieved when she arrived in London and found she was not pregnant. Although she cared for Melby and wanted their relationship to grow, she was not ready for a commitment at that time; she still held on tightly to her independence (Rollyson 232).

Hellman's Characters

Regina has one goal throughout the play: to gain her independence while retaining the lifestyle to which she has grown accustomed. Achieving this goal entails convincing John to marry her and persuading her father to finance their life in Chicago. As the play opens, Regina changes her approach several times trying to listen to her plan. First she uses forceful, mean talk, but when that fails, she immediately turns into an obedient, apologetic Southern woman. Although she is not genteel Southern lady by nature, she certainly knows how to act like one when it suits her. Finally, when all else failed, Regina use her sexuality to get John to meet her again. Later in the play, Ben explains that the whole town is aware that Regina and John have been sleeping together and that this is the hold Regina has on him.

Regina easily manipulates her father into funding her secret wedding. After taking him on a picnic, she announces
that he has promised her plenty of money for her trip to Chicago. Ben states that she will have to take Marcus on picnics until she is fifty before he will let her go away from him. This all too truthful statement angers Regina, and she slips up by revealing her secret plans to her brothers:

He's not going to keep me here. And don't think he is. I'm going away. I'm going to Chicago--(Ben gets up, stares at her. Oscar looks up. She catches herself) Oh, well, I guess you'd have to know. But I wanted him to promise before you began your interfering--I'm going on a trip, and a nice long trip. So you're wrong, honey (322; act 1).

Viewing Ben's business deal with Birdie as a way to get to John, she encourages the transaction. She is careful to hide her intentions, however, and her mistakes are not noticed by her father. Cleverly playing the role of the Southern lady, she convinces her father that the deal is a good idea for her sake. Regina is supposed to be in love with John Bagtry, but when he expresses no interest in marrying her, Ben makes plans for Regina to marry Horace Giddens.

A dinner party is the focus if act 2. Regina, dressed in her new Chicago gown, reminds her father to treat the
guests politely. Angry that Oscar had brought Laurette, his prostitute girlfriend, to the party, Regina fears what John may think:

Regina: He can't bring her here, You know what John will think. I saw him this afternoon; I had to beg him to come tonight. He doesn't know why Birdie wants him to come, but, Ben, he'll think we meant to do it, planned to insult them--

Ben: Yes, I'm sure he will (340; act 2).

Birdie's goal in Another Part of the Forest is simple and easy to observe: Birdie wants to save her home. Although getting the money could be her goal, it is more accurate to say that getting the money is her means of saving her home and family. She says,

Mr. Benjamin, we're having a mighty bad time. It can't go on...The truth is, we can't pay or support our people, Mr. Benjamin, we can't--well, it's just killing my Mama...all that land and cotton and we're starving...I mean starving" (325; act 1).

Birdie's obstacles to getting the money are Marcus, John. Regina, and Ben, none of whom she can control. Her
only available choices are honesty and humility, and they do not work. Since Birdie fails to achieve her goal, it is only though a twist of fate that Birdie receives the money. When Ben takes over the Hubbard money from his father, he sends their servant, Jake, to the Bagtry farm: "Take this [five thousand dollars] over to Lionnet. Ask for Miss Birdie and talk to no one else. Give her this and tell her to forget about last night" (373; act 3). She is both a victim and a beneficiary of the Hubbard wars.

Lavinia's goal is to make amends for her sin of omission thirty-seven years earlier by going to teach black children in Altaloosa. Desperate to accomplish her goal, she chooses to reveal the awful truth to do so, but she does not want to hurt Marcus in the process. When the truth is revealed to him, she states that she will plead for his life, that she means him no harm and this is an honest confession. Lavinia has been hurt enough to want revenge, but her gentle spirit seeks only to fulfil her mission.

What Does the Character Know?

Four attributes of character are stressed in this section: experience, personal history, cultural history, and self-awareness. Special consideration was given to the change in self-awareness in Hellman's life, which appears to have affected the lives of the characters in the play.
Lillian Hellman

Hellman often talked of being involved in the theatre but never felt she belonged in that world. In An Unfinished Woman she stated, "I know as little as I knew then about this conflict that would keep me hard at work in a world that was not my world, although it has been my life" (Three 85). Hellman's feelings as an outsider were reinforced in the summer of 1945 when she and Melby tried to rent a beach house near East Hampton but met with restrictive unwritten rules against Jews. Hellman used her influence to force the renters to find her a place. They do so for fear of publicity (Rollyson 239).

While Hellman was seldom honest with herself and others, her political activities were never subversive. Her beliefs were a part of her known world, and she was not secretive about them. At her hearing before the House Un-American Activities Committee she was willing to testify about herself if the committee agreed not to ask her questions about people she may or may not have been acquainted with prior to the hearing. Hellman was not always open so open about her political activities, but ever FBI file mentioned that she was one of the few Communist sympathizers who would "discuss Communism openly and honestly" (Rollyson 185).

War was a major theme in both Hellman's life and in her plays. In December, 1941 her political sympathies would
become less important as Japan attacked Pearl Harbor and the United States was once again at war.

**Hellman's Characters**

Birdie is almost forced out of her role as a woman in this play. She has had to become the leader of a household that is crumbling, and she adapts to the situation the best way she can. John is too egocentric to consider helping his family. Everything Birdie has known about her society and her place in it deteriorated when the South was defeated in the Civil War. Birdie says, "I was such a ninny, being born when I did, and growing up in the wrong time" (326; act 1). She does her best to survive within the changing social structure.

Very little of Birdie's personal history is revealed in *Another Part of the Forest*; many of the details do not mesh with those in *The Little Foxes*, for example, Birdie's brothers had returned from the War to finish ruining Lionnet. In *Another Part of the Forest*, however, they both were killed in the War. No doubt Hellman changed these details for dramatic purposes, but the character Birdie remains consistent. It is sufficient to say that Birdie is a victim of her society's struggle with change.

Not realizing the consequences of taking the loan from the Hubbards, Birdie believes she will be able to repay it. She does not see that this act will lead to the loss of
Lionnet; she sees only that she will be able to feed and pay her servants and her family. In act 2, she says, "I was going to use the first money to buy molasses and sugar...It sounds crazy, even to need molasses" (358). But Ben is not thinking of feeding the Bagtrys when he explains the loan to his father after Birdie's departure:

Make it a short loan, call it in a few years. They've wrecked the place and the money won't do 'em much good. I think the time would come when you'd own the plantation for almost nothing (330; act 1).

Lavinia's personal history deals mostly with her marriage to Marcus. More than likely it is marriage of convenience since neither Lavinia nor Marcus can really remember any nice times that they have shared. Lavinia functions as neither a wife nor a mother, and could be described as solely ornamental. She struggles, not with her place as a woman, but as woman with a strict moral and religious code living in a corrupt environment. Lavinia does not realize the consequences of her actions because she cannot believe that Ben would use her information to strip Marcus of his money and power. Throughout the play she says things like "I heard so much, I get mixed." She
underestimates her son's ruthlessness and gives him the power to overcome Marcus:

Lavinia: ...If there's any nasty talk of lynching
I'm going to plead for your life as hard as I can, Yes I am.

Ben: Now, that's merciful of you. I'm going to do the same thing. I'm going to plead with them for Papa's life.

Lavinia: That's the best a son can do for a father.

Ben: Better than that. I'll come tomorrow morning and cut you down from the tree, and bury you with respect. How did the Greeks bury their fathers who were murdered? Tell me, and I'll see to it...

Lavinia: Benjamin, don't talk that way--

Marcus: You gave him the right to talk that way.

You did, Lavinia...(377; act 3)

Lavinia realizes that Marcus can be hanged if she tells people what she knows. That is why she goes to Ben in the first place: "I could still send him the hanging rope," she tells Ben, "unless he lets me go (368; act 3). The information she has concealed for years is the very information that could have freed her long ago, but Marcus
has taken the precaution of having doctors say that she is crazy. If Ben had not helped her to stand up to Marcus, Lavinia would not have been victorious over Marcus.

Regina, the spoiled child, is clearly derived from Hellman, the spoiled child. In her memoirs, Hellman said, "like most other children I had learned you usually get further by pretending innocence" (Three 257), and this tactic is utilized often by Regina in her relationship to Ben. Regina's pretense is clearly seen in act 1 when she upsets her father, turns away, and says tearfully, "I'm mighty sorry. What have I done?" Her father quickly forgets his anger and tries to comfort Regina.

How Does the Character Appear to Others?

This section explores the treatment of Lillian Hellman by the people in her life and each character studied by the other characters in the play. What is important is how these women were characterized by others who knew them.

Lillian Hellman

Lillian Hellman was often expected to be a typically weak woman. Early in her life, for example, as Hellman told the story in An Unfinished Woman, when she became pregnant while working for Horace Liveright, she was expected to break down and "enact the role of a helpless female" by the men in the publishing house. Instead, Hellman decided to have an
abortion rather than trapping the father into marriage, she remained at work until the day of the abortion, and even went out on a date with a different man the very night her abortion took place (Rollyson 31). Hellman was called masculine many more times than feminine, and perhaps this was her rebellion against people who told her to act like a Southern lady.

One of the most interesting descriptions of Hellman came from an interview by Margaret Case Harriman in the New Yorker: Hellman, she said, was "genuinely feminine to a degree that borders engagingly on the wacky" (Bryer 37). Arthur Kober, in contrast, called Hellman "audacious and aggressive" (Rollyson 162). Hammett's daughter Jo found Hellman exotic, and "a little scary because of the tough persona of a New York Jewish woman," but she also noticed the Southern belle side of Hellman who liked to flirt innocently with men (Rollyson 194). This contradiction in her character, being both hard and soft with the ability to use either, is found in several of Hellman's characters.

Hellman's stage manager for Another Part of the Forest, José Vega, said that Hellman was "always in command of herself. There was a tough, masculine quality about her," but around Hammett she seemed vulnerable and feminine (Rollyson 249). Hellman was best known for her aggressive side, however, and Hammett said, "All I wanted was a docile woman and look what
I got" (Rollyson 252). Although Hellman was not beautiful, she was attractive. In an interview with Carl Rollyson, Hellman's Russian translator, Raya Orlova, said that although she was surprised at Hellman's appearance, Hellman "had enormous power and charm, she emanated charisma" (224).

Hellman's Characters

To everyone in the play, Lavinia appears to be a crazy woman; no one is sure how to relate to her, so everyone ignores her. Ben is the most tolerant of her, even before she becomes his ally against Marcus. Regina looks upon Lavinia with indifference because Lavinia cannot help her get what she wants. Oscar generally ignores her and when he does speak of her, he calls her "that crazy woman." Marcus continually make reference to Lavinia as being crazy, and certainly it is to his advantage to have everyone believe that she is insane. Yet Lavinia is not so crazy as her family thinks. In act 3, she reveals her sanity in three specific ways. First, she knows that it would not take much to convince people of Marcus' guilt:

You don't need half this proof. That's the trouble with your kind of thing, Benjamin. My, I could just walk down the street, tell my story to the first people I met. They'd believe me, and they'd believe Coralee. We're religious and everybody knows it.
And they'd want to believe us, nothing would give them so much pleasure as, as, as, well calling upon your Papa. I think people believe what they want to believe, don't you?...(371; act 3).

Second, Lavinia is very precise about the amount of money she will need to start her school.

Lavinia: I had a message last night, and it said it was right for me to go now and do my work...

Marcus: ...Did your messages suggest and definite figure?

Lavinia: Why, yes, they did.

Marcus: How much was suggested?

Lavinia: To tell you the truth, my message said a thousand dollars would make my colored children very happy. But I think ten thousand would make them happier. Altaloosa's a mighty poor little village and everybody needs help there--(329; act 3).

Lavinia continues along this vein until she has secured two hundred dollars a month for Coralee's family.

Finally, as Lavinia is leaving, both Ben and Marcus try to get her to leave the Bible with them, but Lavinia refuses, saying, "Oh, I wouldn't like to give it up. This Bible's
been in my Papa's family for a long time. I always keep it with me" (392; act 3). She has unwittingly outsmarted both Ben and Marcus. Her sin has made her sick with guilt, perhaps, but not crazy.

The other characters comment very little about Birdie with regard to how they view her. Ben sees her principally as the heir to Lionnet, but nevertheless treats her respectfully. Although his motive may be greed, he recognizes her respect for him and treats her accordingly—that is, with the same respect; he is the only character who does. Regina refers to Birdie and her mother as "those two mummies" and Oscar says of her, "Oh, this girl's supposed to be awfully silly. Melty-mush silly." According to the stage directions, Birdie is a "slight, pretty, faded looking girl of twenty. Her clothes are seedy, her face is worn and tired."

Seen as the unthreatening, weak individual she will become by the time of _The Little Foxes_, in this play Birdie is just the opposite. She may be nervous, but she is not the "melty-mush silly" girl Oscar describes. Her situation has sobered her, and she has somehow found the strength to survive. Birdie is not masculine, but she does show more strength and courage than the brothers give her credit for before her entrance. The Birdie who arrives to see Ben has
dignity and manners and while she may be flighty and nervous, she has a depth of character that the brothers do not possess.

How does the Character Think and Feel?

The character's relationships with others is stressed in this section, as well as how those relationships change. As in chapter 3, the personality of the character is dealt with, including how that personality is revealed by what the characters says and does.

Lillian Hellman

Another Part of the Forest was Hellman's way of struggling through her feelings about her father and mother. Although Lavinia did not embody part of Hellman's personality, she was certainly the embodiment of Hellman's mixed feelings toward her mother. Lavinia is very much like Julia Hellman. In her memoirs Hellman said of her mother:

In fact, she was a sweet eccentric, the only middle class woman I have ever known who did not reject the middle class--that would have been an act of will--but skipped it all together. She like a simple life and simple people, and would have been happier, I think, if she had stayed in the backlands of Alabama riding wild on the horse she so often talked about,
not so lifelong lonely for the black men and women who taught her the only religion she ever knew....
Several times a week we would stop in a church, any church, and she would be at home in all of them (Three 15-16).

As this passage demonstrates, there was more than a passing resemblance between Julia Hellman and Lavinia. This analysis looked more at Hellman’s feeling toward her mother as demonstrated in Lavinia, rather than how Lavinia was like Hellman.

Hellman's relationship with her father also was very significant. She favored him, and they were particularly close. Although she did not have the same type of relationship with her father as Regina had with hers, it was clear that the father-daughter relationship was very important to Hellman. Carl Rollyson asserted that the way "Regina acts to her defeated father, then, is the crux of the drama, as it seems to have been for Hellman vis-a-vis her father during her analysis with Zilboorg" (245). In Her memoirs Hellman talked of the intense anger she felt toward her father when she caught him with another woman. She was jealous of these other women; and certainly the neglect she felt she suffered as a result of their presence affected her
portrayal of the father-daughter relationship in Another Part of the Forest.

According to Rollyson, "as a child Hellman had contempt for what she regarded as her mother's delicacy and weakness and was irritated by her eccentricities and her simple religious nature" (19). Yet, in 1976, Hellman told Christine Doudna that her feelings for her mother had changed after she had died:

I began to see that I liked her very much and had more respect for her than I had thought. I was far more touched by her than I ever thought I was. Too bad I didn't know that when she was alive. After she died, I was able to see what a really interesting and moving character she'd been. But if she came back tonight I would probably find her a difficult lady to take" (Bryer 208).

Hellman's Characters

Regina's relationships with the other characters in the play, especially John, Ben, and Marcus, are more magnificent than her actions because her nature is more clearly revealed through these relationships. Regina's relationship with her father has often been called incestuous, but while there is evidence of a closeness between father and daughter, anything
more os strictly inference. They do use lovers' language with each other, however, calling each other "darling" and "honey," and Marcus showers her and pampers her with gifts.

Marcus is also jealous of any man who is involved with Regina, as Ben points out when Regina is telling him of her trip to Chicago:

You could always come home and go on another picnic. This time I don't think so. Papa didn't just get mad about you and Horace Giddens. Papa got mad about you and any man, or any place that ain't near him. I wouldn't like to be in the house, for example, the day he ever hears the gossip about you and Bagtry--or is Bagtry going to Chicago--(322; act 1).

Ben capitalizes on this jealousy to stir up trouble several times, casually throwing out Horace's name and the idea of Regina marrying him just to goad Marcus, who is even jealous of Ben and Regina. Just before th Bagtry's arrive at the concert, Ben and Regina are talking softly and when Marcus sees them, asks Oscar, "What were they doing" Regina and Ben when they were standing together."

Regina's relationship with her father is basically manipulative. She placates him in order to get what she
wants. That Regina is only using her father is illustrated by the fact that she is not talking her father on a picnic because she enjoys his company, but because she wants something from him. She tells her brothers, "Wish me luck, I've got a hard day's work ahead." Her lack of real devotion to her father is seen when she leaves him to side with Ben. As Ben and Marcus battle for money and power, Regina becomes the prize.

Already Ben and Regina are opponents, and they enjoy bantering with each other. Another Part of the Forest contains Regina's motivation for wanting to get back at Ben, as she eventually does in The Little Foxes. Ben taunts her, "And so a willful girl won't get her willful way." Because Regina has no way of supporting herself she has to go along with Ben, whose plans for her include Horace Giddens.

Regina's relationship with John is purely sexual. Their affair, well known to everyone but Marcus and Lavinia, is a scandal. Yet Regina is able to manipulate John, and this fact may be the reason she "loves" him. Although he has no money, he can take her away from the life she hates so much, if she can get her father to finance it. Regina is just a diversion for John, who loves war, not women.

Regina: You don't want to come with me? You don't want to marry me?
John: No, I don't. I never said I did. Honey, I like you so much, but I shouldn't have let it get like this. You're not in love with me. I'm no good for you (352; act 2).

Hellman was struggling with her own feelings toward her father while she was trying to work through Regina's relationship with her father and as a result, she had trouble with the ending of the play going through several revisions (Rollyson 246):

Version 1: Regina pours a cup of coffee for Marcus, ignores his gesture for her to sit beside him, and quite deliberately stays away from him.

Version 2: Regina ignores Marcus when he tries to sit next to her, then moves over to create a place for him to sit beside her.

Version 3: Marcus is now slightly outside the circle formed by the other three (Oscar, Ben, Regina).

Version 4: Regina rejects Marcus by taking a set next to Ben.

Version 5: Marcus is left to sit alone, with no place for him at the family's dining table.
Version 6: Regina looks at [Marcus], gets up, crosse to the table, pours coffee, brings it to him. Marcus pulls forward the chair next to him. Regina ignores the movement, crosses to chair near Ben, sits down. Ben smiles.

Birdie Bagtry is not sure how to view herself; everything in her life is changing. She thinks poorly of herself, calling herself a ninny who never does anything right. She feels that she has to lower herself in front of the Hubbards. Birdie has been treated unjustly by life and, although she does not seem bitter about this state of affairs, she is frightened about what may be going to happen. She seems angry because she has to beg for the Hubbards' for help, and if this anger changes at all during the play, it grows worse. At any rate, Birdie becomes more desperate.

Birdie is not on stage long enough with any one person except Ben, perhaps, to reveal a relationship. Theirs is very businesslike and formal, even during the dinner party.

Lavinia sees herself as someone who has done wrong because she failed to tell the truth concerning her husband so many years ago. She admits. "I should have told the truth that night. But you don't always know how to do those things when they're happening" (367; act 3). She has lived a life afraid of her husband and even tells Ben she is afraid of
him, but her self-love has not totally disappeared, "Deep down," she says, "I'm a woman who wasn't meant to be afraid (367; act 3). Lavinia blames herself for the way her children have turned out. She tells Ben, "I know you're bad off now. You are my first born, so it must be my fault somehow" (366; act 3). Her relationship with her children is rarely acknowledged in the play. Marcus has complete control over Lavinia throughout most of the play. She cannot simply walk out; she has to have his permission. He uses this fact to control by intimidating her. The question arises whether Oscar in The Little Foxes has modeled his marriage to Birdie after Marcus' treatment of Lavinia. No physical abuse is shown toward Lavinia, but certainly mental abuse. Lavinia has begged for ten years to go to Altaloosa and Marcus has put her off, an action which finally strips his of his own power over her.

Doris Falk asserted that the characterization of Lavinia was "Hellman's way of setting things to rights with the ghost of her own eccentric, misunderstood mother, who had been the source of irritation and embarrassment at times to her daughter" 61). This idea is significant in that Hellman revealed her own youthful treatment of her mother in the way Lavinia's children treat her. Yet Hellman showed her new respect for her mother in the way she presented a good, redeeming character to the audience. Another character in
the play calls Lavinia "the honor of Rose County, and the redeemer of this family" (336; act 2). These two contrasting views of represent Hellman's contrasting views toward her mother.

Lavinia's children do not understand and do not realize the effect she has had on their lives. When Lavinia leaves at the end of the play, each of her children give her a kiss while she presents them with small tokens of her love. Although they appear touched and affectionate while their mother is leaving, once she has gone they return to business as usual. If she were to come back, they would treat her no differently than before, as Hellman admitted she would have done.

This chapter reported the results of the analysis performed on the life of Lillian Hellman and on the individual female characters in Another Part of the Forest. In chapter 5, the observations from chapters 3 and 4 will be studied with an eye to seeking an answer to the question raised by this study.
CHAPTER V

CONCLUSION

"But memory for all of us is so nuts....It's no news that each of us has our own reasons for pretending, denying, affirming what was there and was never there."

Lillian Hellman, Maybe

This study examined four female characters in two of Lillian Hellman's eight original plays. Each character was analyzed using the criteria for character analysis developed by David Grote in *Script Analysis* plus several additional criteria. Each character was examined for similarities to Hellman's life and attributes of Hellman's personality.

Summary

*The Little Foxes*

In *The Little Foxes*, the character of Regina, like the person of Lillian Hellman, associated herself with men. Hellman's relationships with men generally were for pleasure, however; Regina found in men the allies needed for her survival and the accomplishment of her goals.

Both Regina and Hellman were dominant women. Rollyson said, "the key to Lillian Hellman's character...was her sense of herself as the grand dame...and she worked very hard at
"it" (2). This self-characterization was seen strongly in Regina, who dominated even scenes in which she was losing a struggle with, or being pushed around by her brothers. It was, in part, this sense of dominance that gave Regina the edge and allowed her to win out over both her brothers and Horace. Personality traits common to both Regina and Hellman were a hot temper, impatience, and a knack for trenchant verbal retaliation.

While the personal goals of Lillian Hellman and those of the character of Regina in The Little Foxes were not the same, there was a common ground, the freedom to pursue whatever goal they had as individuals. Both women fought for their freedom, but Hellman was able to obtain her freedom because the times in which Hellman lived were more accustomed to female independence; Regina, on the other hand, was stuck in the nineteenth century. One easily could argue, however, that Regina did in fact achieve her freedom but that the cost of her freedom was more apparent than Hellman's.

Another choice which this study examined had to do with motherhood. Hellman used her freedom of choice to refuse to have children, although she later regretted that choice, Regina's social structure left her with no such choice. Finally, both Hellman and Regina were single-minded once they began a pattern or belief. Hellman disliked those people who changed their minds at the McCarthy hearings, and Regina,
once set on the path toward her goal did not waver until the goal was achieved.

This study also emphasized the fact that Regina reacted to life out of the specific social mores that forced her to be dependent upon men even though she was independent by nature. Hellman expressed her own nature as one that would not allow the deprivation of her own rights, and to the fullest possible extent, Regina asserted and protected her own rights to freedom and happiness. The assertiveness appeared in both women's desire to travel and their general rebellion against societal norms. This rebellion was specifically a part of Regina as she fought against the traditional roles of mother and wife, neglected Alexandra, and tried to control her husband.

In The Little Foxes, their independence also made Regina hard to control. Hammett's control over Hellman was largely indirect and aimed more at nurturing than dominance. Ben and Horace struggled for complete control over Regina as her punishment for being too independent. Regina was consistently treated as a lesser person because she was a woman, as Ben often reminded her. In accordance with the social ideals of the time, Regina had to be a woman above all else, and was given little chance by others to use her masculine characteristics, especially her business acumen and emotional strength.
A discussion of Regina as victim in *The Little Foxes* stressed the consistency of her reactions and relationships throughout the play. Everything Regina did was in reaction to the fact that she saw herself as the victim of her society, her brothers, and her husband. Her actions were not aggressive, but defensive. Her relationships with Horace, Ben, and Oscar, all reflected this idea. Regina's relationship with the women of the play allowed her to feel superior because she regularly controlled them.

While the character of Birdie and the personality of Hellman may seem to have little in common, this study brought out several similarities in their actions. Both women were alcoholics and used their drinking to escape from problems and pain throughout their lives. Both exercised selective memory in recalling their past. This trait was apparent in the quick transitions and the choppy feeling of Hellman's memoirs, and in Birdie's remembrance of Lionnet. While no one openly called Birdie a liar, as people did Hellman, the two women always chose to recount the pleasant memories and to forget those which had caused them pain. Just as Birdie was an outsider to the world of the Hubbards, Hellman was an outsider during her childhood, not only as a Jew growing up just before the Hitler era, but also as a child whose parents transported her to different schools and different cities every six months. Lastly, both women tried to protect those
they loved. Birdie tried to protect Alexandra and Horace from the Hubbards' schemes; Hellman was very loyal to her friends, especially Dashiell Hammett, and would go to any length to protect them.

Birdie and Hellman reacted to their societies in different ways, because the societies were different. Birdie did not challenge the injustices of her society; she just accepted them, Hellman fiercely fought against injustices, as she saw them, in her society. They both, however, fought to protect the people they loved.

Birdie was seen by the others in the play as weak, unthreatening, and inconsequential. Hellman, on the other hand, was consistently viewed by her friends as cold, aggressive, independent, and cruel. Hellman had many enemies; Birdie had none.

Birdie's relationship with her husband Oscar was one of abuse. In order to satisfy her need for love, she mothered Alexandra and romanticized her relationship with Horace. Similarly, Hellman romanticized her relationship with Hammett. Most critics, in fact, believed that Hellman exaggerated her role in Hammett's life and made his actions and life into those of a hero.

Comparisons between Alexandra and Hellman were drawn in several areas pertaining Alexandra's actions. Both were unafraid to travel; at least neither voiced and fear of
traveling. Both Alexandra and Hellman possess an independent nature that showed itself in their desire to leave home. They were both the only children in families where they were often caught between their parents' affections, and arguments. Both Alexandra and Hellman favored their father in this tug-of-war, yet each saw through their mother's facade. Alexandra saw ruthlessness behind Regina's gracious exterior; Hellman, a strong, gentle woman behind her mother's delicate exterior.

Alexandra wanted to protect those she loved and cared about, and she tried to do so. Likewise, Hellman tried to protect friends if she could and would go to any length for their protection.

Both women shared a common indifference to love and marriage in their teens. This is not to say that Hellman was indifferent toward men; just toward love and marriage. Neither Hellman, in her youth, nor Alexandra were aware of the changes taking place in their societies. Hellman came into her own right after the first real women's movement and was totally unaware of the change to the advantage she had received from it. Alexandra also did not experience the great changes brought on by the rise of industry in the South; nor did she appreciate the struggle of others for this change.
Even though others did not appear to notice the strength of these two women, both women had the courage to stand up for what they thought was right. The examples used in this chapter were Alexandra's courage to leave her mother and Hellman's courage in front of the House Un-American Activities Committee. Both women were innocent for a time. Hellman used her Southern innocence in her writing, and Alexandra was innocent regarding her mother until she saw what she perceived as evil in her mother.

Alexandra's affections and relationships were very much like Hellman's relationships. Both showed favoritism to their fathers, as well as concern for their welfare. Both had intimate relationships with aunts, about whom they cared very much, and of whom they were protective. Both had distant relationships with their mothers, and both had special feelings toward a black servant in their respective households.

Another Part of the Forest

In Another Part of the Forest, many of the same qualities found in The Little Foxes were manifest in Regina but at an immature stage. She aligned herself with men, which was logical because the only other women around were servants and her mother. Other similarities were found in the fact that both Regina and Hellman were spoiled as children and quite aware of it, learning exactly how to get
what they wanted. Both women loved men who did not want to marry them and eventually married another, the difference being Hellman cared for her second choice while Regina despised Horace. Regina's use of physical allurement in Another Part of the Forest was paralleled in Hellman's own life. Not only did Hellman choose to coincide Regina's first sexual encounter with her own at age nineteen, she also made Regina very aware of her own sexuality and how to use it. Hellman originally conceived Regina to be sexy, but not necessarily attractive, traits clearly those of Hellman herself. Another Part of the Forest showed both Regina and Hellman longing for independence. In Another Part of the Forest, Regina had less style, and her rebelliousness was that of a young girl. She did what she wanted to do, when she wanted to do it.

In Another Part of the Forest, Regina was battling a more secure social order than in The Little Foxes, an order in which she was even more dependent upon men for her survival. The major similarities between Hellman and Regina discovered in this study, however, were those of loneliness; each spent a great deal of time alone without the companionship of other women, and their feeling of began social outcasts, although felt in different ways, cause both women to harbor a feeling of not measuring up to the standards of others.
The younger Regina was her father's favorite, like Hellman, who as an only child relished her father's complete attention. Both Hellman and Regina loved money and the things it could buy. Hellman was able to support herself, however, while Regina was dependent upon her charms to receive her allowance. Again, Regina's sexual exploits were seen by everyone but her father; Hellman made no secret of her love life, except when necessary.

Regina's relationship with the men in Another Part of the Forest, especially John and her father, was very manipulative. Regina became the prize in the war between father and son. Hellman was undergoing analysis just prior to the writing of Another Part of the Forest; her relationship with her father played a significant role in this analysis, and perhaps was manifest in Regina's relationship with Marcus.

Regina grew significantly as a character from Another Part of the Forest to The Little Foxes. In the earlier part of her life, she was not match for Ben, because she still had hope, still wanted love. By the time of The Little Foxes, however, she had given up her girlish hopes and could compete on Ben's emotionless level. This change was clearly apparent in the countenance of the two women; Regina Hubbard laughed and was more gay than Regina Giddens, who was cold and hard.

The fact that Regina's Chicago dream began when she was
twenty made it all the more poignant in light of The Little Foxes. She had been denied this dream for so long that it helped to motivate her actions against Horace and Ben,. It seemed to be such a little thing to want to visit Chicago, and yet these men had denied her this dream. In Another Part of the Forest, she was only interested in visiting for a while, but in The Little Foxes Regina's desires had become stronger and she intended to live in Chicago. Southern society had become a prison from which she felt she could escape only if she was somewhere else.

In her introduction to Three, Hellman related a story of a young girl who calmed Hellman's pretentious attitude about older being wiser by saying, "Wiser" I wouldn't be too sure. Just more practiced about life and mischief" (7). This was truly a picture of Regina's growth as well. She was not necessarily smarter or wiser in The Little Foxes, but she had simply become more practiced at her brothers' game.

In short, Rollyson asserted that Hellman's life "was not as she would have had it" (14), and likewise, Regina's life was not what she had wanted, "but it was something."

A similarity between Hellman and Birdie was also discovered. They both chose paths in life that were risky, yet necessary for survival. Birdie chose to go to the hated Hubbards for money and tell them of the Bagtry plight when such information could have been, and was, used against them.
Hellman chose to stand up to the House Un-American Activities Committee when she faced jail, but to her it seemed the only choice when the other option was to betray a friend's activities about which she said she knew nothing. Hellman was vindicated, Birdie eventually got the money, and both survived. Although it may seem a minor point, both women repeated phrases in conversation; their Southern speech patterns were similar, unlike the other characters.

Both Birdie and Lillian Hellman lost homes that meant a great deal to them because of the injustices of their societies. While Hellman was principally known as playwright, she never like the theatre and never felt apart of it. This reaction to the real world is similar to that of Birdie, who was a part of the Hubbard's reality because of her marriage to Oscar, but never really belonged to that world.

Although seen as a silly, stupid girl, Birdie had considerable inner strength. Hellman was often expected to act the weak female role, a "Birdie," but instead showed a strength probably uncharacteristic of most women during her time. While Hellman was a stronger person than the character she created, both had an inner strength that helped them to survive.

Wealthy people had a similar effect on Birdie and Hellman. They made them both nervous and as Hellman said,
"disorderly." Yet both women had a great respect for money and for people who were wealthy. Birdie was respectful toward Ben, not only because of her good breeding, but also because of his power. Hellman, too, learned a respect for the wealthy during her childhood living with her wealthy grandmother.

Unlike Regina, who grew in stature from Another Part of the Forest to The Little Foxes, Birdie seemed to remain the slightly weak, unthreatening character in both plays. In each play there was a hint of strength in Birdie that was not emphasized. As with Regina and Hellman, however, Birdie's life was not what she had dreamed.

This study also was able to find string comparisons between Lavinia and Lillian Hellman, not in the character, however, but in the other character's treatment of Lavinia. It was found that Hellman did not so much put her own personality into the character of Lavinia; what was found there was Hellman's view of her mother. The other characters in Another Part of the Forest saw Lavinia as an eccentric old lady, even after she proved she was not crazy, and they treated Lavinia as Hellman had treated her own mother. They dismissed her when she was around but were slightly affectionate when she was leaving them, and once she had gone, they forgot about her. Lavinia was rejected by her children and her husband. Likewise, Hellman rejected her
mother while she was alive and after her death realized how much she had lived her. Hellman admitted, however, that if her mother were still alive she would not feel that way. Hellman's change of heart toward her own mother was chronicled through Lavinia.

The character of Lavinia was Hellman's way of coming to terms with her feeling toward her mother. The children's treatment of Lavinia was representative of Hellman's youthful treatment of her mother. Lavinia's triumph at the end of the play, and the presentation of Lavinia as a good, pure character undeserving of the cruel treatment she had received demonstrated Hellman's repentance of her own treatment of her mother.

Results of the Study

The character of Regina was found to be the most like Lillian Hellman. Many of Hellman's traits, goals, and desires were found also in Regina. This observation does not mean that Hellman was a villain, however, because she incorporated both her positive and negative traits into the character of Regina. This blend of the positive and the negative gave Regina a more balanced and well-rounded personality than the other characters studied, with the exception of Alexandra. This balance made Regina more life-like than Birdie or Lavinia, who were more one-dimensional.
It was also found that the older, more mature Regina of *The Little Foxes* was more like Hellman than the immature, girlish Regina of *Another Part of the Forest*. The growth of the character from *Another Part of the Forest* to *The Little Foxes* was found to be significant in that paralleled the growth in Hellman's life, and the coldness and hardness that was developed in Hellman's life as she grew older.

Like the character of Regina, the character of Birdie was found to have been built around Hellman's own personality, but too a different end. With one exception, Birdie contained what could be considered negative attributes, although Hellman may not have looked at them that way. Within Birdie was the dependant weak, frightened Hellman who was really seen. Hellman endowed Birdie with what she considered her major vice, alcoholism, and also gave Birdie her own weakness of romanticizing important relationships, although Hellman did not recognize her idealistic treatment of Hammett. The one exception to this generality was the need to protect loved ones that Hellman felt strongly enough herself to give to Birdie. These primarily negative traits were found to have created a one-sided, weak character bordering upon a caricature. Birdie's alcoholism counteract this image, however, because her humanity and pain were acknowledged by Hellman and brought out for the audience to see.
The character of Alexandra was found to be the most balanced of the four characters studied. Hellman identified herself with Alexandra and consequently gave Alexandra all of the positive traits she had given Regina and Birdie. Alexandra was the middle ground between Regina's rebellious independence and Birdie's unquestioning acceptance. Hellman combined Regina's courage, strength, and combativeness with Birdie's compassion and humanity, a balance she no doubt saw in herself. Hellman also gave Alexandra many of the childhood struggles she had faced, including being an only child often caught in the middle of two parent vying for her loyalty and attention. Accordingly, and perhaps to justify her own decision, Hellman showed Alexandra making the same choice, loyalty to her father, that she had made as a girl.

Hellman's choice of self-characterization was found in this study to be significant. The first generation of Hubbard, Lavinia, was found to be generally weak, yet with strength for survival. The second generation, Regina, was found to be generally strong, but lacking in the compassion of her mother. The third generation, Alexandra, was found to consolidate the strength and compassion of the previous two generations into a more balanced individual.

Hellman's positive attributes—strength, independence, fearlessness of travel, loyalty, single-mindedness—were found in both Regina and Alexandra. Hellman's generosity,
her protectiveness, her loyalty, and her compassion, were found in Alexandra, Birdie, and to some extent, Lavinia. Her negative attributes—her temper, impatience, obsessiveness—were found in Regina. Other negative attributes—lying, exaggeration, and alcoholism—were found in Birdie.

This study found that Lillian Hellman probably consciously but perhaps unconsciously, placed her own attributes into the personalities of Regina and Birdie, in both *The Little Foxes* and *Another Part of the Forest*; and Alexandra, in *The Little Foxes*. Hellman molded the characters into images of herself in their own particular situations. While Hellman the character of Lavinia was found not to possess a part of Hellman's own personality, Hellman used the character to show her views toward her mother.

**Recommendation for Further Study**

A study such as this leaves many important areas unexamined. Nevertheless, the variety an popularity of Hellman's work continues to make a significant subject for research. Three topics worthy of further examination by scholars are:

1. The portrayal of men in the plays of Lillian Hellman
2. Social criticism in the plays of Lillian Hellman.
3. The directorial elements in the plays of Lillian Hellman.
In her memoirs, Hellman suggested that her own search for truth left too many areas unstudied. She admitted, "I left too much of me unfinished because I wasted too much time" (Three 244). What she truly knew about herself, however, she made manifest in the personalities of her most notable female characters. In a very real sense, Regina, Alexandra, Birdie, and Lavinia were Lillian Hellman.
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