

## Sara Character Analysis

**Character:** Sara, age 26

### **Bibliographic Information:**

**Author:** Diana Son (exact birth date unknown, she was adopted from Korea by an American couple. She is still alive today).

“Diana Son is the author of the plays STOP KISS, SATELLITES, BOY, R.A.W. (‘CAUSE I’M A WOMAN), FISHES, and others. The Public Theater production of STOP KISS won the GLAAD Media Award for Best New York Production, as well as the Berilla Kerr Award for playwriting. She is a member of the Writer’s Guild of America, East; the Dramatists Guild; Women in Theatre, and an alumnus of New Dramatists.”

(<http://www.dramatists.com/dps/bios.aspx?authorbio=Diana+Son>)

**Info (brief history of the play and time period):** The play premiered in 1998 at the Public Theater in NYC. “STOP KISS was extended at the Public Theater three times, making it the longest running non-musical play since A CHORUS LINE” (Dramatists.com). Important context from the year that the play was produced includes the occurrence of Matthew Shepard’s brutal beating death as a result of a hate crime committed against him in Wyoming for identifying as a homosexual male (<https://www.nytimes.com/1998/10/13/us/gay-man-dies-From-attack-fanning-outrage-and-debate.html>). This event informed Son’s decision to right about gay bashing and her stylistic choices on how to frame the play chronologically and present it uniquely to the audience ([https://www.washingtonpost.com/lifestyle/style/stop-kiss-the-harsh-realities-of-romance/2011/09/15/gIQAUnBDYK\\_story.html?noredirect=on&utm\\_term=.2f3dd5e5055c](https://www.washingtonpost.com/lifestyle/style/stop-kiss-the-harsh-realities-of-romance/2011/09/15/gIQAUnBDYK_story.html?noredirect=on&utm_term=.2f3dd5e5055c)).

**Synopsis:** At the beginning of the chronological timeline of the play, Callie is an “open relationship” of sorts with George, whom she has been having on and off sexual relations with for years prior. As a seasoned New York City resident, Callie agrees to take the newcomer, Sara under, her wing. Sara has moved to New York City to take up a position as a teacher and to escape the ties she feels are holding her down in life, such as her family and her overly eager, persistent ex-boyfriend, Peter. Romantic attraction and entanglement thus begins to unexpectedly develop between these two women. The play takes place in a non-linear format, orienting between events that occurred both before and after a serious attack committed against Sara and Callie when an angry stranger sees the two kissing. “Throughout Stop Kiss, relationships are explored, formed, and even ended. Diana Son elaborates on the depths of human emotion and compassion in this play.” ([https://en.wikipedia.org/wiki/Stop\\_Kiss](https://en.wikipedia.org/wiki/Stop_Kiss)).

**Given Circumstances of Character:** Sara was born and raised in St. Louis, Missouri. She has moved to New York City to take up a new teaching position in the Bronx. As is revealed, she,

perhaps, also hopes to gain freedom to be a person that she was not openly able to be while in St. Louis (in terms of her sexuality). Sara is romantically interested in Callie and, at first, has trouble measuring whether this interest is reciprocated. She avidly looks into interpreting signals from Callie in terms of the status of her relationship (always “checking in”).

### **Relationship to Other Characters**

Callie- love interest, she helped Sara navigate her way in the unfamiliar surroundings of New York City.

Peter- ex-boyfriend, psychologically attached to family and symbolic of everything I wanted to leave behind in St. Louis and escape from in the move to New York City.

George- less familiar to me, but Callie has described the “open” nature of her and George’s intimate relationship. I feel a little jealous at this notion.

### **Character’s Through-Action**

Principal Obstacle: Callie’s refusal to be clear and direct about her feelings.

Literal: Sara is gauging Callie’s romantic interest in her.

Ultimate Goal/Through-Action: To openly and unabashedly share in romantic love with Callie.

We love one another, and I want us both to be confident that the whole world know it.

Principal obstacle: Prior to the attack incident, Callie’s uncertainty is holding us back from being together. Post-incident, my injuries, at first, pose a very physical barrier to being connected with Callie.

### **Citations (embedded links throughout document)**

Isherwood, Charles. “Stop Kiss.” *Variety*, 8 Dec.

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Brooke, James. “Gay Man Dies From Attack, Fanning Outrage and Debate.” *The New York*

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[www.nytimes.com/1998/10/13/us/gay-man-dies-from-attack-fanning-outrage-and-debate.html](http://www.nytimes.com/1998/10/13/us/gay-man-dies-from-attack-fanning-outrage-and-debate.html).