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**RACIAL IDENTITY, CLASS STRUGGLE AND GENERATION
GAP WITHIN A BLACK-AMERICAN FAMILY AS SEEN THROUGH
A RAISIN IN THE SUN BY LORRAINE HANSBERRY**

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Abstract:

Dealing with democratic rights and equality when the civil rights movement was at its earlier stages, *A Raisin in the Sun* analyzes the context, assesses reality and shapes the life the author observes among Americans in their different socio-economic and even political steps of life. Mainly about how the Walter family will spend a ten-thousand-dollar insurance payment after its patriarch's death and about whether the family will move into an affordable new home in a hostile white neighborhood, the play relocates both blacks and whites in their responsibilities. In a vivid environment of conflicting interests where race is a place, white is right and money makes and defines the man, this article explains the powerlessness of black people to control their own fate or that of their families as opposed to privileged white Americans, under the lenses of New Criticism as a scientific lead, in a capitalist America.

Keywords: America, race, right, dream, family

1. Introduction

Published in 1959 by Lorraine Hansberry, the granddaughter of a freed enslaved person and the youngest by seven years of four children, the play under study intrinsically presages the revolution in black and women's consciousness. Within the American socio-economic context and the revolutionary ferment in Africa of the 20th century which prompted to altering of the social fabric and consciousness of the nation and the world, it approaches relevant problems definitely linked to life in America. Displaying in a manner and an extent of critical imagination, few could have, through *A Raisin in the Sun*, foreseen, or not only the restored material, but much else that passed unnoticed in the play at the time, speaks to on-going issues that were then inescapable. Value systems of

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the black family; concepts of African American beauty and identity; class and generational conflicts; the relationships of husbands and wives, black men and women stand as fundamentals with regard to the American societal plagues to be fought out.

For black people's striving, coupled with the pressing will to defeat segregation, discrimination and national oppression at the very heart of the deeper needs and inequities of race, class and sex, the quest for socio-economic survival appears more than urgent. A matriarchy system of socially family-based order was at stake to defy housing-pattern taboos, threats, bombs with better life over the soul-and-body crushing conditions: a dream to be fulfilled regardless of hardships of any sort. For, the unseen presence and influence of a husband who deliberately fails to meet the needs of his family stand as a facet of the play to be explored: a nightmare of uncertainty to be managed by the Walter family.

Digging out from primary points of distortion among members of the black family in question in the play, the manifested dreams to be fulfilled and the check that constituted a bone of contention, analysis and interpretations would explain the author's mainstream of ideas. Furthermore, an insight into the beams of hope and some sort of disappointments would reveal the alternative that helps make the family stand on the new and commonly-agreed upon sense of unification that the family has finally opted. *A Raisin in the Sun*, is in fact dreams, ironically enough with psychological projections of human life which come into conflict with any other product of that same life.

2. Context, objective and method

2.1 Contextualizing the play: *A Raisin in the Sun*, by Lorraine Hansberry

A Raisin in the Sun by Lorraine Hansberry, a masterpiece of drama first appeared in 1959, almost a century after emancipation proclamation in the United States of America and mainly at a moment when the Civil Rights Movement was in its earlier stages, reflecting both the essence of those fights and recorded fallouts. Like many contemporary authors, Lorraine voiced the part via a special call towards Americans of every social standard or racially apprehended position within the American society. Early on, in his book entitled *The Fire Next Time* which was published in 1963, right a hundred years after the emancipation proclamation James Baldwin did intend to clearly state a point about the real meaning of emancipation from the offer or, responsibilities as well as white Americans and blacks as beneficiaries. With reference to Zora Neale Hurston's *Their Eyes Were Watching God* which happened to be discarded by the Harlem Renaissance eggheads because the negative side of Black Americans was exposed without reserve, *A Raisin in the Sun* has dared to point to both blacks and whites to reexamine the deferred dreams of black America. The young author asked blacks to reconsider how those dreams might be defined and in the same vein, demanded whites not to impede the fulfilment of those dreams for one more second.

In fact, the racial issue and related fallouts in the middle twentieth didn't make room for any black writer or novelist to portray any negative side of fellow blacks for fear

to be taken as an offence to the whole African-American community. Yet, as opposed to such a pretention and as a critical realist in the way like Langston Hughes, Richard Wright and Margaret Walker are, Lorraine Hansberry analyses and assesses reality and shapes her statement as an aesthetically powerful and politically advanced work of art. She definitely believes and openly expresses throughout the novel that all people must be measured by both their 'hills and valleys'.

Lorraine Hansberry's *A Raisin in the Sun*, labeled in three acts with different Scenes addressed to her fellow blacks as well as to whites a certain kind of appeal for self-consciousness within the same community where none of them could stand without the other. Lorraine then agreed with Zora Neale Hurston when the later one disclosed the following: "*Many Negroes have criticized my novel, Their Eyes Were Watching God, because I did not make it a lecture on the race problem*", Zora, though complying with the remark, shed more light on her own viewpoint as follows:

"...I was writing a novel and not a treatise on sociology.... I have ceased to think in term of race; I think only in terms of individuals. I'm interested in you now, not as a Negro man, but as a man. I am not interested in the race problem, but I am interested in the problems of individuals, the white ones and the black ones." (See article 'The Hierarchy itself: Hurston's *Their Eyes Were Watching God*, and The Sacrifice of Narrative Authority', by Ryan Simmons)

Taking the title of her play from Langston Hughes's poem '*Harlem*', she modelled all her concerns in a work that portrayed a black family with greater realism and complexity that had hardly been seen on an American stage, regarding the myths and symbols of class and status within the American society. Touching the social fabric and consciousness of her community, issues related to value systems of the black family, concepts of African-American beauty and identity, and class and generational conflicts were approached in a context of a variety of male chauvinism: hopes dry up like a raisin in the sun.

2.2 Objectives, methodology and literary theory

This research paper intends to reveal the responsibilities of both blacks and whites regarding the unfulfilled promises of the American Constitution (rights for life, liberty and pursuit of happiness), the emancipation act with the incomplete integration of blacks in line with their dreams. In limelight, this paper analyses and interprets the essence of middle-class black people's striving and the will to defeat segregation, discrimination and national oppression. Fulfilling a burning desire to buy a house and moving into "*white folks' neighborhoods*" reveal the awkward attitudes and harmful practices which cooperate or promote nothing more than widening up the gap between the two races: black and white. In such an endeavor, there is no such as a "*white folks' neighborhood*" expert to racists and to those submitting to racism. For, the sound pursuit of happiness

in the United States of America definitely lies in the hands of both whites and blacks, for each one to play roles of peace and love for the best interests of the whole nation.

The methodology being adopted in such a case of paper is fundamentally based on documental research; data have subsequently been collected from the plot as thought, framed out, presented and developed by Lorraine Hansberry through her play. Likewise, the analysis and recorded comments have been proffered in line with the African American emancipation history: same rights for everyone regardless of sex and race, with Americans of African origin to achieve noble goals. This fictional work is woven with dramatic skills by the author via a masterpiece of a play whereby characters play pinpointed roles in a contemporary vision still in the persistence of while opposition to unrestricted housing and the ugly manifestation of racism in its myriad forms. Because the play highlights the persistence of dreams, the bonds and conflicts between men and women, parents and children, old ways and new, and the endless struggle against human oppression, I've approached the topic with evidence from the book as proofs to help apprehend its content at the deepest level. The literary theory adopted within the framework of this research paper is the New Historicism, a form of postmodernism applied to interpret history, a literary theory whose main objective is to grasp and understand intellectual history through literature, and literature through its cultural context. New criticism appears as quite appropriate to this research since Lorraine Hansberry's play has essentially been based on historical grounds with reference to socio-cultural and political realities as field-based leads for inspiration.

3. Introducing the Walter family with a focus on primary points of distortion

3.1 Walters' family and manifested dreams to be fulfilled

As tradition goes in a patriarchal family, the name Walter is logically lent to the whole family, the name of late Daddy Walter who early on passed away, obliging her wife to play the first roles to help meet the needs and tastes of the house with a pinpointed sense of motherhood. Modest and quite settled in accordance with available financial means, the Walters' house appears noble with hopes and indelible traits of socio-economic hardships. The living-room description instructs more about this typical family while projecting a glossary picture of what has to be done or the well-being of everyone. The author presents its image as follows:

"The Younger living room would be a comfortable and well-ordered room if it were not for a number of indestructible contradictions to this state of being. Its furnishings are typical and undistinguished and their primary feature now is that they had clearly had to accommodate the living of too many people for too many years – and they are tired. Still, we can see that at some time, a time probably no longer remembered by the family (except perhaps for MAMA), the furnishings of this room were actually selected with care and love and even hope – and brought to this apartment and arranged with taste and pride." (A Raisin in the Sun: Act 1, Scene 1, p. 23)

Composed of five members; Mama also called Lena, the mother and at the same time grand-mother of respectively Walter Lee and Beneatha and, the little Travis as grand-son to Lena and Ruth the beloved wife of the only elder brother of Bennie, the Walter family talk over domestic issues every single day. Thus, they demonstrate the character of parenthood in an atmosphere of tangible contradictions with dreams to be met even though means mince to be available whereas other necessary responsibilities need to be faced successfully. Apart from Beneatha the roughly twenty-years old girl who promptly aims high a becoming a nurse, relying on her mother's support for financial assistance, both Ruth and her Mum-in-law develop love and motherhood toward everyone. The first one lines up with the family goals to be attained, her husband and specifically her son and the second, for the betterment of the family as head even though the insurance fees related to her husband's death remain the only financial gear for them to change their living conditions. For her daily care toward her son, this excerpt from the play illustrates her heartfelt sense of responsibility:

"Sit down and have your breakfast... get carfare and milk honey.... Honey, go carry groceries after school at the supermarket." (A Raisin in the Sun, Act 1, Scene 1, p. 30-31).

Yet, on the other way run, her husband proves right the opposite with their son Travis in spite of their almost socio-economy hardship. He pampers and cherishes too much his son in an exaggerated way. In addition to her wife who early on did her best for little Travis before school, he hands the boy some coin again with his eyes directed to his wife and says:

"Here son...In fact, here's another fifty cents...Buy yourself some fruit today – or take a taxicab to school or something!... You better get down now – and get to school man. That's my boy." (A Raisin in the Sun, Act 1, Scene 1, p. 31).

He constantly expresses his anger about his wife's indifference to his dream to invest some money in a liquor store whereas Ruth angrily refuses to be considered a financial supporter instead of taking care of Travis. Full of disgust while discussing with his wife at home one day, he hopelessly expresses his mind in these lines:

"That's it. There you are. Man say to his woman: I got me a dream. His woman say: Eat your eggs. (Sadly, but gaining in power). Man say: I got to take hold of this here world, baby! And a woman will say: Eat your eggs and go to work. (Passionately now) Man say: I got to change my life, I'm choking to death, baby!.....That is just what is wrong the colored woman in this world... Don't understand about building their men up and making'em feel like they somebody. Like they can do something." (A Raisin in the Sun, Act 1, Scene 1, p. 34)

Distortions are plain to be noticed within this family where ambitions or dreams go the way of personal interest, unlike a family-based one. Banking only on the amount of money related to their father's death, Mama and his children find it difficult to sink differences for common sense. Beneatha utterly voices out her mind and counterattacks his brother's misgiving about her dream to become a nurse, vividly she mentions:

"So what? He was mine, too-and Travis' grandfather – but the insurance money belongs to Mama. Picking on me is not going to make her give it to you to invest in any liquor stores ...and I for one say, God bless Mama for that!" (*A Raisin in the Sun*, Act 1, Scene 1, p. 38).

As the tension grows higher and higher between the two, their Mum wisely and responsibly relocates everyone in his din and advocates:

"There are some ideas we ain't going to have in this house. Not as I am at the head of this family...No – there's something come down between me and them that don't let us understand each other and I don't know what it is. One done almost lost his mind thinking 'bout money all the time and the other done commence to talk about things I can't seem to understand in no form or fashion." (*A Raisin in the Sun*, Act 1, Scene 1, p. 51-52)

At loggerheads about personal dreams in a family derived from its main breadwinner, the Walters get settled in a trap of their own making in a socio-political environment which offers colored Americans nothing but unrealized attributes. Long has to be developed about how members of this family get on with their own internal contradictions and find a way out in meeting dreams or not.

3.2 A Check of ten thousand dollars as a bone of contention

In a Saturday norming conversation in the family while the house cleaning is in progress, the following dialogue was going on among some members as it clearly appears:

"Mama: I don't think I never met no African before.

Beneatha: Well, do me a favor and don't ask him a whole lot of ignorant questions about Africans. I mean, do they wear clothes and all that.

Mama: Well, now, I guess if you think we so ignorant 'round here maybe you shouldn't bring your friends here.

Beneatha: It's just that people ask such crazy things. All anyone seems to know is when it comes to Africa is Tarzan.

Mama: Why should I know anything about Africa?

Beneatha: Why do you give money at church for the missionary work?

Mama: Well, that's to help save people.

Beneatha: Yes, ... I'm afraid they need more salvation from the British and the French."
(*A Raisin in the Sun*, Act 1, Scene 2, p. 62-65)

Though the myth of savage Africans exists in the Youngers' mind, the denial of African origin and religious faith in contrast with their real cultural background, they didn't flex from sticking to their dreams. Walter Lee, Beneatha and Ruth face one another in a spring of contradictions with Mama as referee position to make order, discipline and clairvoyance reign among members of the family. With Walter Lee opening a liquor store, Ruth securing and taking care of her pregnancy and Beneatha welcoming a financial backup for her studies, it logically appears perplexed, a decision about how much good and well-thought it could be to manage an appropriate use of that available cash. The check announced to fall within hands blew in advance everyone some good before Mama discovered in the envelope that attracted the attention of the whole family, ten thousand dollars. Between happiness and disdain, an atmosphere of prudence gained Mama when she compares the amount of money at her disposal and the huge and ever-increasing needs. Very promptly and responsibly, she minces no word to fix her son on his dream with firm authority as could be noticed through this excerpt:

"(Quietly) I don't 'low no yellin' in this house, Walter Lee, and you know it – (Walter stares at them a frustration and starts to speak several times) And there ain't going to be investing in no liquor stores.....Ain't nobody said you wasn't grown. But you still in my house and my presence. And as long as you are – you'll talk to your wife civil. Now sit down." (A Raisin in the Sun, Act 1, Scene 2, p. 70-71)

"Yet, blocked in a cluster of love, motherhood and father-like responsibility she even tenders apology to her son Lee and says gently to the later one: 'I'm sorry 'bout your liquor store, son. It just wasn't the thing for us to do. That's what I want to tell you about'." (A Raisin in the Sun, Act 1, Scene 2, p. 72).

In a tete-à-tete talk between Walter and his Mama, the following exchange explains more about the generation gap antagonistic behaviors, jeopardizing discussions and life objectives to fulfill. The dialogue goes on this way:

"Mama: Son – how come you talk so much 'bout money?"

Walter: (With immense passion) Because it is life Mama!

Mama: (Quietly) Oh – (Very quietly) So now it's life. Money is life. Once upon a time freedom used to be life – now money. I guess the world really do change.

Walter: No – it was always money, Mama. We just didn't know about it." (A Raisin in the Sun, Act 1, Scene 2, p. 74)

At times, class struggle in the American context of racial disparities inspires negatively Walter in his will for personal affirmation as the descent of black Americans. His exaggerated dreams couple less with means at disposal when one considers his almost jobless position, his own responsibilities towards his wife, his son and the pregnancy bee announced by Ruth. Consciously or unconsciously, he states:

"Sometimes, it's like I can see the future stretched out in front of me – just plain as day. The future, Mama. Hanging over there at the edge of my days ... Mama – sometimes when I'm downtown and I pass them cool, quiet-looking restaurants where boys are sitting back and talking 'bout things ... sitting there turning deals worth millions of dollars ... sometimes I see guys don't look much older than me." (A Raisin in the Sun, Act 1, Scene 2, p. 74)

Widowed Mama, in her double role as a father and mother and mostly in her shoes as the head of the family diligently reasons up his son Walter. In the memory of her late husband and with respect to what has always been his dream to be fought for his kids, now in contradiction with this new generation, she postulates the following face-to-face with Walter:

"No ... something has changed. You something new, boy. In my time we were worried about not being lynched and getting to the North if we could and how to stay alive and still have a pinch of dignity too ... Now here come you and Beneatha – talking – 'bout things we ain't never even thought about hardly, me and your daddy. You ain't satisfied or proud of nothing we done. I mean that you had a home; that we kept you out of trouble till you was grown; that you don't have to ride to work on the back of nobody's streetcar – You my children – but how different we done become." (A Raisin in the Sun, Act 1, Scene two, p. 74)

Advising or instructing her son about the ongoing intergenerational dichotomies as he, the elder son, is married and father to nearly a second kid, Mama commands him about his being fully aware of responsibilities of his in the family. She urgently tames him down to the fact that between dream and its fulfillment, there is a consciousness to be built upon ways and means within hands. And besides, she insists that he must not be a disgrace to his family but instead, grace and pride: assisting her wife to keep the pregnancy and instilling in her, the intrinsic values of his family as his father dutifully did.

4. At Walters' family: between beams of hope and painful disappointments

4.1 Mama's alternative to make the family stand: success or failure?

The burning motivation of Walter Lee to live a better life, by all means, leads him to miss up dreams, hopes and misconducts at any time, whether a home or in contact with anyone else. It harshly urges him up to challenge whoever he gets in touch with by counteracting, insulting, and even cursing in compensation for his almost lost dream. These two excerpts illustrate the case as it clearly appears in the play under study:

"I means he knows how to operate. I mean he thinks big, you know what I mean, I mean for a home, you know? But I think he's kind of running out of ideas now. I'd like to talk to

him. Listen, man, I got some plans that could turn this city upside down. I mean think like he does, Big. Invest big, gamble big, hell, lose big if you have to, you know what I mean." (A Raisin in the Sun, Act 1, Scene 2, p. 84)

"And you – ain't you bitter, man? Ain't you just about had it yet? Don't you see no stars gleaming that you can't reach out and grab? You happy? You contented son-of-a-bitch – you happy? You got it made? Bitter? Man, I'm a volcano. Bitter? Here, I am a giant – surrounded by ants! Ants who can't even understand what it is the giant is talking about." (A Raisin in the Sun, Act 1, Scene 2, p. 85)

Fully aware of the way her son views life and how he apprehends handling it to the fullest, Mama gently hums to her son:

"Walter Lee – it makes a difference in a man when he can walk on floors that belong to him..." (A Raisin in the Sun, Act 2, Scene 1, p. 92)

She consciously wants her family to enjoy a new breath of hope, not to fall apart but to keep strong, instead. Professing that a house divided against itself can't stand, she profusely rekindles her son's mind about a responsible man's duties toward his own family in hard times. Accordingly, she doesn't see herself and sees things flex down with her folded because proving hopeless and speechless. While exchanging with her son, she indicates:

"Son – you –you understand what I done. Don't you? I – I just seen my family falling apart today ... just falling to pieces in front of my eyes...We couldn't of done on like we was today. We was going backwards - talking 'bout killing babies and wishing each other was dead... When it gets like that in life – you just got to do something different." (A Raisin in the Sun, Act 2, Scene 1, p. 94)

At the same time that she is calling for a kind of consciousness from her son Walter to help instill good values for the family's betterment, she couldn't help following her health-felt inspirations as a woman, mother and head of the family. Refusing her son to be money-focused and constantly requiring him to develop manly attitudes, Mama still feels the need to assist her kids financially. She instructively tells Walter:

"I want you to take this money and take three thousand dollars and put it in a savings account for Beneatha's medical schooling. The rest you put in a checking account – with your name on it. And from now on any penny that come out of it or that go in it is for you to look after". (A Raisin in the Sun, Act 2, Scene 1, p. 107)

Still, with full confidence and trust for her son to take over with patience and worthiness she continues as follows:

“For you to decide. It ain’t much, but it’s all I got in the world and I’m putting it in your hands. I’m telling you to be the head of this family from now on like you supposed to be.”
(*A Raisin in the Sun*, Act 2, Scene 1, p. 107).

Would that motivation of responsibility make sense with Walter Lee?

Despite Mama’s constant effort to make prevail reliable consciousness and responsibility for the benefit of her own family, Walter didn’t abandon the issue of opening a liquor shop. Clubbing with Bobo and Willy to buy the liquor license at Springfield, the later one didn’t show up: jeopardizing the whole project. Couldn’t believe his eyes, he desperately says to Bobo:

“Gone, what you mean Willy is gone? Gone where? You mean he went by himself. You mean he went off to Springfield by himself – to take care of getting the license – You mean maybe he didn’t want too many people in on the business down there?..... Maybe – maybe – he’s been callin’ you at home tryin’ to tell you what happened or something. Maybe-maybe – he just got sick. He’s somewhere – he’s got to be somewhere. We just got to find him – ma and you got to find him. (Grabs Bobo senselessly by the collar and starts to hake him) We got to!” (*A Raisin in the Sun*, Act 2, Scene 3, p. 128)

Like a candle in the wind, flaming out the way the wind flows, between complaint and tears Walter Lee hums restlessly to himself about Willy’s unexpected flight in these words:

“Willy!.. Willy... don’t do it ...Please don’t do it...Man, not with that money... Man, please, not with that money ...Oh, God...Don’t let it be true...I trusted you ... Man, I put my life in your hands. That is made out of my father’s flesh.” (*A Raisin in the Sun*, Act 2, Scene 3, p. 128)

Following this disregard and lost adventure, Mama aimlessly and quite vaguely rebukes wisely to his son Walter:

“Son... Is it gone? I gave you sixty-five hundred dollars. Is it gone? All of it, Beneatha money too?... You mean your sister’s school money... you used that too... Walter”. (*A Raisin in the Sun*, Act 2, Scene 3, p. 129).

The family sees itself on the verge of desperate hopes in a context of a dilemma and lack of financial means. Disappointments point to the highest and the future project not a bloomy destiny as a whole.

4.2 Walters and the new sense of familial unification

Definitely opposed to the offer of the Clybourne Park Association to purchase from them their house at a financial gain to the family, Mama and the whole family regained

consciousness about rebuilding a consistent life. They all resisted arguments put forward by Lindner, the spokesman of the association to convince them not to get settled in their house. For they, consolidate a common stronghold after pieces of advice from others and recognized mistakes or faults from themselves. Asagai seizes the opportunity by the means of a frank talk to call back to order Beneatha and by the same token, the whole family about the controversy that renders things hard to be managed. He substantially says:

“There isn’t there something wrong in a house – in a world – where all dreams, good or bad, must depend on the death of a man? I never thought to see you like this, Alaiyo. You! Your brother made a mistake and you are grateful to him so that now you can give up the ailing human race on account of it! You talk about what good is struggle, what good is anything! Where are we all going and why are we bothering!” (A Raisin in the Sun, Act 3, p. 135)

That piece of advice makes sense and definitely gets home, not only with Beneatha, Ruth but also with Walter Lee. Moaning and groaning won’t solve anything out in such circumstances where heavy burdens lay differently on their shoulders but heavier on Mama’s. With confidence and a sense of a better future she projects, Mama rekindles her in this way run:

“Lord, ever since I was a little girl, I always remember people saying,” Lena – *Lena Eggleston, you aims too high all the time. You needs to slow down and see life a little more like it is. Just slow down some”. That’s what they always used to say down home – “Lord, that Lena Egglestone is a high-minded thing. She’ll get her due one day.”* (A Raisin in the Sun, Act 3, p. 139)

She continuously addresses and indicates the adequate leads to follow by his kid while duly recognizing the truth about recorded disappointments they all encounter. As still graceful to everything that happens to you, the way her Christian faith recommends, she sees things another way run and open-heartedly forwards this:

“No – I see things differently now. Been thinking ‘bout some of the things we could do to fix this place up some. I see a second-hand bureau over on Maxwell Street just the other day that could fit right there. Would need some new handles on it and then a little varnish and it look like something brand-new. And – we can put up them new curtains in the kitchen... Why this place be looking fine... Sometimes you just got to know when to give up some thingsand hold on to what you got...” (A Raisin in the Sun, Act 3, p. 140)

Recovered from the ill-winded behaviors that animate him along the play regarding both his family and his immature projects meant for trials and ending with disappointments, Walter Lee intends now to good mood. From the clumsy air which

brought him far away from reality and which ill-treated him for so long a time in her positions in talks with everyone, he finally finds a soft landing in abiding with her Mum's vision of life. Seeing life as it is because experiences teach him further more than he could expect, he gently confesses to his mum:

"Talking 'bout life, Mama. You all always telling me to see life like it is. Well – I laid in there on my back today... and I figured it out. Life just like it is. Who gets and who don't get...Mama, you know it's all divided up. Life is. Sure enough... I've figured it out finally...Cause we all mixed up bad...trying to figure out 'bout the wrong and the right of things all the time.... He's taught me to keep my eye on what counts in this world. Yeah – Thanks, Willy! ..." (A Raisin in the Sun, Act 3, p. 142)

After Bennie cries out many a time her fed-up as it appears here:

"Oh, God! Where is the bottom! Where is the real honest-to-God bottom so he can't go any farther! And, adds another day: Well – we are dead now. All the talk about dreams and sunlight that goes on in this house. It's all dead now." (A Raisin in the Sun, Act 3, p. 142-143)

Walter sees the light at last. In fact, the whole family learns from what hills and valleys they go through before getting to a point of common sense. Teaching her kids that there's always something left to love and what their father intended to work out for them before his death, they all cool down to normal tempers. Walter easily lines up with such a drive of determination as he utters:

"Yeah. Well – what I mean is that we come from people who had a lot of pride. I mean – we are very proud people. And that's my sister over there and she's going to be a doctor – and we are very proud." (A Raisin in the Sun, Act 3, p. 148).

Moving out from their usual place becomes a normal cause for everyone. Walter's consciousness tops over what is regularly known to him every single day. He distinguishes the evil from the devil by recognizing his father's loyal endeavors and genuine anticipation to secure a house for them. He vows it in these terms:

"I mean – we are plain people...My father almost beat a man to death once because this man called him a bad name or something, you know what I mean...And we have decided to move into our house because my father – my father – he earned it for us brick by brick...We don't want to make no trouble or fight no causes, and we'll try to be good neighbors..." (A Raisin in the Sun, Act 3, p. 147-148)

"'He finally come into his manhood today, didn't he? Kind of like a rainbow after the rain...'" said Mama to mock Walter in his new and adorable sense of unification. She adds

to back up his son to pop out to their house: 'My son said we was going to move and there ain't nothing left for me to say. You know how these young folks is nowadays, mister. Can't do a thing with 'em.'" (*A Raisin in the Sun*, Act 3, p. 149).

For, the author ends up the play with a special focus on the state of mind of Mama, the last person to live the house after everybody. She pictures her as follows:

"All right, honey – go on down. I be down directly. Mama stands, at last alone in the living room, her plant on the table before her as the lights start to come down. She looks around at the walls and ceilings and suddenly, despite herself, while the children call below, a great heaving thing rises in her and she puts her fist to her mouth to stifle it, takes a final desperate look, pulls her coat about her, pats her hat and goes out. The lights dim down. The door opens and she comes back in, grabs her plant, and goes out for the last time...." (*A Raisin in the Sun*, Act 3, p. 151)

Absorbed in a total confusion about life and what it makes her kids with dreams and desires to achieve Mama fought the scourge with her managerial skills as mother and head of the family. All ears to situations of every kind regarding her family under charge, Mama indulges his kids and everyone else in the house to stop moping around and get ahead to common sense: save the family from falling apart and rekindle the light of hope and consciousness.

5. Conclusion

The Civil Right movement opens up with socio-economic and political realities that Americans of all races live with unbearable ups and downs both blacks and whites with tangible drawbacks in their everyday relations. Meeting democratic requirements in line with grounded realities inspires more than nightmares, upheavals and permanent contradictions in everyday life in terms of equality and requisite freedom as announced for Americans of every original background. Class and ideological struggles animated in one way or the other, black and white realities as referred to in the case of the Younger family in *A Raisin in the Sun*.

Middle-class America with a special focus on blacks' prospects, projects and attacks with a strong will to reach specific dreams but hit socio-economic blocs as undefeated realities which define life among Americans: blacks and whites. The myths and symbols of class and status provoke substantial clashes among members of the Walters' family in their strive to purchase a house and move into "*white folks' neighborhoods*" along with some internal but personal dreams. The vast majority dries up like a raisin in the sun because defeating segregation, discrimination and national oppression remained quite a hard nut to crack. Waving between hopes and disappointments, mere means and high ranked-objectives, the family finally stands on her footings owing to the motherly masterful guidance of Lèna who succeeded in making

coins and voices couple despite white Americans' highly destructive character towards blacks. Mother and father at the same time, she genuinely establishes the medium about dreams and adequate means in hands within a context of familial distortions. She unifies the family around the main to be pursued with an alternative in a particular manoeuvre that is her own in the trilogy of racial identity, class struggle and generation gap within a black American family.

Conflict of interest statement

I, hereby declare that there is no conflict of interest about this research study. I did read the novel myself, set up the theme to develop, collect data and frame out the whole content basing on materials which I gathered from different sources. Arguments and novel-based evidences are dispatched all through the article, written under personal care and perspectives.

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