

INTRODUCTION

I. Afro - American Dream and A Raisin in the Sun

Lorraine Hansberry is an American playwright. Her play *A Raisin in the Sun* [1959] was the first drama by an Afro-American woman to be produced on Broad way. Her father, a successful real estate man, founded one of the first banks for blacks in Chicago. She is also an activist for equal rights for African Americans. Her parents were prominent in national black political and cultural circles, and as a result she met scores of influential African Americans all through her childhood. She shaped her consciousness along the lines her contemporaries were struggling with, and thus emerged as a voice that could be discerned in her writings as well: racial and sexual politics, and the need of the articulation of their dreams.

Hansberry went to college after her father Carl Augustus Hansberry's death. Her first ambition was to become a visual artist so she attended the art institute of Chicago and numerous other schools before moving to New York. There she became interested in some drama groups and soon married the playwright Howard Nemiroff. She began writing, sharing parts of her first play with friends in her own living room. They helped, raise money to stage the play. *A Raisin in the Sun* (1959) trusts her into the drama spot light.

In 1959 when she was twenty-nine years old, she was the most promising woman writer for the American stage. She was also the first black American to win the **New York Drama Critics' circle Award** for the best play of the Year. In 1940 Hansberry's father won a victory in the united state supreme court, resulting in the repeal restricted

convenient. However, enforcement did not follow the change in law, and Hansberry's disappointed father left the United States and emigrated to Mexico, where he later died.

This discrimination severely affected her. After getting the frustration at the University of Wisconsin, Hansberry stayed only for two years. After briefly studying painting, she went to Harlem in New York city to work as a reporter and then as an associate editor at *Freedom*, a monthly headed by singer and civil rights activist Paul Robeson. In 1953 she married Robert Nemiroff. Although they divorced in 1964.

The play *A Raisin in the Sun* takes the title from a poem by Langston Hughes, one of the poets of Harlem Renaissance. It warns of the social explosion that might occur if society permits blacks to remain unequal and unfree. The play appeared at the beginning of renewed political activity on the part of blacks and it reveals its historical position in the use of the word Negro, which black activities rejected in 1960s as an enslaving euphemism. This play illustrates the American dream it is felt not just by blacks but by all Americans. Hansberry set this famous play in familiar territory with the terrible living conditions produced for blacks by the restricted covenants. It opened at the Ethel Barrymore theatre on Broadway on March 11, 1959. *A Raisin in the Sun* was the first Broadway play directed by a black person in 50 years and it was the first written by a black woman. Hansberry was the first black woman to receive the *New York Drama Critics Circle Award* and she was also the youngest recipient ever. When the play became a motion picture in 1961, the film received a nomination for best screenplay of the year from the screenwriters Guild, and it received a special award at the Cannes film festival. The music based on the play, *Raisin (1973)*, won a Tony Award.

Her next play, *The Sign in Sidney Brustein's Window* (1964), received mixed reviews. Its hero is a Jewish intellectual in the 1950s in Greenwich village who feels that all the radical struggle of the 1930s has been lost. He agitates for personal involvement for emotional and intellectual action. It is an especially idealistic, play, considering that it anticipates the political agitation in the limited states during the mid-1960s and early 1970s. *Les Blancs* (1970) takes as its central characters a black African intellectual, Tshembe, and explores his relationship to both Europe and Africa. In this uneasiness with both cultures he discovers that he can not live outside his own history. In this play Hansberry reveals some of her deep interest in Pan-Africanism and the search for a personal Heritage. A last posthumous work was put together by Howard Nemiroff from Hansberry's notes, letter and early writings. *To be Young Gifted, and Black* (1971). It has helped solidify her achievements.

A Raisin in the Sun is about a poor black family struggling to escape the hardships of a Chicago ghetto. When Lena younger, the mother, receives an inheritance of \$10,000, the family has to decide how to spend it. Lena wants to buy a house in a safe neighborhood, but her son Walter wants to invest the money in a liquor store. Lena younger argues against her son's plan as a profanation of her husband's memory as well as all abuse of the American dream. She believes that the product of liquor store will further poison the community. She wants the emblem of identity and security that she feels her family deserves. Tragically they lose the money but the play ends on a hopeful note when the family stands together against racial and economic adversity.

Hansberry also admits of the social distinctions between blacks. George Murchison is a young man from a wealthy black family and when Benetha tells Lena that

she will not marry George, she says, "The only people in the world who are more snobbish rich white people are rich colored people" (1147). Benetha's desire to be a doctor is divinity not rooted in consumerism any more than in the middle class need to be comfortable and rich. The pride of the Younger family finally triumphs. When Walter Lee stands for himself, he is not asserting his macho domination. He is asserting black manhood a manhood that needs no domination over woman. He is not expressing a desire for a big house-as he had done when he reflected on the possessions of his rich employer but a desire to demonstrate to the Clyborne park improvement association that the Youngers are not socially inferior and that they have a right to live wherever they choose.

Dream is a common Phenomenon of sleep. It usually refers to the imaginings while asleep specially a sequence of images that appear involuntarily to the mind of a sleeping person, often a mixture of real and imaginary character, places and events and events. It also refers to the waking imaginings that include a series of images, usually pleasant ones, that passes through the mind of somebody who is awake. This second definition includes something hoped for or ambitions for. For this point dream appears to be a phenomenon that may either come true or fail. People often possess dreams whether they are black or white, or African or European. Their dreams can either came true or fail,

Classification of dream is not easy subject to do Beliefs about dreams, however, fall into various classifications upon whether dreams are held to be reflection of reality, sources of divination, curative experiences, or evidence of unconscious activity. There are several views an the esoteric nature of dreams. It is difficult to dwell an African

America dreams briefly touching upon the subject 'dream' itself and thereby linking it to the type of American dreams that not only whites but also blacks are sharing in the land.

One of the most important aspects of the black civil Rights (1954-1965) and Black power (1966-1975) movements or simply put, the movement, was the increasing awareness among contemporary Negroes of the centrality of a positive racial identity. Black consciousness here refers to how and with what consequences peoples of African descent in the United States have defined themselves as a people.

Since, the creation of American nation and especially since emancipation in the Civil War and Reconstruction years, each generation of Negroes have consistently endeavored to build upon the struggle of their forbears. Black consciousness crystallizes this enduring sensibility of struggle both failure and achievement. Consequently, it includes how they have collectively viewed their history and culture. Black consciousness also reflects the relationship between African and those spread throughout the African Diaspora, in this case African Americans in the United States.

Black succeeded Negro as the major term of self-definition during the Black power years. In the late 1960s in the aftermath of a smaller cultural nationalist moment, African American superseded black as a preferred term of self-reference. On the cusp of the 21st century, black and African Americans are often used synonymously. Historically, the group or race, has encompassed both Africans and Africans mixed with other groups, notably Europeans and indigenous Americans. Stretching back to the arrival of Africans in American, the ongoing molding of a diversity of African peoples and experiences into a singular group and experience was a profound historical and cultural development. Various defined as Negroes, colored, and black, most Africans

in American by the 19th century were born in the United States. As a result, their consciousness as a unique people, evolved simultaneously with the notion that they, like whites or Caucasians, were not only race, but inherently American nation-have decisively shaped Black consciousness in its various modes.

While it is readily conceded today that there is no scientific or biological basis for the idea of race, the historical and cultural impact of race continues to be widespread and profound. Indeed in the modern world, race is often seen as a basis for people hood or nationhood. The enduring black freedom struggle has exemplified this complicated and paradoxical development. Blacks and their allies have fought to create a world where race does not matter. Unfortunately, in spite of their best efforts, race still matters. It continues to frame group consciousness and affect American life in large and small ways.

During the Movement, it was not enough to replace the social, political and economic structures of Jim Crow, the practical of discriminating against black people, especially by operating systems of public segregation, with fully desegregated environment. Attitudes, behaviours and institutions among all Americans has to reflect and build upon racial equality. Indeed racial egalitarianism was seen as both interwoven with and fundamental to the movement in it's entirety. Basic to the struggle was the related assumption that true freedom and equality demanded that Negroes feel good about themselves, their culture and their history.

Among Negroes themselves the Southern, church-based, grass-roots social movement between 1945 and 1965 revealed a growing sense a group affiliation and pride. The widespread Negro commitment during World War II to fight for democracy at home as well as aboard characterized this intensifying group-based spirit. Negro

membership in National Association for the Advancement of colored people (NAACP), the major civil rights organization of the modern era, grew exponentially. Further evidence of the more assertive wartime Negro mentality was the 1941 March on Washington movement, led by A. Philip Randolph. Indeed president Franklin Delano Roosevelt created the Fair Employment Practices committee to alleviate racial discrimination in wartime industrial employment to prevent the threatened mass march on the capital.

Hansberry's best play, *A Raisin in the Sun* has elicited numerous criticisms from a number of perspectives. It draws as many criticisms as any other great works of literature. Questions have often been asked by the people why this work soared in receiving the attention of the reviewers, critics and amateur readers as well. On the one hand, it was the debut not only Hansberry's but a black female's into the Broadway. And on the other, it is evidently clear that the context of the black Rights movement of the 1960s has played crucial role for the warm reception of the play.

The Play includes five scenes divided into three acts making its focus on a black family, the Youngers, and its members. Most of critics concentrate on the condition of characters in their respective situations, especially the condition of Beneatha and Ruth and mama who are the central characters in the play. They have also explored the use of style whether it suits the aim of the writer and the theme of the coming paragraphs of this research paper, have considerably described the dexterity of the writer in presenting the incentive and also they have praised her motive to expose cultural environment created out of the fusion of the African and American. The central interest of the play lies in the

it's treatment of the racial tensions apparent in-between African-Americans and European Americans.

Most of the critics join the play with the often quoted and emotionally charged poem of Langston Hughes "Harlem" (*From the collection A Dream Deferred*) where the latter writer presents the ethos of being a black in American and the overwhelming need for clearly articulated black identity first in the terms of protest, which in most part was a contemporary reality, and second a revolution which the blacks were intending from their cultural capital, Harlem ghetto, New York. The poem needs to be quoted to see a variety of responses the play got to abbreviate her work along the black protest and then to a revolution it aimed at:

What happens to a dream deferred?

Does it dry up

Like raisin in the sun?

.....

.....

Or does it explode? (365)

A Raisin in the Sun, thus named after a line from a Langston Hughes poem, relates the story to survive in cramped quarters in order to show what the "raisin (b) in the sun" are doing. When mama one of the raisins, gets \$ 10000 from her husbands' life insurance, they consider moving a larger house in a white suburb. The play relates the story of Youngers with the theme like the dreams and relatives individual and society, black and white conflicts, female-centered actuarial attitudes. After it got the New York Drama

critics circle Award in 1959 with the remark that it was the best American play the year, many criticisms appeared to elucidate the secret of its success. Most of the views focus on its radical feminist stance secured by Beneath and other female characters. All the views on the play can be grouped into three major theoretical outlooks. Post colonial, cultural and feminist studies.

The first group under post colonial studies sees Beneath's quest for Africa as her refusal of the white American culture, and as a learned black her decolonizing effort to cleanse herself from colonial Hanover. Nathan A. Scott reviews it as black peoples effort to escape ghetto areas: "Hansberry's account of struggle of a Negro family (The younger) to escape the daunting dreariness of the black ghetto on Chicago's south side was not, of course, without its defectors "(331).

Just like Scott's reading, Kajet Dacres interprets the shallow nature of the characters and the related theme of the book as "the strength" of the black family with their "values and ability to stick together" (310). The initiation to this end is heralded by the female characters with Dacres defines as a "unity" in their family. Scott and Dacres both see and understand the play as the outcome of the writer's anti-racial, anti-colonial and anti-imperial stance. Scott introduces the play as. It was however a play by a young Negro writer out of Chicago, Lorraine Hansberry that captivated the public imagination at the end of the fifties as the work of no previous black play Wright had quite managed to do. So he finds the play one of the famous and in relation to black writes a ground breaking success.

Secondly, some cultural readings have been most convincing, that the play deals with the horizon of black experiences and dreams. It, thus, subvert the traditional

hierarchies related to 'high literature, 'high art' and many other aspects of human culture still, Jacobus notices the play as the illustration of the black culture and dreams that occupy the horizon of the black minds in America. He mingles both cultural and feminist interest thus:

Hansberry's plays shows her deepening concern for an understanding of some of the key issues of racial and sexual politics that interested her throughout her career . . . themes of blacks pressing forward with legitimate demands and expressing interests in their African heritage were to become primary themes of black culture in the 1960s, 1970s and indeed, to this day. (1106-1107)

Hansberry wants to invite a question to set up an independent African American cultural tradition. From this point of view, many critics view the play as one effort of establishing an independent identity of African American world by redefining and recreating their national history, restoring and reinventing their myths and dreams. This cultural and feminist stance of the writer is readily agreed to be the need of black female's quest for an independent identity. Hansberry exercises her power "to get through the trauma of racial and patriarchal biases existent in American society to establish and even to announce a need for the history and tradition of their own" (Carter, 41).

Still more alarming review is made by Gerald Weales. This contemporary influential critic has raised two important issues. The first is related to the tradition it belongs to. Most of the people were talking about the American drama that finds itself divided into decades each bearing its own identification mark: the psychological 1910s,

the political 1930s. But such division is blurred with the arrival of *Raisin*. In Weales's Word, this orientation is incomplete:

Such tags are not inaccurate, simple incomplete plays do have a family look about them but faced with perennial devices, recurrent ideas, a play may resemble its ancestors or its descendants as much as it does its siblings. Take Lorraine Hansberry's *A Raisin in the Sun* as an example. It was unusual in 1959 to have a Broadway play about a black family written by a black playwright. If the Hansberry play is new and surprising on that score, it is very much of its time in its questioning of the favorite American myth, that success is not only possible but inevitable. (397)

Weales is right enough to point out the fact that black American dream is not different from that of other Americans which the writer painstakingly portrays in the book. Thus, for Weales, the following point becomes the second major issue often left aside by the other critics. The twentieth century literature exposes the archetype of home which was very necessary for Americans whether one is black or white or anyone else. This theme of universal appeal that belongs in one way or other to all other major writers of the century needs to be outlined differently so that in collectively intended matter of social and cultural fact, the ethic of representing the reality in dream which Aristotle long ago had defined appears true. In other words, Hansberry caught the theme common to those of whites and other Americans and brought it with a family of black in southern Chicago. Her success lies in bringing common home of theme, need for a home and privacy which was lacking among blacks, and which was ultimately the major set back in black history. This reality as Hansberry exposed and Weales explains is often linked with the

suppression of the blacks for they lacked their home and privacy. In attaining this goal, how the society, the racial attitudes and gender issues are playing the roles are therefore forming the cru of the play which is exemplified when the son (Walter) wants to buy a liquor shop by spending the money that has come from the insurance of his father who is already dead before the play starts. This second issue raised by Weales has a very important connection to the black writers and theater of the twentieth century. So he introduces *Raisin* as:

A play about a black family in Chicago ghetto, *Raisin* has a protagonist who learns, painfully, that being a man is not the same thing as being a success. The play shares themes and its realistic style with much of the rest of the American repertory. Hansberry is deeply concerned with what it means to be black, particularly to be a black writer, as so many of her letters and speeches attest- those in to be young, *Gifted and Black* (1969) the portrait of the dramatist compiled after her death by her husband, Robert Nemiroff. What being a black writer did not means for Hansberry was limiting of her subject matter. (430)

The point of Weales is obvious, though a black Hansberry brought on the Broadway world an issue often hammered by most of the whites for the latter this was subject to write and not for blacks because the blacks do not seem to bother about the home, privacy and security.

The third, of criticism is related to "being a female" of the writer herself. This type of reviews has basically two grounds. One is that the writer is female, and the second is that she has presented her female characters more vivacious, veracious and

vibrant in comparison to male ones. Therefore, some reviewers pave the way to come to the point down-to-earth reality. One of the famous 20th century critics, Shirley Chew, in her essay "Black literature in English", views the play and says that it foregrounds the idea of multiplicity of American dreams on various level in order to resist imperialist, racist and sexual view of history according to which the whites define blacks. (1184)

Lastly, it is clear that none of the reviewers or critics discusses the articulation of the dreams of the African Americans, their individuality and history, where they can permanently feel their freedom, independence and security. They seem to be ignoring Hausberry's conscious choice of the subject matter by bringing its title from a poem of Hughes which deals with the world of black dreams, and her emphasis on the dreams of the black people. This issue which lies at the heart of the black will be explored in the coming chapters.

II. RACISM

Racism always emerges from race, a concept confused with ethnicity and culture. Race in particular, is the classification of human beings into distinguishable groups that are based on physical characteristics (i. e. skin colour, hair texture, eye shape etc.) Ethnicity is a classification of individuals who share the common ancestry comprised of customs and traditions that are passed from generation to generation, religion, dress, and nationality, whereas culture on the other hand is a broader category that extends beyond race and ethnicity to include any group of people who share common lifestyle, which are passed on to members of the particular group, e.g. socio-economic status, sexual orientation and geographical location.

Racism is largely controlled by heritage, attributes and the differences between the races to innate traits rather than social factors. This contemporary form of racism links itself to discourses such as patriotism, nationalism, Xenophobia and gender differences. This is an attempt to produce old racist wine in a new scientific bottle. Still each "historical circumstance" is shaping a distinct form of Racism. "Racist ideologies and practice have distinct meanings bounded by historical circumstances and determined in struggle" (Gilroy 248). Racism is misbehavior of a group of people on the basis of race, colour and religion. It is a blinker hatred, envy, or prejudice. Racial discrimination is often based on the discrimination of colour where the word discrimination denotes the denial of equality based on personal characteristics such as race and colour. Discrimination is based on prejudice and stereotype where stereotype refers to forming an instant fixed idea of a group, usually based on false or incomplete information, and prejudice refers to prejudice based on ideas that are formed without any knowledge about

others. Gretchen Gerzina defines racism as: "An active or passive response to the specious belief that genetically transmitted traits is linked to social characteristics" (126).

Racism is founded on the belief in one's racial superiority over other. It encompasses the beliefs, attitudes, behaviors and practices that define people on racial classification. It involves a generalized lack of knowledge or experience as it applies to negative beliefs and attitudes. It uses the inflexible assumptions that differences are biologically determined and therefore inherently unchangeable. It doesn't take place in a vacuum, but rather is enacted and reinforced through social, cultural, and institutional practices that endorse the hierarchical power of one group over other.

Racism can be both overt and covert. Overt racism is what most people are familiar with since it is easily detectable and takes the form of direct behavioral or verbal racially discriminatory acts. Covert racism is more subtle, yet occurs more often than overt racism and is more easily hidden denied or discounted. Racism has basically three forms: individual racism, institutional racism and cultural racism. If a white colored American brutally kills a Negro it is a vent individual racism, and if an employer decides not to admit a Negro employee because s/he believes that the employee might drive away business, but tells the person that there are no more openings available is an example of covert individual racism. If a country club that has clearly written rules which exclude any non white members, it is an example of overt institutional racism, and if an academic curriculum that only emphasizes European-Americans history and does not accept the history of black ethnic/cultural groups, it is an example of covert institutional racism. Likewise, the mass killings of blacks and enslavement of African-Americans is overt

cultural racism, and the unrealistic and stereotypical portrayal of ethnic minorities on the media is an example of covert cultural racism.

Racism is based on the tendency towards adhering to and preferring the values and personal beliefs of one's own group. It is also based on tendency toward categorizing information and using generalized assumptions which often lead to stereotypes and negative biases, and judging the values and standards of minority group cultures by the values and standards of the majority group culture and labeling the former inferior. The concept of Negro race as inferior and European Civilization as superior is based on the belief that Negroes lack certain qualities, such as lack of good "social organization and social actions, lack of fellow - feeling, lack of originality of thought, and lack of artistic qualities especially "deficient on the side of mechanical arts"(Reinch, 3) and in general Showing no tendency toward higher development. These characteristics are made on the basis for justifying slavery and slave trade. Paul S. Reich in his *The Negro Race and European Civilization*" justifies for blacks "low social organization, and consequent lack of efficient social action, form the most striking characteristics of the Negro race"(3). Reich believes that the extant of black race is the results of race mixing i. e. black race coming into contact with white race. "The mixed races produce by Europeans and Negroes exhibit some very fine qualities" (1). He believes that ". . . the twentieth century world will witness the formation of new mixed races and the attempt to adjust the mutual relation of all various people that inhabit the globe" (2).

Racism springs from the term race but the use of race for the biological, psychological, sociological and economic differences among the human characteristics are taken in to considerations that these qualities of one group make it either inferior or

superiors to each other. European supremacy over the globe for the last few centuries has given conducive milieu to purport that 'the white -skinned being are superior to the black-skinned or the brown skied individuals. These facets of definitions are brought into practices that Negroes are inherently to set up a system of social, economies and political beliefs for whites at the expense of blacks. So, the twentieth century racism faces the use of sciences to justify the whites' superiority to blacks.

The physical slavery with the use of forces helps to develop psychological domination upon blacks' mentality. Science is there to support the existing superiority for its functions it at the level of mind and soul, George W. Ellis writes about the psychological implications for justifying racism," we accept psychology as the science of the phenomena and functions of the mind and soul. Race is used as the mere convenience of the human family" (11).

Racial domination has permeated the society with the position of superiority and inferiority. This domination has created a state of double consciousness in the mind of Negroes. W.E.B. Dubois writes the resulting sense of duality for black people: why did God made me an outcast and a stranger in mine own house?. . . the Negro of a sort of seventh son: born with a veil, and gifted with second- sight in this American world - a world which yields him no true self - consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at measuring one's soul, by the tape of a world that looks on in amused contempt and pity. One ever feels his two ness -an American, a Negro, two souls, two thoughts, two unreconciled strivings, Two warring

ideals in one dark body, Whose dogged strength alone keeps it from being torn asunder (Dubois 5).

The emergence of new- racism has been possible due to a few recent political and social transformations - liberal hegemony, Post- modern multiculturalism- forming their background. New - racism could be defined as racism without race, a racism whose dominant theme is not biological heredity but the in surmount ability of cultural differences, a racism which, at first, does not postulate the superiority of certain groups or people in relation to others but only the harmfulness of abolishing frontiers, the incompatibility of life - styles and traditions. The concept of colored race prejudice has worked with the production of natural inferiority of blacks to whites, Physically, intellectually, religiously, socially and morally, So, the whites take the advantages of superiority economically, politically , and socially. For the whites, the justification works as the relation with human and less human. The Negro is less human because he has "an oval skull, flat forehead, snout- like jaws, Swollen lips, board flat nose, short crimped hair, calf less legs, highly elongated heels, and flat feel" (Elis 13). A Negro is no-more naturally inferior for he is the product of the complex and subtle forces of his milieu.

Neither the ancient civilization nor the middle world civilization regarded and recognized human individuals in the name of race. For example, Greco-Roman and Germanic barbarians never thought about the racial difference, they fought for more bravery and regime. They distinguish themselves from 'others' in terms of appearance customs, and language or the asceticism, but not in the form of skin color. In earliest human writings, we can find more or less well-articulated views about the differences

between our own kind and the people of other cultures. These doctrines, like modern theories of race have often placed a central emphasis on physical appearance in defining the other and on common ancestry in explaining why groups of people display differences in their attitude and antidotes. To say even in more exact terms the discovery of America by the European whites was the central determining factor of human differences in the name of skin colour, and the rest of myth is also made on the basis of the same criteria. In the Victorian era many racialists believed that:

We could divide human beings into a small numbers of groups, called "races" in such a way that all the members of these races shared certain fundamental biologically heritable, moral and intellectual characteristics with each other that they did not share with members of any other race.

(Appiah 276)

Christian theology based on Bible clearly states that God created the world and first moral human Adam and Eve. Christianity also believes that the human generations of the present world are the descendants of the original. The European and American white racists have no answer to the very simple question, if Jesus be white, then how can he make his own people have black and white skinned individuals? Does he intend to, deliberately, discriminate his own children? But the question makes them speechless. They are not there since theology could not work science was waiting for them to make another justification that the blacks are still inferior to the whites.

The mid 19th century racial investigation was concerned with establishing the issue of racism as the belief that racial difference was not merely based on the difference of the color of blacks and whites, but it was deemed scientifically valid issue and could

be proven with biological and scientific means. The concept of race was defined as the certain criteria that were given scientific slogans. Stephen Jay Gould writes, "The language, concepts, methods and authority of science were used to support the belief that certain groups were intrinsically inferior to others as measured by some socially defined criterion, such as intelligence or civilized behavior" (39).

Scientific racism has come into existence only after the Second World War. The use of race in natural science radically changed the existing racial themes. Charles Darwin's *The origin of species* gave the landmark development in the field of natural science which supposes that the existence of species is possible because of the inter-breeding to fit in the changing environment. Darwinian evolution theory and Mendelian science of heredity challenged the existing belief that physically, anthropologically the black-skinned individuals are inferior to the white-skinned individuals. Herbert Spencer's survival of the fittest suggested that the weakest, the most useless members of society should be allowed to die. Raymond B. Cattell coined a term Beyondism. It teaches that the brightest and wealthiest should inherit the earth; anything less leads to the survival of the unfit and demise of civilization.

Between 1st and 2nd world wars racism emerged as a major political and scientific concern. Elazar Barkan in 'The retreat of scientific Racism changing concepts of Race in Britain and the United States' studies about the development of racism in science. The scientists started moderating from earlier racial typologies to the scientific knowledge for the egalitarian approach, and to resolve "the heredity versus environment debate" (327).

The rise of Nazism in 1930s and its consequent Aryan science gave impetus to Nazi scientific racism. The scientists who approached racism couldn't analyze it

objectively. The fear of Nazi led most scientists who were hesitant to join the political frontier in the intellectual battle, to discredit racism. To fight racism was almost equal to the subject to fight Nazism. England failed to reach a consensus to condemn racism, and American never reached to formulate an official position. In America a group of distinguished geneticists asserted the principle of opposing Nazi racial theories.

In Britain and America a committee was established to study the racial factor in cultural development in 1934. But its work began only after two years. It postulated for the recognition that 'racial distinctions have emerged from the sphere of intellectual inquiry and have been made the practical basis of discrimination" (330). The visibility of the racial question turned anthropology into a popular topic and coupled a belief in objectively and rationally.

In his article *The Science and Politics of Racial Research* William H. Tucker contends that the authors of objective studies of racial and genetic differences either used to justify for perpetuating racist ideas of social and economic differences between blacks and whites or intellectuals and educators in the US society utilized specially for political purpose, Tucker claims, "the truth is that though waged with scientific weapons,. the goal in this (racism) has always been political, indeed the debate has no strictly scientific purpose or value" (381). Henry E. Garrett cited, a study of comparative abilities in which he evinced that blacks have less development quotient. Garrette concluded that "there could be greater disparity than only the degree of white superiority ranging from two to twenty-five points and averaging thirteen (380)".

Racism in twentieth century has become more political. The extension of colonial racism to political racism is either used to keep up the political authority, for the genetic

differences between blacks and whites is replete with scientific propaganda. William H. Tucker writes:

The question of genetic differences between races has arisen not out of purely scientific curiosity or the desire to find some important scientific truth or to solve some significant scientific problem but only because of the belief, explicit or unstated that the answer has political consequences (382).

The scientific study of racism is not meant to locate the similarities among the human species but the differences are focused with the pretext that they be the key to social progress. Tucker, in responses to the prevolo-scientific investigation remarks:

What began as the study of hereditary characteristics thus quickly burgeoned into the presumptuous field marked by immodest pronouncement on the field of democracy, the necessity of social segregation, the futility of education the biological inevitability of vast socio-economic disparities, and the necessity for controlling the birth rate of certain groups. (383)

The belief that the operation of science was synonymous with the perpetuation of politics made an appeal to scientific authority with a powerful strategy for influencing public policy. So, this political exploitation of scientific results is a misuse of science, these are the efforts to prove the innate intellectual inferiority some groups which has led only to oppressive and antisocial proposals. Tucker writes, "The jublicious use of our scientific resources would seem inconsistent with the pursuit of a goal that is probably scientifically chimerical and certainly leads itself to socially pernicious ends" (334).

Though most members of society believe that scientists have objective overview and intelligence, they often do not realize just how human scientists are. Ashley Montague pointed that "All but a few persons take it completely for granted that scientists have established the 'facts' about 'race' and that they long ago recognized and classified the 'races' of mankind. Scientists do little to discourage this view, and indeed many of them are quite as divided as most laymen are concerning the subject" (100). Charles Leslie takes the example of Joseph Birdsell a new Darwinist who writes "A race is an interbreeding population whose gene pool is different from all other populations" (260) but in support of Ashley Montague he redefined "The use of the term race has been discontinued because it is scientifically indefinable and carries social implications that are harmful and disruptive" (260). The society has already believed blacks to be inferior and scientists attempt to strengthen, while they themselves know the secret. According to Ashley Montague, "for more than a century anthropologists have been directing their attention principally towards the task of establishing criteria by means of which 'races' of mankind might be defined a diverting parlor game in which by arbitrarily selecting the criteria one could nearly always make the 'race' come out exactly as one thought they should." (66)

Scientists have tried to locate different comparisons between races, such as skull size and skull shape for intelligent part of the brain and longer arm for indicating a resemblance to lower primates, such as apes. If society is racist, the scientist will also be racist, and they will provide evidence of their racist view because it reinforces the society's belief. Racism results into the classification of human. Scientific justification of racism has become the demand of motion to include in the mind of the people as

science is an authority of anthropology as a scientific discipline and further the authority of science can be utilized for the legitimization of slavery.

Hegemonic Racism

Hegemony at the level of class society is to determine the continuous and consolidation of the existing power maintenance and at the level of nation is to prove dominance of one nation over another. The term hegemony meant the dominance of one state within the confederation, but in 1930s Gramsci widened the horizon of its meaning and used it for the question of why the ruling class is so successful in determining and, even, promoting its interest in society. In *Key Concept on Post colonial Studies* hegemony is defined as:

Fundamentally, hegemony is the power of the ruling class to convince other classes that their intentions are the interests of all. Domination is thus exerted not by force, not even necessarily by active persuasion, but by a more subtle and inclusive power over the economy and over state apparatuses such as education and the media, by which the ruling class's interest is presented as the common interest and thus come to be taken for granted. (116)

European mission to enter Africa in the name of civilization is a type of hegemonic practice to put the black-skinned individuals under the control of white's supremacy. The white European came with the view that they are closer to God and the only way to reduce one's curse was to follow the whites. "The hegemonic exercise of power also became useful for describing the success of imperial power over a colonized people who may far out number any occupying military force, but whose desire for self-determination

has been suppressed by a hegemonic nation of the greater good, often couched on terms of social order, stability and advancement all of which are defined by the colonizing power" (116).

The method of domination by the Europeans was supplied during the time of colonization and later during slavery. This supremacy of whites worked as domination on the first phase and as intellectual and moral leadership in the second phase. So what made the blacks agree with whites' intention to rule over the Negroes worked on the two levels. Gramsci describes hegemony as: 'A social group dominates antagonistic groups which it tends to liquidate or to subjugate perhaps even by armed force, it leads kindred and allied groups' (57).

In the beginning phase, either by physical or armed force the whites attained the governmental power. The power which made them both leading and dominant in the way Gramsci writes:

A class is dominant on two ways i.e. 'leading' and 'dominant'. It leads the classes which are its allies, and dominates those which are its enemies. Therefore, even before attaining power a class can 'lead' when it is in power it becomes dominant, but continues to 'lead' as well . . . there can and must be a 'political hegemony' even before the attainment of governmental power, and one should not count solely on the power and material force which such a position gives in order to exercise political leadership or hegemony. (8)

The normal exercise of hegemony on the new classical terrain of the parliamentary regime is characterized by the combination of force and consents which balance each

other reciprocally, without force predominating excessively over consent. "Indeed, the attempt is always made to ensure that force will appear to be based on the consent of majority, expressed by so-called organs of public opinion newspaper and association-which therefore in certain situations, are artificially multiplied (Gramsci, 30)".

The political aim of always-winning the politico-judicial power is made possible only through the formation of complex superstructures which are said to be working under the 'existing fundamental to dominate the blacks to co-exist with the growing scientific use, hegemony set some principles that could co-work with the mental structure of blacks and whites.

III. TEXTUAL ANALYSIS

Predicament of Afro - American Dreams

The Play *A Raisin in the Sun* exposes unfulfilled dreams of the African Americans. Hansberry has focused on it. First is that the title of the play, *A Raisin in the Sun*, makes a reference to Hughes's *The Dream Deferred*, a collection of the poems that includes "The Harlem" in which the line "a raisin in the sun" appears (1275). This is a classic expression of a black response to the white dominated society with a note of protest and even a challenge. The second is that every character of the play has his or her separate dreams: the son of the younger family, Walter younger wants to be a wealthy man like the neighboring whites, which he wants to achieve through the investment of the insurance money in a liquor shop; the daughter of the family, Beneath wants to be a successful doctor, and also wants to join African heritage for which the play shows her inclination to Asagai, one African Walter's wife Ruth superficially shows the interest to her husband's proposal of liquor shop but later declines in it and shows her interest on house which mama is longing for. Mama desperately craves for the home where here grandson Travis can freely play. Asagai has a dream of changing the black world with African colour and George has a dream of assimilating with white culture.

At the heart of the play lies the question: why are their dreams sustained? Similarly, we may also want to know what dreams are likely to fulfill and what not. A careful digging beneath the surface of the play suggests the fact that some dreams have a lasting value for the younger family. Only the two dreams appear parliament towards the end of the play. One is buying home in the white dominated area despite the threatening and racial atrocities. This move of the Younger is suggestive rather than fully

constitutive. And the other is the respect the family particularly the educated one, Benetha, pays to her African suitor, Asagai. This latter has a link to all the conscious black American writers on the twentieth century but a difference that can be amply noticed is Benetha, a black girl stands in joining American blacks with African past, tradition and culture. This suggests the fact that males are busy either in assimilating with the white or damaging themselves. But she has another bold point to make namely not only the rejection of racial order but also patriarchal one since the both are linked to each other, and are playing as reactionary role in suppression the black females. In this way, we can concentrate on many issues the play raises-enough to make this play one of the great twentieth century art-but the present proposal aims at revealing the basic issue the play speaks, namely the substance of the dreams of the African American people in America.

The play portrays a few weeks in the life of the Youngers, living on the play opens, the younger are about to receive an insurance check for \$10,000. This money comes from the deceased Mr. Youngers life insurance policy. Each of the adult members of the family has an idea as to what or she would like to do with this money. This matriarch of the family, Mama, wants to buy a house to fulfill a dream she shared with her husband. Mama's son, Walter Lee, would rather use the money to invest in a liquor store with his friends. He believes that the investment will solve the family's financial problems forever. Walter's wife, Ruth agrees with Mama, however and hopes that she and Walter can provide more space and opportunity for their son, Travis. Family, Benetha, Walter's sister and Mama's daughter wants to use the money for her medical school tuition. She also wishes that her family members were not so interested in joining

the white world-Benetha instead tries to find her identity by looking back to the past and to Africa.

All of the characters in *A Raisin in the sun* have unfulfilled dreams. These dreams mostly involve money. Although the younger family seems alienated from white middle class culture, they harbor the some materialistic dreams as the rest of American society. In the 1950s, the stereotypical American dream was to have a house with a yard, a big car, and a happy family. The Youngers also seem to want to live this dream though their struggle to attain any semblance of it is dramatically different from the struggle a similar suburban family might encounter, because the Youngers are not a stereotype middle-class family. Rather, they live in a world in which being a middle-class is also a dream and the role that is played by the female characters belonging to the black family appears revolutionary and epochal.

Mama's plant symbolizes her version of this dream, because she cares for it as she cares for her family. She tries to give the plant enough light and water not only to grow but also to flourish and become beautiful, just as she attempts to provide for her family with meager yet consistent financial support. Mama also imagines a garden that she can tend along with her dream house. The small potted plant acts as a temporary stand in for her larger dream. Her relentless care for the plants represents her protection of her dream. Despite her cramped living situation and the lifetime of handwork that she has endured, she maintains her focus on her dream, which helps her to persevere still, no matter how much Mama works, the plant remains feeble, because there is so little light. Similarly, it is difficult for her to care for her family as much as she wants and to have her family members grow as much as she wants. Her dream of a house and a better life

for her family remains females because it is so hard for her to see her family's present morass.

Benetha's dream differs from Mama's. In her desires to "express" herself and to become a doctor. Benetha proves a feminist who radically views her role as self-oriented and not family-oriented. Feminism had not fully emerged into the American cultural landscape when Hansberry wrote *A Raisin in the Sun*, and Benetha seems a prototype for the more enthusiastic feminism of the 1960s and 1970s. She not only wants to have a career—a far cry from the June Cleaver stay-at-home-non role model of the 1950s—but also desires to find her identity and pursue an independent career without relying solely on a man. She even indicates to Ruth and Mama that she might not get married, a possibility that astonishes them because it runs counter to their expectation of a woman's role. Similarly, rich" George Murchison. That Benetha's attitude toward him differs from Ruth's or Mama's may result from the age difference among the three women. Mama and Benetha, of course, a generation apart, while Ruth occupies a place somewhere in the middle; Hansberry argues that Benetha is the least traditional of the women because she is the youngest.

Walter and Ruth, who occupy the middle ground in terms of age between Mama and Benetha, have also tempered their dreams more than Benetha has done. Though Walter and Ruth harbor materialistic dreams. They desire wealth not solely for self-serving purpose but rather as a means to provide for their family and escape the squalid side ghetto in which they live. The tension evoked by issues of money and manhood comes sharply into focus when Travis asks for fifty cents. Ruth, the household manager refuses to give her son the money, Walter, as a father trying to safeguard his son's ability

to be accepted, gives Travis twice as much as he asks for, Walter does so knowing that he faces the emasculating task of having to ask Ruth for money himself as a result. He holds a patrician view towards woman when he speaks: why? You want to know? Cause we all field up in a race of people that don't know how to do nothing but moan, pray and have babies!"(1129). He thinks that female has no vision and no idea about the life at all. As the two talks about their entrapping situation, Ruth's reply of "eat your eggs" (1130) answers every statement that Walter offers, reflecting the stereotypical perception that blacks have an inability to overcome problems. Even in the response of Ruth we see a note that black females have also a sense of their life other than having only what he thinks.

These incidents show the fact that the dreams, except owning the house that is clearly of Mama's either fail or defer due to two reasons. The first is that they are linked to the racial order of the society which Hansberry needs to reconsider from the black females' point of view. Walter fails before he invests. And the second is that Hansberry is leaving a hint for the need of forsaken role of the females against the patriarchal roles. The dreams that expose a bit patriarchal bias are bound to cripple because these dreams are exclusive and here Hansberry wishes for the scholarly and mature decision of black female be successful.

The play represents some slices of dreams, which mostly involve money. Although the younger family seems alienated from white middle-class culture, they harbor the same materialistic dreams as the rest of American society. In 1950s the stereotypical American dream was to have a house with a yard, a big car, and a happy family. The Youngers also been to want to live this dream, though their struggle to attain

any semblance of it is dramatically different from the struggle a similar suburban family might encounter, because the Youngers are not a stereotypical middle-class family.

Rather, they live in a world in which being middle class is also a dream.

The first slice of dream is symbolized by Mama's plant, because she cares for it as she cares for her family. She tries to give the plant enough light and water not only to grow but also to flourish and become beautiful, just as she attempts to provide for her family with eager yet consistent financial support. Mama also imagines a garden that she can tend along with her dream house. The small-potted plant acts as a temporary stand-in for her larger dream. Her relentless care for the plant represents her protection of her dream. Despite her cramped living situation and the lifetime of hardwork that she has endured, she maintains her focus on her dream, which helps her to persevere, still, no matter how much Mama works, the plant remains feeble, because there is so little light. Similarly, it is difficult for her to care for her family as much as she wants and to have her family members grow as much as she wants. Her dream of a house and a better life for her family remains tenuous because it is so far for her to see beyond her family's present situation.

The second slice of the dream is related to Beneatha, which differs from Mama's in that it is, in many ways, self-serving. In her desire to express herself and to become a doctor, Beneatha proves an early feminist who radically views her role as self-oriented and not family-oriented. Feminism had not fully emerged into the American cultural landscape when Hansberry wrote *A Raisin in the Sun* more enthusiastic feminism of the 1960s and 1970s. She not only wants to have a career but also desires to find her identity and pursue an independent career without relying solely on a man. She even indicates to their expectation of a woman's role. Similarly, they are befuddled by her dislike of the pretty rich

George Murchison. The Benetha's attitude towards her differs from Ruth's or Mama's result from the age difference among the three women. Mama and Benetha are, of course, a generation apart, while Ruth occupies a place somewhere in the middle; Hansberry argues that Benetha is the least traditional of the women because she is the youngest.

The third slice of dream in the play is more materialistic than other which is represented by Walter and Ruth. The desire for wealth is not solely for self-serving purposes but rather as a means to provide for their family and escape the south side ghetto where they live. The tension evoked by issues of money and manhood comes sharply into focus when Travis asks for fifty cents. Ruth, the household manager, refuses to give her son the money; Walter as a father trying to befriend his son's ability to be accepted gives Travis twice as much as he asks for. Walter does so knowing that he faces the emasculating task of having to ask Ruth for money himself as a result. As the two talk about their entrapping situation, Ruth's reply of "eat your eggs" answers every statement that Walter offers, reflecting the stereotypical perception that blacks have an inability to overcome problems.

Benetha's spraying of the apartment in the second Act seems symbolic of her dissatisfaction with her surroundings. She wants to rid herself and her family of what she later refers to as "acute ghetto" (1142). It is obvious that Benetha is not proud of her family's economic and social situation and is a bit embarrassed by it when Asagai visits. She asks him to sit down, she scurries to throw the apron off the couch in hopes that Asagai won't see it. Interestingly, Benetha's spraying reverses the pattern the Younger's dreams. While most of their dreams involve the acquisition of some markers of success,

such as home, large cars and privileged education Beneath has to begin by first riding herself to the buys that plague her current situation.

The interaction between Benetha and Asagai reveals how serious Benetha is about finding her identity. Benetha does not want to assimilate into or become successful in, the dominant white culture of the 1950s. Yet while she wants to break free of conforming to the white ideal, she still wants to accumulate herself to are educated American life. Many African-American intellectuals and writers, especially thus seems somewhat ahead of her time. Indeed, her speaking of her roots in Africa to large her identity precedes the New African movement of the 1960s. In this movement African-American embraced their racial history, stopping their attempt to assimilate, even in physical appearance Asagai hints at what is to come by talking Benetha that by straightening her hair she is "mutilating" it. In his opinion, her hair should look as it does naturally; she should stop straightening it to look like white hari and instead wear an afro. Ususure of her identity as an Afro-American women joining an overwhelmingly white world Benetha turns to Asagai to see if he can supply a lost part of her self.

It is possible that Hansberry is a attempting to make a bold feminist statement with this plot twist. During the 1950s, abortion was illegal, but Ruth has valid reason for not wanting her pregnancy obviously, Ruth is not an immoral or evil women. She simply wants to do the best for the family that she already has Walter, on the other hand, lack this singular dedication to his family. His character is meant to represent a kind of broken masculinity that society perceived among African-American men of the 1950s men who were shut out of the American dream by racism and poverty. Because of this

exclusion, Walter dream of money and success in business become inextricably linked to his image of "himself as a man" (1145).

Through the announcement of Ruth's pregnancy, we can see the power that Mama wields as the matriarch of the family. She is at the center of her family's life and she controls many of the interactions of the members of her households. Actresses seem to portray the character of Mama in two primary ways: either as folksy relic of an earlier time, I women who hopes one day to have a garden in the sun, or more recently, as a hardworking, powerful, all-knowing matriarch. Both, interpretation seem veiled. She reminds the family of the importance of family and history, and she holds the power to make economic decision. She does so literarily in this scene by holding the insurance check.

The Dream of Independence

Benetha's exploration of her African heritage and her entrance with her Afro and Nigerian grab were perhaps the firsts we appearance on an American stage. Hansberry creates a radical character in Benetha, one who does not willingly submit to what the calls "oppressive" white culture. Since the audience for this plays initial run was mostly white, such a treat to white dominance was extremely revolutionary.

The dancing scene with Benetha and Walter is difficult to interpret, as the drunken Walter seems to mock the African dances and practices, while Benetaha seems not to comprehend this mocking. In addition, Benetha's fight with George and the rest of her family represents over whether to enhance and celebrate their differences from whites or whether to join white culture and try to elevate their status within it. This desire to join white culture, referred to as assimilations was a contentions issue for the black

community in the 1950s and 1960s. The overall tone of this scene seems to be antic-assimilationist, that is, the scene seems to value Benetha's expression of her cultural roots.

Benetha's two suitors embody this dichotomy between the conflicting identities available to blacks. The identity that seeks assimilation and the identity that rejects assimilation. This scene repartees George and Asagai into completely different categories where George, as his common name suggests, represents a black person assimilating into the white world, while Asagai, with his ethnically hitch name, stands for the new African culture that those who oppose assimilation pursue. As Benetha dances in a robe that Asagai gives her, George dreams her interest in her African roots absurd. His comments put him further at odds with Benetha, and she begins to feel more of an affinity with Asagai and her African roots than with George and what she considers to be his false roots in American society.

Ruth and Walter's conversation reveals that they do have love left in their marriage and that they have both been oppressed by their circumstances. Their entrapment in the ghetto, in their jobs and in their apartment's results in the desire to leave physically, to escape mentally through alcohol, and to lash out at those involved in the entrapment. One way for them to escape this entrapment, thought, seems to be through a reliance on each other. Yet, often circumstances are so difficult for them that they can not even do that. They continue to fight, as they put their own concerns before each others and before their marriage.

Mama's down payment on a house reveals her belief that to be a happy family the youngsters need to own space and property. Her dream is perfect example of the quintessential American dream. Part of her dream is the simple desire for consumer

goods. She believes as did many in the post-world war 11 consumer culture, that, to some degree at least, ownership can provide happiness therefore, although she means only sums to the powerful materialism that drives the desire of the society around her. Still, her desire is somewhat radical, because African American were largely left out of depictions of the American dream during this period. Only white family populated suburban television programme and magazine advertisement. Therefore, Hansberry performs a radical act in claiming the general American dream for African-Americans.

The radical nature of Younger's desire to participate in the American dream does bring along some hardship. Ruth and Walter's concern about moving into predominantly white neighbours reflects the great tension that existed between races-even, in the northern states. Their concern foreshadows, among other development's to the arrival of Mr. Linder, who reveals that the white people of Clybourne Park are just as wary of Youngers as the Youngers are of white people.

In the conversation between Benetha and George, Hansberry reveals two sets of values regarding education. Benetha believes in education as a means to understanding and self-fulfillment while George sees education as a means to get a good job. The difference in their views about education displays a deeper divergence between the two-one of idealism versus pragmatism. Benetha believes that Society must be changed through self knowledge, consciousness and celebration of one's heritage. George and his family, however, believe that they should become wealthy and perhaps achieve respect thorough their economic status, which demands a certain degree of assimilation into the dominant white culture. Though George's wealth and bearing impress Mama at first, she eventually shares Benetha's point of view.

Indeed, in the episode with Mrs. Johnson, it becomes clear that mama agrees with Benetha far more than one might expect. This scene portrays both George Murchison and Booker T. Washington as assimilations, and Mama refers to them both as fools. White mama calls George a fool only in response to Benetha's remark, her branding of Booker T. Washington with such an insult has profound historical significance. A hero to many in the black community, he preached assimilation into mainstream American as the primary goal of African-Americans. Though he attained great stature in the first half of the twentieth century, public opinion had turned against him by the late 1950s. Many African-Americans had begun to reject assimilation's ideals, believing by this time that mainstream America would always mean white America and that assimilating into this culture would always mean degrading themselves to fit white society's perceptions of how blacks should be and act. These African-Americans thus sought an independent identity that would allow them to embrace and express their heritage and culture.

The scene closes with Walter's description to Travis of his materialistic fantasy about the future. Walter still wants to be a part of the culture that excludes him. He wants to be rich if being rich is the solution to his family problems. Most of all, he wants his son to have a better life than he has had and wants to provide him with the education he deserves. His wish for Travis seems selfish as well; he wants desperately to feel like a man, and he believes that Travis's success will reflect on his success as the man of the house.

Walter's view of education seems to fail somewhere between Benetha's and George's view. Walter seems to care more for Travis's education than for Benetha's partly because Travis is his child and Benetha is a woman. Within the marginalized

groups of blacks exists the even more marginalized group of black woman who have to fight with prejudice across both racial and gender lines. Walter whether consciously or not is acting as if his and his sons' interest are more important than Beneth's, even though Benetha has proven she is intellectually capable. Walter believes that the insurance money Mama gives him can provide him with financial success and educational resources for his son, a priority he values more highly than his sister's goal of becoming a doctor.

Hansberry presents two conflicts and worries for the Youngers and their future. First, the incident with the Mr. Linder of Clybourne Park Improvement Association reveals the power of both dreams and racial prejudice. Mr. Linder's comments do not intimidate the members of the younger family. Rather, they seem to expect the conflict. The Youngers know that they are about to achieve some of their dreams and are not going to let racism get in their way. Mama's careful packing of her plant when she hears of the incident shows she is proud of her fortitude in holding onto her dream. She knows that she needs a taste of the dream's power in order to face hardship in the all white neighborhood. The plant symbolizes her dream of escaping from their poverty-stricken life. In addition, this episode shows that the fact that Mama holds onto her dream is as important as the realization of this dream.

The second conflict, Walter's duplicitous investments of the insurance money and its disastrous result, evokes much greater strife and discord. When Bobo arrives and announces that the money is gone, Walter yells, "That money is Made out of My Father's Flesh", reflecting his belief that money is the lifeblood of human existence (1144). None of the Youngers feel pity for Walter, and it seems now that none of their dreams will come true. Ruth and Benetha reach a new low of depression and pessimism. While Mama

protests at first, she seems to agree with their attitude when she talks about watching her husband from hard work. In the face of the loss of the money, Mama's idealism about family flatters. Mama suddenly realizes that her husband's life boils down to a sack of paper bills compels her to turn on Walter as if he had killed his father himself. This anger is uncommon for Mama, and it is significant because it demonstrates that her compassion is not born of passivity. She cares too much for the memory of her husband, for their mutual dream of buying a home, and for her family to let Walter off the hook. Her beating him is the only way for her to force Walter to realize his mistake and to look for a way to correct them.

Though the other characters talk about Willy Harris, the man who runs away with Walter's and Bobo's money, he never makes an appearance onstage. Willy remains a faceless symbol for Walter's negligence and risky handling of the money. Moreover, Hansberry's focus is not on the act of theft but rather on the younger family and the reactions of its members to adversity.

The Youngers regain hope and motivation to pursue their dreams as it continues. Asagai renews Beneatha's courage and pride. His discussion of colonial Africa and his stated belief that the ruling power must fall predicts the unrest that was to occur in those countries in the decades following the 1950's. Asagai's claim that when Beneatha arrives in Africa she will feel as if she has been gone for only a day is a claim that America can never be home to blacks, no matter how long they have lived there. They will be home to blacks no matter how long they have lived there.

Asagai's radicalism, which Hemsberry seems to endorse, is somewhat problematic. As an extreme position of anti-assimilation, Asagai's view differs little from self-segregation. In practical terms, Asagai's desire to leave white America and Mr. Linder's desire to keep African-Americans out of his neighborhood have a similar basis in the rejection of integration. Each man wants to preserve his notion of cultural identity, one through returning to an African homeland and the other through racist extortion tactics. After all, as a Nigerian, Asagai has a distinct cultural identity to preserve, and arguably, Mr. Linder has one as well. But Beneatha, as a black American, does not have a clear-cut cultural identity. Her ancestry may originate in Africa, but she has never been there. She and her immediate relatives have all grown up in Chicago. Though racial lines definitely exist between the area in which the Youngers currently live and the area to which they plan to move, the working-class neighborhood of Clybourne Park is clearly not an entire world away from the South. In harmony with an age-old argument about racial identity, it seems that the color lines that engender wrongful prejudice on the part of some white society are being reinforced by a movement to establish a minority characterized by those lines (1148). Beneatha, after all, understands the working-class plight and language of the white man, understands the working-class plight and language of the white people of Clybourne Park, white she is, at least initially, wholly ignorant of the language and customs of West Africa.

Hansberry seems to use Asagai and Beneatha to make a radical point about the race. She also returns Beneatha to conservative positions in terms of her feminism, whereas Beneatha claims at the beginning of the play that she might not marry Asagai's proposal sweeps of her feet. According to the stage direction, she mentions it to her mother

"girlishly and unreasonably trying to pursue the conversation" (1149). From a feminist prospective, Hansberry seems to abandon Benetha's development. The status of Benetha's education remains ambiguous, but it is clear that she intends to accept Asagai's proposal, his beliefs and his dreams. She maintains her independence from female convention by accepting Asagai and rejecting the financially secure and socially acceptable George Murchison. The aspects of her previously expressed self-reliance and strong beliefs in education remain unresolved.

Walter's dream for money and material goods remains unrealized, but he has modified his dream as he has matured. While he almost succumbs to accepting Mr. Linder's money, his family convinces him that they have worked too hard to have anyone tell them where they can and cannot live. In other words, his pride, work and humanity become more important to him than his dream of money. Walter finally comes into manhood as Mama says recognizing that being proud of his family is more important than having money. For Walter, the events of the play are the rite of passage. He must endure challenges in order to arrive at a more adult understanding of the important things in life.

While both of her children achieve happiness but incomplete fulfillment of their dreams, Mama realizes her dream of moving at last. As the matriarch and oldest member of the family, Mama is a testament to the potential of dreams, since she has lived to see the dream she and her husband shared fulfilled. The Younger aptly named to show the shifting emphasis from old to young, are at midpoints in their lives. In the new house, they are well on their way to the complete fulfillment of their dream. Mama's last moment in the apartment and her transporting of her plant show that although she is

happy about moving she continues to cherish the memories she has accumulated throughout her life. Hansberry, implies then, that the sweetness of dream fulfillment accompanies the sweetness of the dream itself. Mama pauses on her way out of the apartment to show respect and appreciation for the hard work that went into making the dream come true. Her husband lingers in her recollections, and when she says to Ruth a few lines earlier, "Yeah-they something all right, my children," It becomes almost an invocation of their unmistakably solid futures.

A Raisin in the Sun exposes some of the salient features regarding the consequences of the fostering of the dreams. Still the question comes: why dreams then? If they are necessary for living, then as it is suggested in the preceding embodies a pertinent theme of dreams, which particularly appears in *Raisin in the Sun*. \the two related facts about dreams are given here. One is that black people from the very foundation of their slave culture and morality in America have learned to live under the dream, first the dreams to be free and the second the dreams to be like any other human being in the world. The dreams are a part of their life. They cannot distant themselves from these dreams.

Similarly the other is the dream related to their culture in American and their distinct and their own subject matter to write their literature. i.e. African American or Black literature. What is new about the black American literature whether it is written by Langston Hughes, Alice Walker or Toni Morrison or Lorraine Hansberry? Dreams therefore provide the black an identity, a sense of belonging and ultimately a seminal force to create their literature. The independence for the black is therefore a false:

Benetha: Independence and then what? What about all the crooks and the thieves and just plain idols who come into power and still and plunder the same as before only now they will be black and do it in the name of the new independence ...what ABOUT THEM?

Asgai: That will be the problem for another time. First we must get there.

Benetha: And where does it end?

Asgai: End? Who even spoke of in end? To life? To living?

Benetha: An end to misery! To stupidity! Don't you see there isn't any real progress, Asgai, there is only one large circle that we march in, around and around, each of us...our little own mirage that we think is the future.

Benetha: A sagai, while I was sleeping in that bed in there, people went out and took the future out of my hands! And nobody asked me, nobody, consulted me-they just went out and changed my life! (1143-1144)

Benetha in the play reveals the fact that independence is as unwanted as their lives in America. They live in America therefore they have to go against it. Benetha further says that she needs to live her life not others i.e. her own dream laden life. This fact is highlighted by the writer herself by pulling for this play a fifth related to the black experience in America.

While talking about the dreams in the play, we come across two dreams which appear towards significant towards the end of the play. One is buying home in the white conquered area despite the frightening racial atrocities. This move of the Youngers is suggestive rather than fully constitutive because it is more ideal than practical in the

given context. The other is the idea Beneatha exhibits from the beginning of the play to the end: she pays to her African suitor, Asagai. This later has a link to all the conscious black American writers on the twentieth century but a difference that can be a comply noticed is that she stands in joining American blacks with African past, tradition and culture. This suggests the fact at a time when black males are busy either assimilating with the whites or damaging them selves, only the black female can be expected and trusted to stand against the racial order of the society. But Hansberry's Beneatha has another bold point to make, namely, not only the rejection of racial order but also patriarchal one since both are linked to each other, and are playing a reactionary role in suppression of the black females.

Abomination of the racial and patriarchal structures appear more vibrant in the play with the rejection of Mr. Linder who represents all writers. Linder is rejected because he is the symbol of those feelings that whites and blacks can't live together. It is evident that the whites want to bribe this family in order to stop them from moving to Clyburne park improvement association. Mama has a longer experience of white suppression, who knows better the lack of unity among the people. So, she is firm in her conviction that they should make a move; a risk is to be taken at least to show the world what it looks like. And the last issue the play communicates is that the economic condition of the blacks itself is responsible to a large extent to invite the finally agrees to fight against all these. There is a positive and optimistic note left black females have the role now to subvert all the social ills and discriminating racial order.

Conclusion

The play, *A Raisin in the Sun* evidently shows Hansberry's fervor for Afro-American dreams. Their dreams are a part of their lives. The black people possess the living dreams although/it is deferred. Hansberry appears to be consciously active to pronounce the black people's key role in the history of their people and in the history of America according to her evaluation, they have preserved through out the colonial period until the present the African values, and are responsible for the survival and recreation of African culture and religious practices. These cultures and practices are intricately interwoven with the kinds of literary practices like writing poems, stories, moneurs, drama and others. After the abolition of slavery, the great majority of blacks remained domestic workers and farm workers, and similar representations were made in the body of white literatures. Most often, they were deprived of higher positions, and in some cases, by law. Blacks faced discrimination in hiring for positions among all this by presenting the characters with the vision and heal for the black people's identify and traditions. It becomes clear, as proposed in the "Introduction" of this research paper that until they realize who they are, they can not do anything. For this their dreams are with themselves.

The play presents us a variety of dreams the Afro-American were nurturing after the World War which were inextricably bounded with their quest for freedom and identity, and also the historical reality the whole country was experiencing. For this account, two explanations can be presented: one is that the title of the play, *A Raisin in the Sun*, makes a reference to Hughes's *The Dream Deferred*, a collection of the poems that includes "The Harlem" in which the line "a raisin in the sun" appears (365). This

reference is used to illustrate the types of dreams that were deferred not only by males but also by females. This is a classic expression of a black female's response to white and male dominated society with a note of protest and even a challenge. And the other is that each characters of the play have his or her separate dreams. The son of the younger family, Walter younger wants imbibe in to be a prosperous man likes the family, Benetha wants to be a successful doctor, and also wants to join in African heritage for which the play shows her fondness to Asagai, one African. Walters's wife Ruth apparently shows the interest to her husband's proposal of liquor shop but later declines in it and shows her interest on house which Mama is longing for. Mama desperately craves for the home where her grandson, Travis, can friendly play. Asagai has a dream of changing the black world elsewhere with African colour; and Gorge has a dream of assimilating white culture.

These dreams make the play a play of dreams-all unfulfilled even by the end of the pay but there is a positive note that whole family, despite their loss of the money, can stand altogether against racial and patriarchal order of the society. At the heart of the play lies a question. Why are their dreams not fulfilled? Similarly, we may also want to know what dreams are likely to be fulfilled and what not. A careful digging beneath the surface of the play suggests that some dreams have a lasting value for the Younger family. Only two dreams appear pertinent towards the end of the play. One is buying home in the white dominated clybourne park improvement Association area despite the threatening racial atrocities. This is suggestive, in the sense that the home is a part of their quest for freedom, rather than fully constitutive. And the other is the respect to the family, particularly the educated one, Benetha, pays to her African suitor, Asagai. The

latter has a link to all the conscious black American, writers in the 20th century but a difference that can be amply noticed is Beneatha, a black girl, stands in joining American blacks with the African past, tradition and culture. It reveals the fact that males like George are busy either in assimilating, with the whites or damaging themselves like in the case of Walter. In such case, only the black female can stand against the racial order of the society, who in the play appears more vibrant than males. This vision overriding Hansberry's play *A Raisin in the Sun* this becomes a classic expression not only in the case of blacks in America but also in the case of females in relation to males else where in the world. It shows the fact that the dreams of the blacks are as important for females as they are for males.

To conclude, Hansberry boldly presents her characters despite their innumerable problems struggling against the long abominable experience of racial order of society on the one hand and on the other the living dreams despite the suppression by the whites. The dreams are once the black people have monitored so long and now it has become a part of their life and consequently a source and motif of themes in their literature. They are presented with more lively feeling to their own identity and with more powerful conduction to their emancipation. They are equipped with both reason and vision to alter what is and to build what is essential. In this humanitarian battle of the black people against the age long racism, Hansberry wants to call upon all the conscious people of the world, irrespective of race, religion class and all other ideologies to join in it and create a world of equality, harmony, the blacks can enjoy the life and celebrate their potentiality in full sowing.

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