

## **Black Theatre and Lorraine Hansberry: A Raisin in the Sun**

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**ABSTRACT:** The Play *A Raisin in the Sun* by the American negro playwright Lorraine Hansberry (1930-1965) is a play of precision, rhythmic humor, aesthetics of movement, regardless of the quality of acting that is a feature of professional English theatre, and its most prominent institutions, the National Theatre. The play prompts its readers with the richness of the text and its amazing classicism to look for its writer. After extensive research and reading about Hansberry and the play's first text, which ably put her name on the American drama and stage as one of the pioneers of the black writers. This paper is intended to examine the problems faced by the Afro-American family. Social and economic troubles are also highlighted. Racism against black is one of the critical issues in the research. The paper sheds light on the generational differences. It is a rediscovery of the play and its rich high sub-tributaries, which are better able to touch many of the issues we're experiencing in our world. The family relations and ties of unity in the light of Traditions and modernity are a place of discussion in this research.

**Keywords** clashes of Generations, racism, legal dreams, Afro-American Community, Lorraine Hansberry's play, Family.

**Introduction**

*A Raisin in the Sun*, which put Lauren Hansberry's name firmly on the map of American theatre. Her first play is completed in 1957, the year just after John Osborne's 1956 play "Look Back in Anger." Its influence on American theatre is often compared to that of Osborne's famous play on the English stage, which is known by the world cultural reality at the time. "The success of Lorraine Hansberry's *A Raisin in the Sun* in 1959 – the first play written by a black woman to reach Broadway – is usually hailed as the beginning of a successful contemporary black theatre in the United States" (Saddik.2007).

Lorraine Hansberry's first play, which is screened in America, and after it was impossible to perform in New York because it is a play by a new and black writer, was exceptionally popular in New Haven, Philadelphia, and Chicago. The popularity brought it to New York after it had previously stumbled on a stage where it is accepted. It is the first play written by a negro woman, represented and directed by negroes. The play is screened on Broadway in New York and continues in 1959, with its famous protagonist actor Sidney Poitier (the play was the beginning of her subsequent great fame), for 530 performances. It is now considered by many to be the play that initiated the Artistic Movement among black writers, which then crystallized in the Black Arts Movement in the 1960s. It is likewise the first play to make Black American Lives Matter. *A Raisin in the Sun* offers its audience an important part of their lives and deferred dreams as Steven Carter notes in his Hansberry's Drama:

She also regarded herself unequivocally and inextricably as a black, American, and world playwright and saw no contradiction among the three since the lives of African Americans, rightly observed, had as much universal truth in them like the lives of anyone else, rightly observed, on the planet.

(Carter. 1991)

Before the play, black characters only appeared in the roles of servants or secondary characters in the White Theatre. No one in America before imagined that everyday black lives and their rational dreams could be put on stage. Blacks would occupy all the key roles in Broadway drama worthy of the show. It even turned the prevailing fabric upside down when the only white character in the play made a secondary character, with a single dimension, unable to understand the other, let alone sympathy with him, as is the case with the portrayal of blacks in the white theater.

Many consider *A Raisin in the Sun* that opened widely the door of American theater to black writers and black actors alike. Before Hansberry turned 30, she became the youngest to receive the famous American Drama Critics Circle award in New York for best play of the year, which had never been won by any black. “Lorraine Hansberry, undoubtedly known as the best Black Woman playwright. Her play *A Raisin in the Sun* was staged on Broadway in 1959 and won critical acclaim and the New York Drama Critics’, Circle Award as the best play of the 1958-59 theatre seasons” (Murugan.2016). Hansberry is the fifth woman to receive it, and the first to receive it from black writers, men, and women. In 1961, the play became a popular film with the same title, acted by Sidney Poitier, and she wrote the scenario for him. Poitier won one of the Cannes Film Festival awards at the time, and the scenario was nominated for best screenplay at the Academy Award. Just as the success of *Look Back in Anger* made John Osborne a star in its culture, Lorraine Hansberry became a well-deserved star in her culture and a prominent member of the Civil Rights Movement and anti-racism against blacks.

The discussion is about a talented writer, shining star-like on the American stage and who is whipped by death in early youth. She indeed grew up in a black family that is not considered a common model among blacks at this early time in American history. Where the black majority had no civil or legal rights, including the right to vote, and what was known in America as Lynching. It is the execution without legal trial, which was still practiced frequently against blacks in a large number of southern states under the auspices of gangs such as the Ku Klux Klan and others, and this did not stop until the 1960s. “As said before, the Ku Klux Klan of this period fought mainly against the integration of African- Americans” (Kováčová.2009). Hansberry's father, Carl is one of the few educated negro elites, a successful real estate broker in Chicago, He is an active member of the National Association for the Advancement of Colored People and an active member of the city's Republican Party branch. Her father died when she was at the age of 15, "killed by American racism", as his daughter later told her.

### **A Raisin in the Sun**

As soon as I read this exciting play, I realized its importance on the one hand, and our disregard towards it on the other. It is by no means less important in terms of its drama and the richness of its theatrical world than John Osborne's play, which was celebrated by the world theatre so much. Just as "Look Back in Anger" is a social play with a political issue that presents a social reality and new

dramatic characters, " *A Raisin in the Sun* " furthermore, is a play written by a black woman about Black Americans. It deals with intricate issues of American reality, racism, discrimination against blacks, and their continued anticipation for freedom "Black's life always decorated with a discrimination of white people who feel that they are elite community and black is like rubbish that always contaminates their life." (Rahmawati.2009). What is important, it puts blacks on stage as real dramatic personals, worth respect, and a center of attention in drama.

Hansberry drew much of the play from the experiences of her family's private life. As she mentioned, that she descended from a middle-class, negro-educated family. When her family's financial conditions improved, her father decided to move them from a small black-area housing to a larger house in a white Chicago area. The relocation objected to a black family moving to live among them "Hansberry's own life is interweaved in this play. However, the central theme of *A Raisin in the Sun* reveals how racism in the housing industry, government, religious leaders, and average Americans supported the segregated housing environment of Chicago." (Jose.2014). Lorraine was eight years old when it happened, and suffered from the racism of whites who insisted on kicking the black family out of their neighborhood. Her father files a claim against them which became popular in this area to prevent discrimination in Chicago's residential areas. The case arrived at the U.S. Supreme Court and became a sign of the Supreme Court case of *Hansberry v. Lee*, 311 U.S. 32 (1940) that prohibits racial discrimination in housing.

Some of the material in the play came from Hansberry's personal life. When she was a child, her family moved from the Chicago projects to a white neighborhood. They faced intense racism, and their home was attacked by a mob, with someone hurling a brick through the window and narrowly missing eight-year-old Lorraine. Her father waged a legal battle to desegregate the white neighborhoods and was victorious in the landmark Supreme Court case of *Hansberry v. Lee*, 311 U.S. 32(1940).

(Bloom. 2009)

From this experience, Hansberry derives the motif of her play, through which she is raised to the level of human symbol and public.

Here we are considering a play that is larger than just a specific social or Specific ethnic group, but a play that has charted a new path for black writers in American theater. *A Raisin in the Sun* has

changed the rules of the dramatic style by opening the way for black writers on the one hand and in front of the black world, their issues, and their deferred dreams on the other hand. It is truly a play about frustrated and postponed dreams, as the author drew its title intertextually, from poetry line of the famous Negro American poet Langston Hughes (1902-1967), Hansberry knew him personally during her life in New York and is impressed by his poems, poetry is among the various forms of expression she tried to use, from a poem that was both short and deep entitled "Montage of a Dream Deferred Dream": What happens to a dream deferred?/Does it dry up/like a raisin in the sun?/Or fester like a sore—/and then run?/Does it stink like rotten meat? (Hughes.1994).

Lorraine Hansberry seems to be aware of her creative intuition of the importance of contextualization. She is aware of the role of the opening title threshold before many theories about them took shape. The spectrums of Langston Hughes's poem continue to fantasize the world of the play throughout time. Awareness of these shadows enriches the receiving process and urges the audience to explore multiple levels of meaning in the dramatic event and the characterization together.

Hansberry's play *Indeed*, reveals a real dramatic talent. It consists of three scenes, based on the traditional dramatic structure, and belongs to the theatre realism of the 1950s of the past century. "Hansberry has done more than document, which is the most limited form of realism. She is a critical realist, in a way that Langston Hughes, Richard Wright, and Margaret Walker are" (Baraka.1987). Through the play, the black American family world and its deferred dreams are shown. The wrath of its members, which is no less intense dramatical justification, is presented by the angry generation that began with Osborne's *Look Back in Anger*. *A Raisin in the Sun* understands the origins of dramatic art and realizes that drama is both the art of focus and inevitability. The play has strict rules that make each word and movement have its role and connotations. It requires the employment of absent characters as the present characters on the stage. The play presents three generations of a negro family consisting of mother Lena Younger, son Walter Younger, daughter Beneatha Younger, Ruth the wife Walter, grandson Travis, son of Walter, and Ruth, a 10-year-old boy. At the same time, the play shows the clash of dreams of these three generations.

Besides the socio-economic problems faced by the blacks, Hansberry has placed the problems by the blacks issuing from the generation gap. The older generation is represented by a single person Lena younger, while her children and daughter-in-law represent the younger generation. Between the two there is inevitable gap.

(Maheswari. Sangam.2014)

The first act takes place in a small, crowded apartment in the southern part of Chicago, where the family is piled up with their three generations with the furniture of their poor house. Walter and his wife sleep in a room, mother and Beneatha sleep in the other room, and Travis sleeps on the sofa in the living room. The apartment has no bathroom but shares a bathroom with Johnson's neighbor in the corridor between the two apartments. All of these details we know from the first minutes of the first scene.

The first act begins with the presentation of the characters, framing their lives, and sowing the seeds of dramatic tension that will unfold later. First, we get to know Walter's wife Ruth, who wakes up her son Travis and urges him to go straight to the bathroom before being occupied by the neighbors. She then wakes up her husband, whom we know is angry with him because he hosted his friends yesterday until late. "the purpose of revealing crowded conditions of the apartment as well as Ruth's disapproval of Walter's friends" (Domina,1998). They for the first time to speak about the check the family is waiting for.

The money problem then arises from the beginning where Walter feels angry and gives his son a full dollar because he doesn't want him to feel poor. From the outset, we know that both wife and husband deal with the issue of money differently. Walter aspires to get rich, which will enable him to provide better care for his family "He believes that the investment would solve the family's financial problems forever" (Rahmawati.2009). Walter believes that money is his only way to achieve this ambition, to maintain his dignity and not to work as a driver for a white man. This is what Ghani observes in her *I Have a Dream—Racial Discrimination in Lorraine Hansberry's A Raisin in the Sun*

(2011) Confirming:

Walter believes that money brings with it power and freedom. As a black man in a dead-end job, he feels that the American dream is out of his reach. If he can become a successful businessman by investing the insurance money in a liquor store, he thinks he will be able to hand his son the world- the American dream.

Soon after Beneatha woke up and she starts a conversation, we find out that the check Walter had referred to was a huge check worth \$10,000, the value of the father's life insurance policy for his family after his death. "There is no way Walter could forget this image, and the check becomes the symbolic representation of the senseless waste of his father's life." (Washington.1988). Though the father's departure, his absent characters are present in the play and would remain effective.

Walter wants to use a large part of this check to invest with Willy Harris in a liquor store. Willy Harris, who never appears on stage, but remains the second absent present character to cast a shadow over the work until the end. But Beneatha, whose language as a woman has been recognized from the rest of the family, as well as her knowledge and awareness of her African roots. She wants to use some of that money to pay for her medical school tuition, an expensive and unexpected study of a black woman at the time. Beneatha stands between being a traditional character in the play, the most distinguished and proud of herself and her being an African, and a woman of modern aspiration "Compassionate and yet judgmental, she is both peripheral and central to the play's action. Her role juxtaposes the old and the new, and as a mixture of these two perspectives, she is complicated because of her paradoxical nature" (Bloom.2009). She is fully aware of her cultural excellence, and in her nationality and her femininity, although the word feminism was never mentioned in the play.

As one of few women playwrights writing before the Black Arts Movement, she represented a fuller and more sophisticated picture of black womanhood than the male Black Arts Movement playwrights would later offer, a picture that included Beneatha as an example of a deeper and richer feminine character.

(Harris. Larson.2007)

While the last character in the play appears on the stage, the most important of all is the mother Lena Younger, to whom the check will be issued according to the husband's insurance policy. She is a figure who embodies the practical, affectionate, and determined personality that makes her children the center of her life. "Lena Younger was a strong point of identification. She was everybody's Mama - strong, caring, determined –the glue that held the family together" (Wilkerson.1986). Lena Wigner, like

all black mothers, is highly religious. She, therefore, neither acknowledge Walter's desire to open a liquor store nor does she want to bear the brunt of this act. On the contrary, she believes in the importance of education and asserts that she will spare some money for Beneatha's education. She achieves her daughter's dream of joining medical school. The mother's primary dream, which has been hoped for years, is to buy a small two-floors house. Because owning a house at that time was, and still is, the cornerstone of the American dream. This dream has been lifelong for her and her husband, who has been eager to achieve it all his life, but the burdens of the family, the low income of blacks, prevented him from realizing this dream, which remained deferred until he died.

The mother mentions that her late husband often repeated: “Big Walter used to say, “Seem like God didn’t see fit to give the black man nothing but dreams— but He did give us children to make them dreams seem worthwhile” (Hansberry. Act I, I). The painful irony, however, is that it is the husband's death that made it possible to realize her dream of having a house for her family. Beneath tells Ruth her latest interests, the latest of which is to learn to play guitar, because she wants to express herself, Ruth ridicules her "express herself!"(Hansberry. Act I, I), Thus, Beneatha says that this is higher than Ruth's level and that she does not expect her to understand it.

RUTH Weil—what other qualities a man got to have to satisfy you, little girl?

BENEATHA You wouldn’t even begin to understand. Anybody who married Walter could not possibly understand.

MAMA (*Outraged*) What kind of way is that to talk about your brother?

(Hansberry. Act I, I)

That's because Beneatha reflects many of Lorraine Hansberry's ideas, interests, and aspirations. She reflects the gap or rather the shift between the thinking of the generation that Hansberry represents and the previous generations of blacks. It is a generation that refuses to live with deferred dreams and changes the reality that is blocking the road ahead. The play continues to reveal this gap when the two women through their dialogue. Ruth praises Beneatha’s friend George Murchison. Beneatha sees him as not of her educational and cultural level, and because he is one of those who give in entirely to the

traditional ideology of the white. Murchison is content with the marginal life of the blacks allows by the white. He indeed admires Beneatha's culture and ambitions.

In the second scene of the first act, which takes place the next morning, a Saturday. We continue to know the rest of the characters, the seeds of the dramatic tension of the play are complete. It is the day that the check, worth \$10,000, is expected to be received “When Lena Younger (Mama), the elder of the household, receives a \$10,000 widow's benefit, each family member sees the money as fulfillment of a private dream” (Wilkerson.1986). Beneatha invites her friend to visit them. However, Beneatha introduces her family to the prospective visitor as Joseph Asagai, her university colleague, an African intellectual, cultured student from Nigeria who feels proud of his African origin and has enough knowledge of his native African country. As depicted by Prakasa and Soelistyarini “Hansberry’s knowledge of Africa was depicted through Asagai as an Africa student with his great pride and knowledge towards African culture” (2016). The debate revolves around Africa; which Beneatha believes her family should know more about it.

As a “double-voiced talking book,” *A Raisin in the Sun* has elements that stem from African core values inherent in the Black American experience. It also contains affectations of what is imagined to be “African” as interpreted by Beneatha and Walter Lee, the two sibling characters in the play. Beneatha’s comical yet sincere interpretation of a Nigerian folk dance in act 2 shows both her ignorance of and her desire for a connection with Africa.

In fact, what unifies Beneatha and Walter Lee is their mutual pride in their African heritage.

(Harrison. Walker. Edwards.2002)

The mother reveals her archives from the Church's vision of Africa's need for Christian salvation from paganism/barbarism. Beneatha insists that what Africa needs is political salvation from French and British colonialism. Then comes Nigerian Asagai with some gifts a Nigerian dress in bright African colors for Beneatha, some African music records. They discuss the African identity and what Beneatha aspires to, and how she doesn't understand how white culture clichés permeate her behavior. she has her hair done instead of taking pride in its African wrinkle. Beneatha swings between her awareness of

African roots and the needs of modernity. Asagai's pride in his negroes/Africanism leaves a positive impression on both mother and Ruth "Hansberry uses Beneatha's Nigerian suitor, Asagai, to challenge dominant understandings of both realism and idealism" (Gordon. 2008). Mother is more impressed by his love for African roots.

His story about the nature of change, which many critics found distracting and unnecessary ..... unites Mama's effort to improve the family's lot by buying a house with the struggle by African peoples to be free of colonial rule. At that moment, Asagai becomes the spiritual son of Mama, both inheritor and exponent of the ancestral and human impulse for freedom, and Mama's dream takes on broader implications.

(Elam. Krasner.2001)

After Asagai gets out, the check arrives, and Walter enthusiastically discusses the liquor store project. The mother repeated her decisive refusal to invest any part of the check-in at a liquor store. His reaction is anger and frustration. He feels shy of being a driver. What bothers the mother, however, is that Walter's materialism, while her generation aspired to freedom and the end of racial discrimination against blacks. As has been articulated by José Roberto Saravia Vargas in his *From Power-over to Power-to: Power Relations of Women in Hansberry's A Raisin in the Sun* (2012): "Lena has achieved power in the family because of the historical development of her ethnic group. Lena is an African- American, and this group's struggle for freedom from racial oppression has overlapped with that of freedom from gender oppression."

The curtain of the first act is down, and we have introduced to all the characters, absent and present, the multiple seeds of conflict, the reasonable dreams of all theatrical characters, who are somewhat conflicting with each other. It is the mother's dream, which has been postponed for years in a house of her own. It is about to come true because of receiving the check. Lena struggles with Walter's desire to open his shop, and Beneatha's dream of studying medicine. So the second act begins, with Beneatha wearing the Nigerian dress Asagai brought her, with a colorful African turban on her head, dancing in a pagan African ritual. Simone Friederike Paulun stressed this in his *Enacting Cultural Identity: Time and Memory in 20th-Century African-American Theater by Female Playwrights* (2012), "an Afrocentric black theater uses African traditions such as ritualistic structures, repetition, and the combination of music and dance on stage in order to create a" "methexis drama [that] demands full audience engagement ( Harrison.Walker.Edwards.2002). Walter joins the dance "Walter and Beneatha participating in a Nigerian song and dance, immersed in an idealized and deeply cultural past. Though

Walter is under the influence of alcohol, Beneatha's enthusiasm is sober and genuine" (Brady. 2018). Then George Murchison takes the turban off her head to discover that she cut most of her hair, and makes it short and wrinkled, which surprises everyone and angers George, and a heated debate breaks out with him about African identity and the need to resist the westernization of blacks in white culture.

The mother announces that she bought a new home, without of course consulting any of her family, acting as a traditional black mother who sees herself as the actual master of the family. "It is obvious that Hansberry could only depict a strong woman in the posture of Mama to defy the whole American segregationist structure" (Awess. Acohin. Agboh.2021). Ruth is delighted, as she too dreams of moving out of a stifling public housing apartment "This explains Ruth's hilarious reaction when Mama announces she has bought a house in Claybourne Park. In spite of her distress at the prospect of living amid Chicago's hostile whites, Ruth laughs joyously and encourages Mama to go on in her plan" (Ghani.2011). Walter in his turn is disappointed, that his dreams have been overthrown, and accuses his mother of destroying his dreams, making her feel guilty, leaving her alone in the lounge, and disappearing into his room letting the curtain down while the mother is alone.

The second scene of the second act begins on a Friday, several weeks later, in preparation for relocation. Beneatha continues the debate about the situation of blacks in America and their injustice, which seems not to concern him much. The moment, Mrs. Johnson their neighbor comes, to tell them about a negro family whose house is blown up in a white area. Mrs. Johnson expects the same thing to happen to them when they move to Clybourne Park "You mean you ain't read 'bout them colored people that was bombed out their place out there?" (Hansberry. Act II, II). Her language and inability to speak politely reveal the nature of her ideas that she is a black woman who is absorbed in the ideology of alienation and the discourse of submission to whites. "Mrs. Johnson, ... represents a small number of African-Americans who prefer to live in the black ghetto. Basically, the play brings the idea of individual struggles against segregation and ghettoization" (Dafalla. 2018). Mrs. Johnson's roughness goes so far as to describe the Youngers family as a handful of unjustifiably self-cherished white people.

Walter does not come to work for the third day continuously. He sees his job as work that suits a man who does not want to be a servant which is not worthy of a man as his father used to say but in

vain. He drinks all night listening to black jazz songs that threaten the dream of salvation “Walter Lee, a frustrated and restless chauffeur, who desires the opportunities that the “white boys” have, is a precursor to the overtly militant male characters of the 1960s.” (Elam. Krasner.2001). This is because he is frustrated and oppressed and feels worthless, that he cannot play his role as the family man. The mother tells him that she has never done anything to harm her children. She provides him with the rest of the money from the policy check (\$6,500). Lena asks him to become the right man of his family, the role he's supposed to play. As a consequence, Walter changes to become more self-confident and energetic since his deferred dreams, which are about to be realized. the curtain downs.

The impending dreams take their shape. The apartment bell rings, and the first white man comes to the stage, Mr. Karl Lindner, a representative of the Clybourne Park Residents Association, asks about Lena Younger. He came to offer The Youngers family more than they paid to home to leave it, and not to move to the area, since the white residents rejected them, and this rejection would cause them problems. “He comes armed with money to enact social pressure from the Whites to ensure a segregated housing community” (Avilez.2008). Walter, Ruth, and Beneatha are outraged, and they all reject Karl Linder's offer, in a kind of dream capacity to defeat racism and discrimination against blacks.

The mother later supports their decision, rejects Karl Linder's offer. Then Bobo, a friend of Walter tells him that Willy Harris had fled with all the money Walter paid him for the store. The family discovers that Walter is not only lost what his mother gave him (\$3,500) in that wrong deal that the mother rejected from the beginning, but he also lost Beneatha's education expenses in his losing fictitious project. Here the mother revolts and begins to beat Walter, since he lost in one day the fruits of his father's hard work for an entire lifetime as if he had just killed his father with this act, and this trick causes Beneatha's right was also squandered. The mother collapses as she mourns all the hard work the father has done to provide them with such a rare opportunity. She prays so that the Lord may give her the power to bear what has happened.

**MAMA:** Lord, ever since I was a little girl, I always remembers people saying, "Lena-Lena Eggleston, you aim too high all the time. You needs to slow down some." That's what they always used to say down home- "Lord, that Lena Eggleston is a high-minded thing. She'll get her due one day!"

(Hansberry. Act. III)

The third and final act, consisting of one scene an hour after the end of the previous act. It begins with a careless Walter thinking of a way out. Then Asagai comes to help them with the transfer. Beneatha reveals that her desire for this study is different from her whims of learning guitar or riding. It is a genuine desire to save the poor from disease clutches. She is overwhelmed because her dream of healing this sick society or overcoming human misery is wasted. But Asagai scolds her for abandoning her dream, her idealism, and her strong attachment to the money that has been lost. He tells her about his dream of returning with him to Nigeria, treating the poor there, and working together to change the situation there. He assures her that she will feel that she is returning to her roots as she has recently left Africa.

Asagai, Beneatha's African schoolmate and friend, gives hope assuring that life is endless, full of cyclic renewal. From his point of view, fulfillment follows disappointment. The message is loud and clear: never surrender; keep on fighting. Asagai helps Beneatha to complete an African American identity rooted in African culture, history and beliefs.

(Borrego.2015)

This is a kind of embodiment of the idea that blacks have no right to achieve dreams, but they can only return to their origins on the African continent.

Amid Lena's long sarcastic monologue, because of the impact of what Walter did on her. The mother announces that they will not move into the new house, to which Ruth objects strongly. This angers Walter, who begins to imitate the role of the black slave, the mother comments that Walter has died from within. While Beneatha disowns him as a brother, but her mother asks her not to give him up and loves him as a brother, especially as he collapsed from the inside. Walter has decided to accept Karl Linder's offer. Karl Linder and the furniture carrier's workers arrive for the new home. The mother asks Walter to deal with Linder. Walter talks about how the family is of the type that cherishes their dignity and pride, that they have worked faithfully to realize their dream, that they have bought this house from his father's hard work. Walter then, refuses to sign the contract and refuses to take the money, Linder leaves. Mother tells Ruth that Walter has regained his manhood when he decides to confront Linder.

Although the Younger family teeters on the brink of despair when they discover that they have lost the money that might bail them out of their economic malaise, Walter Lee (after a painful struggle) chooses to affirm life, moving out on the faith that he and his family could

withstand the racist attacks, the coldness and hostility, the financial burden, and could maintain their lives in their new home in Clybourne Park. The final scene, with Walter Lee reaching a new level of maturity and the family moving into a new home, emphasizes the triumph of this working-class Black family.

(Wilkerson. 1987)

The family members leave the scene for their new home, to a dream that does not mean the end of difficulties, but perhaps the beginning of difficulties of a new kind. The curtain falls with that semi-open end, or always legislated for the dream.

### **The Tight Structure and the Centrality of the House and the Dream**

Listing the events of the play in detail for one reason: it is to reveal the extent of its dramatic richness, enriched by attitudes, feelings, and characters, in a way that confirms the play's worth and the need to celebrate it, more than we celebrated John Osborne in the past. It is characterized by a structure woven from a complex network of deferred expectations. The structure permeates a struggle of the old traditional world and the capacity of modern life "Lorraine Hansberry's *A Raisin in the Sun* explores the conflict between a traditional, spiritually based, Afro-Christian, communitarian worldview, and the certain more destabilizing elements of the worldview of modernity" (King.2018). The play is capable of developing a real drama in which characters change and test their essence. We are in the light of a play aware of the importance of theatrical construction, leaving nothing to chance. It interests in revealing the characters and developing and raising the action and the struggle within the one poor family and that with the outer world. The play keeps to spread the seeds of each event spontaneously in the scene before it.

Walter's reading of the news of a bomb explosion in the morning newspaper at the opening of the play paves the way for the imminent explosions that will take place in the apartment following the disclosure to the forthcoming check. "Hansberry foresaw the explosion to come as the curtailment of the black male's possibilities became unbearable. Hansberry intends Walter to be the protagonist in the play who, according to the principles of Western dramaturgy, undergoes major change and overcomes his human flaws" (Elam. Krasner.2001). The fainting of Ruth at the end of the first scene of the first act

prepares the discovery that she is pregnant in the next act; And so on. The slip of her tongue and talk about the female doctor instead of the doctor when she assures the mother of her pregnancy raises the mother's doubts that she is seriously considering abortion. Their neighbor Mrs. Johnson's visit in the second scene of act two, and her mocking their aspiration for life in a better area, make things ready for the arrival of Karl Linder, representative of the Clybourne Park Residents Association, in the next act.

And so on.

The play takes place entirely in a narrow family apartment, as in many real-life plays centered around kitchen sink drama, the traditional family gathering center. This allows for a commitment to the Aristotelian unity of place. *A Raisin in the Sun* opens up to the absent present outside world, which is always present, whether it be the world of racial discrimination against blacks in America or the world of colonial oppression of blacks in Africa. *A Raisin* is looking forward too much to what will happen a few years after the departure of its writer, both in the negro civil rights movement led by Martin Luther King or in the liberation of the African continent from traditional colonialism. The play is also aware of the importance of its dramatic structure. It does not surrender to the temptations of falling into potentially interesting details, such as how Willy Harris escaped with the money, but once Walter asks Bobo about him, the response is firm and concise: "When a cat takes off with your money he don't leave you no road maps!" (Hansberry. Act II, III) Because what matters in the play is the impact of what happened to Walter's character, and the family later, and how this helps to explore the characters and reveal their contradictions.

The play chose to set its events in its time. It is a time when the fulfillment of the American dream of whites grew after World War II. The time of depriving blacks of this dream and even the resistance of those who dreamed of it, "Beneatha, modeled on a younger Hansberry, displays the romanticism about Africa seen in earlier writings by blacks, but she also embodies the yearning for a future informed by a sense of identity" (Elam.Krasner.2001), even if the social mobility provided by education began for blacks. Beneatha was the most prominent of its manifestation, resulting in the first embryonic beginnings of the civil rights movement. A movement leads to the prohibition of the demagogic execution of blacks known as Lynching, and the interest of some of them in their African origins and other beginnings that we find their early spectra in the play.

In distress, the blacks began by playing the role of slave or old servant after the official end of slavery. As the mother reveals how conscious the late father is of the unworthy role and his rejection of

this role. The matter his son Walter repeats more than once but grows to the point where Walter refuses it. Where Walter does not go to work as a driver a servant to some extent, linking it in one of his conversations to the slavery of old blacks “In the play, the difficulties of getting proper jobs are clearly depicted by the main characters, which are represented by Mama, Ruth, and Walter. None of them has a proper job so that their income is low. The money that they earn from their job is not enough to gain financial prosperity” (Dafalla.2018). Although his wife Ruth does not express her rejection of this old role. She does not care about the slavery which her father-in-law and then her husband reject after him. Her thinking about abortion also suggests that she is unhappy with her status quo. Nonetheless that she is the most cheerful character in the play by moving out of the suffocating apartment.

*A Raisin in the Sun* did not get out its contexts, as the American consciousness after World War II was purely material, linking the American dream to ownership, linking ownership continuously to achieving dreams and happiness. Lena is the typical mother who has her visions towards this material world and getting her family dream:

Lena's multidimensional vision arising out of the World of the Play, Imagery Groupings, and Characters Relationship Functions is apparent. This vision of past World War II woman in Southside Chicago is one of a poor, black mother who works very hard to nurture her family – both financially and emotionally – who at times is the typical controlling black matriarch, and who is always a persistent nurturing woman. Finally, under the Character Relationship Functions, the vision expands to woman as domineering, controlling, and abusive, but also nurturing, loving, and care-giving.

(Gomes.2010)

Owning a house was and still is the cornerstone of this American dream. Because white American culture stems its roots from English culture, which sees "An Englishman's home is his castle." owning a house still is the goal of every family, a badge that they achieve together. Therefore, dreaming of a home is the most prominent dream, because it is also the house that unites and protects the family. In addition to the theme of the house as a dream and as a metaphor for the unity and cohesion of the family, we find that the legitimate dream of a better life and progress is the other main theme of the play. Dreams do not melt and dry like a grape in the sun, as the obvious intertextuality in the title tells us. Therefore, what happens to Walter's dream of transformations and stumbling even makes him the embodiment of the various possibilities of what happens to deferred dreams in Langston Hughes's famous poem.

The play is furthermore, preoccupied with how to deal with white persecution and racial discrimination against blacks. “In the Younger’s racial discrimination case depicted in the drama, this family had a clash with Karl Lindner as the representative of the white neighbors who rejected a black family like the Younger from moving into Clybourne Park.” (Prakasa. Soelistyarini.2016). How black’s lives are tight between poles who have relied on a marginal role in their society, despite the slogans of this society about equality, the emancipation of slaves, or the rebellion against this role, and the high price of this rebellion “Lorraine Hansberry’s fair attempt to pose a series of questions - the existing social issues, the rise of black feminism, gender roles, conflicts in relationships, the difficulties of the black family, and the death of colonialism are widely observed throughout the play, *A Raisin in the Sun*.” (Kaur.2013). This is left the play as an open end to the family's challenge to the customs of racial segregation. And the allocation of neighborhoods to blacks and whites. “Overall, we can see this is a world of poverty during the early Civil Rights Movement. The Younger family lives in the suburbs of a city where the reality of segregation is not hidden and during a period of time when people either assimilate or segregate themselves from other groups. The Younger family is a poor, but hard-working one” (Gomes.2010). Walter's maturity and manhood in the play are therefore inseparable from his confrontation with this distinction and his willingness to bear the consequences of that confrontation. Confronting this racial discrimination, as the play shows, is in no way inseparable from black people's vision of themselves, their appreciation of their dignity and pride, their highness above all the misperceptions of that racism and their merits in equality and freedom. This is the first step, as the play assures us, towards achieving any of the legitimate dreams.

### **Conclusion**

The issue of the clash of generations is stated outstandingly. The old generation is represented by Lena Younger with all its views of familial management, the significance of religion to unite family and keep faith in all members, and the views of aspiring to freedom. The old generation looks at materialism as a devastating crisis that undermines family and society at the same time. Beneatha and Walter stand for the new generation with contrary opinions. Walter believes in the material world of capitalism to achieve goals at any expense, unlike Beneatha who looks for rational dreams which are the basic needs of everyone and not limited to one race or ethnic group. She represents two ways of life traditional and modern at the same time.

The research exhibits *A Raisin in the Sun* a play that has political dimensions. The play presents the problems of blacks at a great level to the American public opinion to find out appropriate solutions. It shows that America and its government were powerless to face the issue of racial discrimination that ravaged the country until the late 1960s of the past century.

The social dimension is one of the most important elements which the writer has focused on. So the society's view of white skin and its transcendence over blacks are prominent problems in the play. Thus the play presents the problem of racial discrimination as a problem that is rooted in American society. The aim of presenting such issues is to raise awareness of the dangers that surround the community and to look for solutions that can be found.

Education, according to Hansberry's opinion, is one of the basics of life and is not limited to one over others. the play made it clear that education is the right of everyone alike. And that any member of society has the right to look forward to an education worthy of him and his society.

The financial problems within the Capitalist community are strongly present at the heart of the play. The paper shows how Hansberry proves that American society sees money as the exclusive way to salvation as in the case of Walter. The prevailing social view is that money is the shortest way to the future. This view is at the expense of moral and social values. A view that is unacceptable to not a small segment of those who adhere to religion, culture, and origins.

Research has shown that legitimate dreams are not the preserve of one person or race over others. As whites have their dreams, blacks are ultimately human beings and have the same ambition and dream that could be achieved with perseverance and determination.

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