

Fences by august wilson

[Linguistics](#), [English](#)



Fences Introduction According to Christine Birdwell, the structure of the baseball game influences the progression of the play. The structure of this game is a key reference in the construction of the story. This is an observable feature in the course of events in the play. Birdwell asserts that the fences are both metaphorical and real. They have indirect or relative implications upon the analysis of the play. The fences are also realistic through the revelations of the story. The fences also manifest a defensive and obstructive nature through the eventualities of the play. Upon the analysis and criticism of Wilson's play, the arguments of Birdwell are evident. Therefore, the assertions of Birdwell are valid according to the nature of events in the Wilson's play.

Some of the fences outlined in the play are realistic. There are events that manifest real life fences in the play. The realistic fences in this story dominantly manifest defensive features. For instance, Rose requires a fence that engulfs her homestead (Janet, 20). This was a realistic fence that was constructed by Bono and Troy upon a request from Rose. The major purpose of this fence was to defend Rose's family. Evidently, this fence had a key objective of defense. There is a fence that defines the perimeter of the baseball field. Troy and other playmates maintain the game within the defined confinements (Janet, 35). In this context, the fence plays a defensive role as they prevent interruptions of the game. The real fences are as well evident in mental hospitals. In this case, they play a defensive role as they protect occupants within the hospital. Real fences in the story do not require a deep analysis and evaluation. They are obvious observations in the events of the play. They are clearly evidenced in the play.

Apart from the real fences, there are metaphorical fences as well. These fences exist in the play to convey certain implications. Therefore, they are not obvious revelations in the story. The identification of these fences requires an analysis and critical response towards the play. In this case, there are diverse events and features of the play that portray existence of fences. Metaphorical fences in this play are dynamic. They manifest both defensive and obstructive roles according to the context they are placed. In this case, the metaphorical fences have a major role of communicating the themes of the play. Upon criticism, the metaphorical fences convey essential themes of the play.

Diversity in generations is a manifestation of metaphorical fences. There is no obvious line to define the divide within the diverse generations. However, the divide is evident in the events of the play. For instance, Troy is the father to Lyons and Cory (Janet, 33). The father and the sons have a significant distinction in their ideologies. Troy manifests dominance of African cultures as his sons pursue modernized civilization. Therefore there is a metaphorical fence in this relationship. This fence is obstructive, since it remains detrimental to the family's affiliation and bonding. The fence communicates the theme of generational difference. Racial differences in this play also manifest a metaphorical fence. In this play, working conditions are white chauvinistic. For instance, Troy's workplace requires the blacks only to lift the garbage, but not to ride the trucks (Janet, 36). This metaphorical fence communicates the theme of racism. It plays an obstructive role of impairing the social cohesion amongst blacks and whites.

Conclusion

The events of this play derive substantial reference from the structure of the baseball game. This play outlines the existence of both real and metaphorical fences. Both forms of fences exhibit either defensive or obstructive features according to their contexts. The fences and the features are evident within the events of the play. This validates Birdwell's assertion upon analysis of the play.

Work cited

Janet, Gardner. *Literature a Portable Anthology* 2nd Ed. Bedford/st Martins, 2009. Print.