



RACISIM IN A RAISIN IN THE SUN

A Raisin In The Sun Adlı Eserde Irkçılık

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ABSTRACT

African American literature developed as a result of the dedication of writers who seek out the most effective means of raising global consciousness about the plight of black people. African American writers re-examined the problem of continued systematic racial discrimination in America, claiming that race continues to be a serious cause of disparity in American society. Lorraine Hansberry's *A Raisin in the Sun* have found its place in African American literature, with its black characters intending to end social injustices. *A Raisin in the Sun*, is an illustration of how racism can negatively impact people's lives. The work focuses on racial inequality in America and African Americans' struggle for equal rights. Since racism is one of the most basic problems of the social organization, the issues that affect black families should be seen in the light of racial relations. From the early nineteenth century to the present, almost all literary works written by African American authors have discussed complicated and interwoven relations of racism and black families. This play focuses on a segregated African American family living on South Side of Chicago. This play also examines the ongoing impact of slavery on African-American communities, as well as the lower/underclass reality that has been hidden and overlooked in the closet of American history.

Key words: Racism, African American literature, *A Raisin in the Sun*

ÖZET

Afrikalı-Amerikalı edebiyatı, siyah insanların içinde bulunduğu kötü durum ile ilgili küresel bir farkındalık yaratmaya çalışan yazarların çabalarının bir sonucu olarak gelişmiştir. Afrikalı Amerikalı yazarlar, 'ırk'ın Amerikan toplumunda ciddi bir eşitsizlik nedeni olmaya devam ettiğini iddia etmiş ve Amerika'da devam eden sistematik ırk ayrımcılığı sorununu yeniden incelemişlerdir. Lorraine Hansberry'nin *A Raisin in the Sun* adlı eseri, maruz kaldıkları sosyal adaletsizlikleri sona erdirmeyi amaçlayan siyah karakterleriyle Afrikalı-Amerikalı edebiyatında yerini almıştır. *A Raisin in the Sun*, ırkçılığın insanların hayatlarını nasıl olumsuz etkileyebileceğini göstermektedir. Bu eser, Amerika'daki ırksal eşitsizliğe ve Afrika kökenli Amerikalıların eşit haklar mücadelesine odaklanmaktadır. Irkçılık sosyal örgütlenmenin en temel sorunlarından biri olduğu için siyah aileleri etkileyen konular ırksal ilişkiler ışığında değerlendirilmelidir. On dokuzuncu yüzyılın başlarından günümüze kadar, Afrikalı Amerikalı yazarlar tarafından yazılan neredeyse tüm edebi eserler, ırkçılık ve siyah ailelerin karmaşık ve iç içe geçmiş ilişkilerini ele almıştır. Bu oyun, Chicago'nun Güney Yakası'nda yaşayan ırk ayrımına maruz kalmış bir Afrikalı-Amerikalı ailenin yaşamını üzerine odaklanmaktadır. Bu oyun aynı zamanda, köleciliğin Afrikalı-Amerikalı topluluklar üzerindeki devam eden etkisini ve Amerikan tarihinin gizli bölmelerinde saklanan ve gözden kaçan alt sınıf gerçekliğini incelemektedir.

Anahtar Kelimeler: Irkçılık, Afrikalı Amerikalı Edebiyatı, *A Raisin in the Sun*

1. INTRODUCTION

1.1. Background of the Study

Racism, as a philosophy or belief system, attempts to defend the ethnic inequality and also to separate and control society along racial lines. According to Vorster, (2002: 296) race classifies people into groups with similar racial categories on the basis of physical characteristics. In the same vein, Nicole King (2002:214) states: "Race is a word and a category that can simultaneously denote a person's color, caste, culture, and capacities, oftentimes depending on what historical, political, or social forces are at work." In the light of these definitions racism may be described as a prejudiced, biased, and intolerant mindset toward different ethnic classes.

Racial discrimination and segregation had deep roots in American history. According to Gus Hall (1985: 3-4) slavery as a mechanism ignores the true essence of class inequality, an exploitation fuelled entirely by the need for optimum income by industrial society's wealthiest corporate owners. In other words, it ignores the idea that racism has its origins in the colonial labor system and that the ruling class serves as its supporter.

Following the abolition of slavery in the United States, three constitutional amendments were introduced to enable newly freed African Americans to have equal rights under the law. The Supreme Court did not allow these reforms to stand and legislative acts to function effectively. African-Americans were regarded as second-class people because of segregation and discriminatory laws. These practices held them apart from



whites in most transportation, services, public accommodations, armed forces, and educational institutions in the North and South.

Despite being recognized for a long time as multicultural country, the United States has always been concerned with racial discrimination. From slavery to modernity and postmodernity, the concept of racism has undergone some changes and resurfaced in new forms, but it has never been entirely eradicated from public discourse. Paul Gilroy (2014: 6) referred to this new, 'postmodern' racism during the golden era of multiculturalism.

It is essential to emphasise that I am not for a moment suggesting that the effects of racism are finally over or that the forms of political agency based in African American social and cultural life are a thing of the past.

As Gilroy pointed out, racism has always existed in American history. Even today, racial prejudices continue to negatively affect the lives of black people. Black people particularly African Americans have suffered the brunt of racism and racist-motivated violence over the years. In a quite similar way, former president Barack Obama made a speech following the death of Trayvon Martin, a black teenager, by a white man in 2013. This statement highlights very clearly how much racism has long been present in black American culture over the years.

There are very few African American men in this country who haven't had the experience of being followed when they were shopping in a department store. That includes me. There are very few African American men who haven't had the experience of walking across the street and hearing the locks click on the doors of cars. That happens to me -- at least before I was a senator. There are very few African Americans who haven't had the experience of getting on an elevator and a woman clutching her purse nervously and holding her breath until she had a chance to get off. That happens often. (Sorkin, 2017).

With these words, Obama emphasizes that African Americans are often portrayed as representatives of danger and fear. Due to the fact that the United States has a racially segregated social system, racial politics and philosophy have an impact on numerous facets of American society, including politics, economy, and education. Shooting of Trayvon Martin is a tragedy that called into question the notion that the United States is a post-racial nation and demonstrated how racism persists in American society.

In the United States, racial politics has evolved through many stages: the slavery period, the Jim Crow era, and the new era of race-conscious controversies (Smith et al., 2011). In the USA, the term 'Jim Crow laws' is used as racial prejudice, from the end of the 18th century until the middle of the 19th century. This systematic and formalised method of racial discrimination, that started in the 1890s disenfranchised the black people. These laws mandated the segregation of white and black people in certain public premises and areas that were then more specifically referred to as racial segregation. It created a crisis that caused mainly the high poverty that most African American people in the United States had to face. From the 1890s to the 1950s, white supremacy developed completely in the South of the USA. According to the conditions of that time, Black people were relegated to a second-class status, with severe segregation in political, social, and economic life.

With Great Migration, 6 million African Americans relocated from the rural South to the North, Midwest and West, and cities like New York, Chicago saw incredible change. Large numbers of blacks migrated to the northern areas due to a lack of employment opportunities and strict white supremacist rules, seeking better lives in other places where they could take advantage of the increased manufacturing technologies during World War I. Chicago saw its black population nearly doubled as many people were relocated there. Also, as this happened, minority and disadvantaged residents experienced severe prejudice and discrimination for housing, and racism increased. African Americans started to carve out a new role in public life during the Great Migration, consciously addressing economic, political, and social problems and establishing a new black urban community that would wield tremendous influence in the decades to come. Numerous newcomers found employment in factories, slaughterhouses, and foundries, where conditions for workers were often difficult and unsafe. Competition for living space in increasingly crowded cities included a struggle for a job as well as a fight for housing.

Although segregation was not legal in the Northern states, racism and discrimination was prevalent. After the U.S. Supreme Court rendered racially discriminatory covenants unconstitutional in 1967, several communities adopted agreements that barred non-white residents from buying houses in their neighborhoods.

Rising rents in segregation-area neighborhoods, coupled with the KKK's operation that started in the post-WWI era, pushed the black and white communities further apart.

In African-American literature, the Harlem Renaissance, which lasted from the 1920s to the 1930s, was a time of great creativity for African Americans. During that time African American artists and intellectuals created remarkable works and discussed the future of African Americans. Works of literature by black authors were published and they were given a wide range of publishing opportunities, allowing more people to read them.

It was also a time when black people redefined themselves and announced their entrance into modernity. They responded to its opportunities and its challenges: urbanization, technology and the disruption of traditional social arrangements and values. The Harlem Renaissance occurred against the backdrop of the Great Migration, the mass movement of black people from the rural South to northern cities that gained momentum during the First World War. (Wall, 2016: 3)

The period's most important feature was the variety of its expression. It includes a variety of styles ranging from traditional to modern. The Harlem Renaissance also influenced Afro-American music and art. During this period, blues and jazz music expressing human feelings and life experiences gained popularity. In *Black Music: Harlem Renaissance* music scholar Samuel Floyd (1993: 3) states:

The Harlem Renaissance has been treated primarily as a literary movement, with occasional asides, contributed as musical spice, about the jazz age and the performances of concert artists. But music's role was much more basic and important to the movement.

Lorraine Vivian Hansberry who is inspired by Harlem Renaissance productions, is the first African-American female author to provide a play performed on Broadway. Lorraine Vivian Hansberry was born on May 19, 1930 in the south coast of Chicago. During the Great Depression years, the Hansberry Family struggled with both the bad economic effects of those years and the pressures on black people. Her mother, Nanie Perry Hansberry, and father, Carl Augustus Hansberry, were strong activists. Since Hansberry's childhood, notable figures such as W.E.B DuBois, Paul Robeson and Langston Hughes have greatly influenced his future career.

Although the Hansberry family was economically well off, they were not allowed to live in the places where whites lived. While black children cannot attend the same school with white children, black people are also excluded in markets or similar public areas where white people go. Lorraine Hansberry, who first met racial discrimination during this period, was rejected by white children in school and on the street. The Hansberry had the economic power to send Lorraine to a better school for the whites, but when blacks were not admitted to whites' schools, Hansberry was sent to Betsy Ross Primary School. Lorraine Hansberry was a member of the middle class, but her living standards were quite high compared to other blacks. This made Hansberry seem like a wealthy and upper class man in the eyes of his friends. For these reasons, although Hansberry was also black, he was often excluded.

When Hansberry was a student at Englewood High School, where he went after Betsy Ross, he watched Shakespeare's plays *The Tempest* and *Othello*, which is his first encounter with the theater. He received an award for his short story on football, the first success of his writing life. While studying at the University of Wisconsin in Madison after graduating from Englewood High School in 1948, he fully realized his interest in theater and writing after watching Sean O'Casey's play *Juno and the Paycock*.

Hansberry, who settled in New York in 1950, writes articles for freedom, known as the black newspaper in New York, for three years. Lorraine Hansberry brought a new beginning to both the black theater and the American theater that encompasses it.

Black theater, which is a part of the American theater, shows the development process of the liberation of the black people who came to America as slaves at the beginning of the 17th century and the creation of the black consciousness in which their values are expressed. With slavery, the African lifestyle of the black people began to change. Their war against assimilation and their efforts to protect their essence brought the black people to the theater stage. The effort to end slavery, the ability to sustain the resistance in the struggle against assimilation and the troubles suffered during the years of slavery become the dominant themes of the Black theater. Black people's willingness to get rid of their social situation, the inequalities they suffered, and the unchanging of the disruptions in the social system cause reactions in the 1950s and 60s.

1.2. About the Play

A Raisin in the Sun by Lorraine Hansberry is a three act play. It takes place in the south of Chicago in the 1950s. In this work, Lorraine Hansberry skillfully conveys all the discriminatory and racist practices that have persisted for centuries. *A Raisin in the Sun* narrates a short time in the life of the Younger family - Walter Lee, Sr. (the dead patriarch), Mama Lena (the matriarch), Walter Lee, Jr. (the son), Ruth (the son's wife), Travis (the grandson), and Beneatha (the daughter).

Racism, discrimination, and poverty prevented Youngers from achieving their goals. The play begins with a brief overview of the Youngers' apartment. Big Walter, the father, died before the play began, and the family is waiting on the proceeds of his death insurance. The young woman of the house; Ruth Younger does her daily tasks despite all her troubles, albeit with complaints. Because there are many tasks in the family, such as waking up in the early morning, trying to wake up other family members, and preparing breakfast in the meantime. In this sense, Ruth is reflected as a female figure with family responsibility. Despite all her troubles, she strives to perform these tasks.

After Big Walter died, his son Walter becomes the responsible man in the family, but he seems to be a person who is not satisfied with life and puts his burden on his wife. In addition, Walter is both father, husband, son and elder brother in the play. Walter symbolizes a fragmented masculinity, especially among African-American men in the 1950s who were unable to achieve American Dream due to racism and economic injustice.

Although Ruth is a devoted woman who contributes to the family budget by washing other people's clothes, there is a dispute with her husband Walter, both because of Walter's insensitivity and her own reduced tolerance. Actually, Ruth is not a grumpy woman. All the work she has done has exhausted her due to her pregnancy. However, Ruth is considering an abortion because the conditions of the house they live in are not suitable. Reflecting the figure of the faithful mother that emerged in the black society that was Christianized during slavery, Mama is against abortion. She tries to support and help Ruth spiritually. Mama Lena is the elder of the house. She plays the role of the classical African American mother with her protectionism and her faithful nature. Beneatha, a student at the college, has the distinction of being an important character in the play as she is the young girl of the house as well as the prototype of black female who is willing for education.

In the play, it is seen that the plot is largely based on how to spend the 10,000 dollars of insurance money to be paid to the family upon the death of grandfather Walter and the discussions in this context. Every family member has a different dream about this money, which is the most important cause of conflicts among family members. Each plan is a version of the American dream. Walter asks his mother for this money for his new business. To further expand her horizons, Beneatha wants to attend medical school. Mama Lena hopes to buy a house in a neighborhood where she can have better control over her children in the future. In later times, struggles over this money continue to increase.

When Mama buys a home in Clybourne Park, things become difficult. This location was designated as a white people-only zone. However, other family members are absolutely opposed to Mama's decision. They say that moving to Clybourne Park is not a good idea for a Black family like theirs. White people in Clybourne Park have distanced themselves from their African-American neighbors. Following that, a representative from the Clybourne Park, Karl Lindner offers Youngers some money in return for the house they have purchased. The Younger Family is incredibly upset by rejection. They believe they deserve a better standard of living. Finally, they fight back and inform Karl Lindner that they will not voluntarily give up the house to the white community.

Everyone has a dream at the beginning of the play. But all of the dreams are built on money from the insurance company, and Walter's obsessive pursuit of money causes a lot of conflict. In other words, the conflicts are centered around struggles for money. However, Walter, who is at the forefront with his fondness for money throughout the play, refuses to give the house back, exhibiting an unexpected behavior. It is possible to say that with Walter's change, the play ends unexpectedly.

Written in 1959, *A Raisin in the Sun* is a successful play that depicts the lives of black people living in ghettos under adverse conditions. In other words, in this play, Lorraine Hansberry deals with the common story of blacks who lost their dreams in the suburbs of America, the land of dreams and hope, as a result of the discrimination imposed by the whites.

2. RACISM IN THE NOVEL

Over many years have passed since the Civil Rights Act of 1964 was enacted, and a sizable proportion of black people in the United States continue to be oppressed and disenfranchised by public institutions and practices. When we refer to African Americans, we're mostly talking about multiple social, economic, and environmental factors, as well as problems that plague the areas they live in because many of them live in economically, segregating neighborhoods across the country. Socioeconomic status, poor health, poor educational attainment, and social opportunities, and other hardships appear asside society's values of poor African-Americans. Residential segregation reflects how cultural and systemic racism causes black people to be excluded from society.

Racial inequities in the United States are largely saturated because they are cumulative and reinforcing. Racial outcomes in health, education, employment, environmental risk, occupational status, and crime are not randomly assigned. They are embedded in a historical structure where racial minorities chronically experience pervasive negative differences. These differences compound exponentially to generate a cycle of racial saturation that continues generation after generation (Gooden: 2015, 39).

The invisible privileges that allow white people to partake in their hegemonic groups are represented by Peggy McIntosh's acclaimed paper "White privilege: Unpacking the Invisible Knapsack." This essay illustrates white privilege by framing it as something concrete and observable. 'White privilege' stems from long-standing societal and institutional inequality and discrimination. As McIntosh (2019) claims:

I see a pattern running through the matrix of white privilege, a pattern of assumptions that were passed on to me as a white person. There was one main piece of cultural turf; it was my own turf, and I was among those who could control the turf.

One of the main themes of Lorraine Hansberry's works is white privilege and racism. In *A Raisin in the Sun*, many issues related to racism are revealed through the speeches of the characters. Because, in this work, both those who are exposed to racism and those who practice racism are represented. Representing those who are exposed to racism in the play, the Younger family comes across with reactive racism mainly due to the influence of collective memory. Addressing the culture and identity problems for the oppressed people through collective memory, Manning Marable (2016:154) states: "For any oppressed people, questions of culture and identity are linked to the structure of power and privilege within society. Culture is the textured pattern of collective memory, the critical consciousness and aspirations of a people." As Marable points out, the behaviors of the Younger family members reflect their collective memory.

Jim Crow laws' racial discrimination perpetuates black people's poverty. From the play's beginning to its end, poverty is prominently illustrated. To begin, the author selects a slum in Chicago's Southside neighborhood as the setting. This small town has a population of over 750,000 people, with 93 percent of the population being poor black people, including the Younger family. Since the Youngers are black and poor, they do not have as much wealth as non-black families do. Walter works as a personal driver, while Ruth and Mama perform household tasks in the households of some white people. They are all employed mostly by white people. The poverty is also evident in Walter's situation as a black man in the 1950s. Walter strives for lots of things, but doesn't appear to achieve them, because he doesn't believe he has a respectable job.

From another perspective, the poverty is also demonstrated through certain scenes featuring money. One especially striking instance occurs when Travis asks Ruth for fifty cents and she responds that she does not have any.

TRAVIS (Eating) This is the morning we supposed to bring the fifty cents to school. RUTH Well, I ain't got no fifty cents this morning.

TRAVIS Teacher say we have to.

RUTH I don't care what teacher say. I ain't got it. Eat your breakfast, Travis. (Hansberry, 61).

As implied by the quotation above, money has a strong hold on The Youngers' psychologies, specifically on Ruth's. It demonstrates that, as a result of their poverty, even a small sum of money is significant to this family. Additionally, poverty shapes Walter's mindset in such a way that money is the only thing for their dignity in the society.

The play discussed a variety of issues concerning racial inequality. For example, Karl Lindner's attempt to persuade the Youngers not to move to Claybourne Park demonstrates the impact that racism has on the lives of black people.

Well—you see our community is made up of people who've worked hard as the dickens for years to build up that little community. They're not rich and fancy people; just hardworking, honest people who don't really have much but those little homes and a dream of the kind of community they want to raise their children in. Now, I don't say we are perfect and there is a lot wrong in some of the things they want. But you've got to admit that a man, right or wrong, has the right to want to have the neighborhood he lives in a certain kind of way. And at the moment the overwhelming majority of our people out there feel that people get along better, take more of a common interest in the life of the community, when they share a common background. I want you to believe me when I tell you that race prejudice simply doesn't enter into it. It is a matter of the people of Clybourne Park believing, rightly or wrongly, as I say, that for the happiness of all concerned that our Negro families are happier when they live in their own communities. (Hansberry, 106)

Lindner's remark exemplifies the insulting discrimination prevalent in 1950s Chicago, which Youngers have to deal with in the play. Lindner, evading blame for the decision, also implies that segregation helps both the Youngers and the white community. Linder's behavior and reasoning exemplify the deceit inherent in racial views. Linder tries to persuade the Younger family to give back the house they bought in the place where the whites live, saying that it will be good for them. Moreover, it is noteworthy that Linder's words started by saying 'we'. As a matter of fact, in this speech Linder made to represent all whites, a discrimination and marginalization are revealed. For Karl Linder and the society he speaks, living apart from black is like the road to happiness.

Walter appears as a character with high awareness throughout the play, we witness the conflicts he experiences in the family in the axis of individual-individual and individual-society. Walter's conflicts happen with Lena, Beneatha and Karl Linder. It is possible to say that his conflicts with Karl are mostly linked to racism. After losing most of his family's assets to fraudsters, he was the one who sadly called Karl Linder to return the house for more money. The conversation that Walter, who was very angry before Linder arrived, and his mother about the return of the house, is quite remarkable:

I'm going to feel fine, Mama. I'm going to look that son-of-a-bitch in the eyes and say—(He falters)—and say, “All right, Mr. Lindner—(He falters even more)—that's your neighborhood out there! You got the right to keep it like you want! You got the right to have it like you want! Just write the check and—the house is yours.” And—and I am going to say— (His voice almost breaks) “And you—you people just put the money in my hand and you won't have to live next to this bunch of stinking niggers! ...” (He straightens up and moves away from his mother, walking around the room) And maybe—maybe I'll just get down on my black knees ... (He does so; RUTH and BENNIE and MAMA watch him in frozen horror) “Captain, Mistuh, Bossman— (Groveling and grinning and wringing his hands in profoundly anguished imitation of the slowwitted movie stereotype) A-hee-heehee! Oh, yassuh boss! Yassssuh! Great white— (Voice breaking, he forces himself to go on)—Father, just gi' ussen de money, fo' God's sake, and we's—we's ain't gwine come out deh and dirty up yo' white folks neighborhood ...” (He breaks down completely) And I'll feel fine! Fine! FINE! (He gets up and goes into the bedroom) (Hansberry, 130)

The scene in which Walter, who seems to have accepted white supremacy, gives these speeches is one of the most dramatic scenes of the play. Walter acts as if he is crazy and suffers with great annoyance. Walter invited the whites' representative, Karl Linder, to return the house he bought in the whites' district because he lost the money. However, Walter experiences a big change during his time alone in the bedroom until Karl Linder arrives. Walter is now a black-conscious person who has experienced an explosion of emotions that he has kept under pressure against white racism. Because Walter's subconscious is filled with his social memory. He is also very angry about losing money to scammers.

LINDNER (Coming to the table with efficiency, putting his briefcase on the table and starting to unfold papers and unscrew fountain pens) Well, I certainly was glad to hear from you people. (WALTER has begun the trek out of the room, slowly and awkwardly, rather like a small boy, passing the back of his sleeve across his mouth from time to time) Life can really be so much

simpler than people let it be most of the time. Well—with whom do I negotiate? You, Mrs. Younger, or your son here? (MAMA sits with her hands folded on her lap and her eyes closed as WALTER advances. TRAVIS goes closer to LINDNER and looks at the papers curiously) Just some official papers, sonny. (Hansberry, 131)

Walter shouts that they do not deserve what happened to them in life. He wants Travis to witness this conversation too.

WALTER What I am telling you is that we called you over here to tell you that we are very proud and that this—(Signaling to TRAVIS) Travis, come here. (TRAVIS crosses and WALTER draws him before him facing the man) This is my son, and he makes the sixth generation our family in this country. And we have all thought about your offer— LINDNER Well, good ... good— WALTER And we have decided to move into our house because my father—my father—he earned it for us brick by brick. (MAMA has her eyes closed and is rocking back and forth as though she were in church, with her head nodding the Amen yes) We don't want to make no trouble for nobody or fight no causes, and we will try to be good neighbors. And that's all we got to say about that. (He looks the man absolutely in the eyes) We don't want your money. (He turns and walks away) (Hansberry, 133)

His status as an activist makes him believe that he can break away from the shackles of segregationist laws and sees himself as being liberated. To expedite their own upward social mobility, many children like Walter during the great migration came north with their parents, often taking a sizable risk in the process. Seeing the way that their parents were treated in the South humiliated and demeaned them. It's understandable when we think about the disadvantaged life conditions of Walter Lee's parents in the wake of the racist Jim Crow age in the South that he was forced to endure many difficulties. This explains why he is no longer wants to be a victim of social mechanisms. When he understands that his eagerness to rise to social status has prevented him from becoming successful in business, he is horrified by the loss of everything that is left to climb, and especially by having to deal with racism again.

Following World War I, racial exclusions were incorporated into land deeds, and real estate agents and lenders used a technique known as 'redlining' to denote racial boundaries. Redlining is the method of discriminating against residents of such neighborhoods based on their racial or ethnic origin. Following the Supreme Court decision desegregating schools, many school districts and neighbourhoods saw a mass migration of white people, and this instilled a sense of racial segregation. In *A Raisin in the Sun*, Hansberry illuminates the ways in which racism affects the African American psychology and restricts opportunities for their upward social mobility.

For blacks who are alienated from society by the racial discrimination, family is very important. Commitment to each other is at the forefront. With his black identity, Walter now responds to the negativities he has experienced in his society with his speeches and actions. He is in a great struggle for pride against a white representative who humiliates blacks. With *A Raisin in the Sun*, Lorraine Hansberry expresses the voice of the black character who achieved intellectual victories by breaking the dominance of the whites who had a single voice in the theater. Places where whites do not want to coexist with blacks are also not limited to residential areas. Separate areas of use have been created for blacks and whites in the area where all kinds of services are provided, especially restaurants, buses, bus terminals, schools and even churches. Although whites express that they accept equality in service, the continuation of discrimination in these areas of life starts a new and painful period. One of the themes predominantly addressed in *A Raisin in the Sun* is these inequality and discrimination in many social areas, especially against blacks.

Jim Crow Laws caused the black people many problems because of its discriminatory treatment in social institutions. This reflects a racial hierarchy where a black person has a lower social standing than a white person. According to Fremon, (2014:63-77) even under the constitution, people were unequal in regard to wealth and social class. However, that the "separate but equal" provision of the federal legislation was not applied. In other words, despite the principle of equal rights in the constitution, there has always been inequality in practice. Here Hansberry seems to show that the truth of the "separate but equal" failed to meet its own goal by the U.S. government as it had promised. To begin, Jim Crow laws prescribed the prohibition of black people from addressing white people by their names. As shown in this play, Walter's daily job is to drive his white boss around wherever he chooses, addressing him as 'Sir'. He is also never allowed to begin the conversation with his boss with regards to his personal issues. He is only expected to say "Yes, Sir" or "No, Sir."

“WALTER (...) drive a man around his limousine and I say, “Yes, sir; no, sir; very good, sir; shall I take the Drive, sir?” Mama, that ain’t no kind of job ... that ain’t nothing at all. (Very quietly) Mama, I don’t know if I can make you understand” (Hansberry, 160-161).

With Jim Crow's racial segregation laws, Black people felt more disgusted with their own race because of the prevalence of racial stereotyping. This can be seen from Walter's insensitive attitude towards his family at the beginning of the play.

Hansberry believes that like white Americans, black Americans should have the same rights. Beyond cultural differences, she criticizes discrimination on the basis of the ethnicity. Hansberry believes that all black people should know well the African culture, which is their heritage. They need this in order to understand and express themselves. Hansberry thinks that Black Americans share a common destiny with Africans and should be united, and that they can get rid of the chains as long as they are united.

3. CONCLUSION

Hansberry creates a vivid picture of the flow of human emotions, broken dreams, and unfulfilled aspirations that result from perpetuated racial injustice. *A Raisin in the Sun*, in the most general sense, refers to whites' prejudice against blacks and therefore racial discrimination. Hansberry's aim is to give the idea that African-Americans should be free of this prejudice. He advocates that Africans, who have been deprived of their own culture and left outside of white American culture throughout history, should also adapt to the society they live in without losing their essence. In *A Raisin in the Sun*, Hansberry tries to give the message that black people should get their rights. Hansberry also argues that black people shouldn't accept assimilation and they should struggle in every possible way.

In black society, the family plays a fundamental role as a counter-force to white supremacy and other forms of humiliation and devaluation. Hansberry makes the same point in *A Raisin in the Sun*. The Younger family, in the event of an attack or danger developed by whites against their families and black identities, try to overcome the situation. *A Raisin in the Sun* is one of the masterpieces of African-American theater and an African-American classic, which is still up-to-date with its universal themes and intellectual background.

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