



## I can't breathe: A Study of Identity and Hybridity In Lorraine Hansberry's Raisin in the Sun

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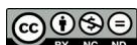
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### ABSTRACT

Hansberry's play has been delineated as sensible for its portrayal of mind-boggling rather than stereotyped Afro-Americans and for exploring how her people lived as a result of hybridity. This study discusses the hybrid character in Lorraine Hansberry's play Raisin in the Sun and displays her quintessential civil rights and social activism so that she displays how the characters of the play attempt to adjust their life and identity according to racial and social discrimination of the Whites. This racial inclination is deliberately spread by one portion of the White people relating to the psychological, social, and even religious factors. Those people are known as supremacists since they have to hold their character and isolate from overall population. Lorraine Hansberry formed penetrating yet now and again furious plays about Afro- Americans life in a female perspective since few African American women are comprehended as benefactors of the stage. Hybrid characters on the quest for home and individuality are largely political and social. Thus, this paper implies that the dilemma of colored people will not vanish by means of any social, religious, and political circumstances, but by leading their life via self-acceptance as colored people.

**Keywords:** Afro-American; colored people; hybrid; identity; Whites

### 1. Introduction

Because of the social inequalities bequeathed by colonists at the time of colonization toward colored people, there has been a consistently negative attitude in the American society in dealing with Afro-American people because "Everything is different when you're black." (Lewis 1985, p 70). Many negative aspects are within social human life in most societies since ages which contradict their religious points of view and humanity. Discrimination, as one of these aspects, is considered as a critical disease in the body of American society that comes in terms of vanity of some people's classes. Many categories of the American society suffer from segregation and non-affiliation because of their skin color and ethnicity. Therefore, a lot of Afro-Americans' playwrights and writers portray their struggles within American society through their works to draw their dilemma in life. Some of those writers are Langston Hughes, Lorraine Hansberry and August Wilson who attempt to pen on exploitation, prejudice, identity, and discrimination themes in their works. Those playwrights have engaged in creative writings for, which result in a literature of their own, enriching in expressive subtlety and social insight, offering illuminating assessments of American identities and concentrating on hybridity which is considered as the vital theme of Afro-American literature. In this respect, Harold Bloom states about the target play as "a permanent work of American dramatic literature [resisting to die like Shakespeare's works]" (Bloom & Hobby 2009, p 7).

With the emergence of Harlem Renaissance in the beginning of 20<sup>th</sup> century, the Afro-Americans raised their public voice in terms of the cultural-historical issues to present their social and political predicament via their pens since her “[ plays,] speeches, articles, and interviews, Hansberry critiqued racism, sexism, and economical exploitation and advocated a thorough transformation of US society” (Dyson & et al 2020, p 429). This cultural movement came to be existed by Afro-American people as catharsis since they have encountered enslavement treatment at the hands of Whites. Through this movement, the educated colored people were encouraging to publically reject to be dehumanized in drama particularly since “drama is the most expressive artistic form to emerge out of great social transformation” (Marre 1988, p 424). Therefore, William Edward Du Bois, a remarkable Afro-American literary writer, who denied the ill-treatment of Whites towards the black people via utilizing in “The Crisis” a magazine which was founded by Du Bois and others to blog his ideas and thoughts about the oppression of African-Americans as he stated regarding one of the stigma of the American society in dealing with colored people:

Let each dark American brace up his loins. We have slithered and argued for equity and we have been happily spat upon and killed and banned. We won't persist it until the end of time. In the event that we are to pass on, in God's name, let us die like men and not care for bundles of feed. (Du Bois 1970, p 115)

Accordingly, the oppressed colored people seek tranquility and peace of mind in their leading life through mimic the whites in terms of hybridity which has the meaning of a cultural treatment in creating a provisional communicative sequential between the dominator and dominated by granting a compromise invaluablely concussive override the achieved identity of the superior. The Afro-American people eclipse their identity as being African to be entirely American, yet they fail to achieve their objectives for the sake of underestimation in their own country. Indeed, they adopt an idea of being both African and American to, be hybrid characters, claim their humanity like others. Actually, though hybridity is not mere a technique of two mixed cultures in an individual, it leads to a severe devastation in the character as s/he will spilt his identity into two spheres totally different which finalizes him or her to get half-life or double consciousness. In this context, Terence Lovat and Robert Crotty note about culture:

Culture is a human creation, dependent on human consciousness and memory. Without human beings, there would be such thing as a culture. Some anthropologists would even claim that the reverse is as true, namely that without culture there would be no such thing as a human being; in other words, humanity has been so programmed by the phenomenon of culture that is hard to imagine what would be left of the species we refer as the human being without that programming. (Lovat & Crotty 2015, p 12)

According to Homi K. Bhabha, the meaning of hybridity as in “The Location of Culture” as a “new, neither the one nor the other” (Bhabha 1994, p 25). This definition epitomizes the suffering of most Afro-American dramatists who experienced racism, discrimination, and dehumanization to encounter another dilemma. Hybridization is highlighted via many writers like: August Wilson (1945 –2005), Amiri Baraka (1934-2014), Langston Hughes (1902-1967), James Baldwin (1924- 1987), Zora Neale Hurston (1891-1960), Alice Childress (1916–1994), Ntozake Shange (1948- 2018), Lorraine Hansberry (1930 –1965) and numerous prominent literary name who criticized the ideology of American society.

In Mikhail Bakhtin's viewpoint hybridization is:

a mix of two social vernaculars within the limits of a single explanation, an affair, within the amphitheater of an expression, between two various phonetic consciousnesses, detached from one another by an age, by social division or by some other component. (Zheng 2008, p 4)

Black American scholars have got to be effectively contributed in the running ethno-political open deliberations on the institutions of Black American Literature to achieve their quintessential civil rights in drama. For that, Peter I. Rose states “American history seems to show that a group cannot achieve ‘integration’—that is, equality—without first developing institutions which express and create a sense of its own distinctiveness” (Rose 2009, p 271). Also, it is increasingly apparent that Hansberry has joined this rundown of questionable essayists. On the counter integrationist side, Harold Cruse criticized the works composed by Black literary writers as the “black intellectuals had been unable to attain the cultural independence that was a necessary precondition of Black freedom” (Hartman, 2017:3). Hansberry individually utilized her new distinction to pick up consideration for thoughts regarding dark social, political, and financial freedom. She went on TV and talked about the needs of her kin, and in address lobbies, at gathering pledges programs for social equality bunches, in level headed discussions with different specialists and open figures. She talked on the same theme in her inventive works, albeit some of her compositions, such as, her initial two screenplays for “A Raisin in the Sun” and her TV play “The Drinking Gourd”, were considered too questionable to be in any way delivered much closer to the play. Therefore, she was creating a new phase of rejecting the American social issues and won recognition to be “a critical realist” (Bloom 2009, p 83). Rather, these homemakers display a generally united front with their male partners, supporting them in a subordinate, but an integral part. Their attention on the quest for home and character is to a great extent interior or social. American society was viewed as it based on the values of freedom and equality which is away from racial conflicts or discrimination, yet the African Americans have an “endless supply of police harassment stories which can be observed in unfair stops, questioning, assault, public humiliation, and even as far as the use of derogatory language and labeling” (Russell 2009, p 33).

## 2. Hybridity

One of the chief issues that has been discussed in postcolonial studies is the concept of 'hybridity' to which Edward Said also discusses in *Culture and Imperialism* (1993). He studied the term of hybridity along with identity to highlight that there is no pure culture "partly because of empire, all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinary differentiated, and un-monolithic" (Said 1993, p xxix). Accordingly, hybridity articulates the situation in which the colonized and the colonizer's cultures work together to get a new third space. Hybridity is one of the most extensively topics that used in postcolonial theory which is referring to the emergence of new transcultural forms in the contact zone created by colonization. So it comes to be a virtue in literature produced by the colonized people to draw their critical situation within their new society. In horticulture, the concept denotes the mingling of two species to produce a third, 'hybrid' species. People of the territorial identities will gradually lose their native traditions in fusing with the new culture as F. Vacca and C. Cavanna who discuss that in their article, 'IN-Between' (2018). Designing within complexity, who state "territorial identities lose their specificities and uniqueness to gain a pluralistic and hybrid character, built on convergence and fade paradigms of relationship flow which reinvigorate the interaction places, cultures, communities, people, customs, rituals, and iconographies" (Vacca & Cavanna 2018, p 215). Thus, the Afro-Americans should adopt the melting pot culture for getting a peaceful life away from discriminations of the host community. Though the newcomers adopt the traditions and cultures of their new country besides the rules and the laws which grant them their rights equally with the natives, they still encounter segregation due to their color. This concept is instilled in Americans' minds via their historical cultural heritage in civilizing, educating, and saving African people from their darkness, yet the dark complexion is impossible to vanish like the view of Whites. Joni Hersch states in his article 'Profiling the New Immigrant Worker: The Effects of Skin Color and Height' (2008), that "Unfortunately discrimination on the basis of skin color continues to be a reality in American life. Substantial evidence suggests that lighter skinned people fare better in a variety of social and economic settings than those with darker skins" (Hersch 2008, p 361).

Hansberry, in her play, investigates how African Americans' personality is created and affected by the double cultures. She depicted African Americans' life with the double consciousness to endure less and appreciate a greater amount of their life. It assigns a specific and experimentally interesting yet relatively occasional kind of human half and half. The Mulatto, as the term is utilized as a part of the study incorporates each one of those individuals from the Black race with a noticeable admixture of white blood. The word in general term is to incorporate all Negroes of blended lineage paying little heed to the level of intermixture. It incorporates all individuals who are perceived in the communities in which they live, as being of blended blood. It is in this feeling that the word is for the most part generally utilized and best caught on. The mulatto, obviously differs in certain marked courses from different sorts of intermixture. Here is the cross' result between unadulterated race and like all original of half breed. The Negro character is constantly predominant and show up unmistakably. The mixture color is a naturally insecure sort and his relatives stay half and half and physical shaky to the group's elimination.

## 3. Hansberry and Identity

Identity like language are mutually established innovations, existential and cognitive structures. The invention involves a history and social process; It emphasizes the works of art and cultural practices to grasp the intrinsic authenticity of the mentality of people as well as life. Accordingly, in all genre of literature, there have been many experiments of people, who encountered with negative aspects of society they lived in, adroitly convict the inhuman treatment on the basis identity. Hansberry like many African people, colored ones, have been subjected to harassment in; society, education, work, and even face a negative look as if they have not belonged to humanity. For that, Kerry O'Halloran states " a person to any state where that person may face a well-founded fear of torture, persecution, or any other form of cruel, inhuman, or degrading treatment or punishment on the basis of sexual orientation or gender identity" (O'Halloran 2019, p 122). This ill treatment and look have been continued in American society after 65 years and the words of Eric Garner and George Floyd "I can't breathe" are great proof in 2014-2020.

Even while Hansberry was laying deathly ill, she considered traveling to the troubled and dangerous south to put her black revolutionary beliefs to the test humanity. Hansberry indicated that she was a believer in humanism, saying:

We are talking about oppressed peoples who are saying they must assert themselves in the world. Now personally, I hope that I believe most of all in humanism. I'm not interested in color. I've fought against color prejudice all my life. I'm not interested in having white babies murdered any more than I can countenance the murder of Kikuyu babies in Kenya. I hate all of that kind of thing. But let's not equalize the oppressed with the oppressor and saying that when people stand up and say we don't want any more of this they are now talking about a new kind of racism . . . My position is that we have a great deal to be angry about, furious about. You know it's 1959 and they're still lynching Negroes in America and I feel, as our African friends do, we need all ideologies which point toward the total liberation of the African peoples all over the world. (qtd in Colbert 2021, p 91)

Hansberry contended that the plagued people were reacting to the inexcusable conditions executed by the oppressor, therefore; the prime fault lies with the oppressor. Hansberry did not admit that socialism would carry out a homogenous culture. Accordingly, Hansberry's drama dealt with a lot of African-American themes, but she did not restrict her focus to this subject. She recognized a broader of human problem and was sympathetic to the economic instability and outbreak of civil strife that characterized world politics. The possibility for the change, she posited, would be realized after the reexamination and reconstruction of every segment of society in concept of humanity. Even her references to and appreciation of Africa were not limited to messages for Black audience. She has exploited African motifs creatively, such that they have become one of her enduring dramatic hallmarks since she began her dramatic "method was grounded in realism" (Gavin 2012, p 171). Yet, she did not confine to this style, she gradually experimented with other styles and themes within and beyond Black America. Whatever technique she preferred at each stage of her short dramatic career, Africa remained an occasional for a vital resource of thematic and stylistic material. She obviously illustrated her theory of "borrowing techniques from the entire world and enriching it with an idiom peculiarly our own" (Hansberry 1970, p 205). Striving to confirm that Blacks have a common history, a common set of reactions to the white world, and a common destiny. Her plays were connected in the Blacks portrait by projecting Africa as a unifying frame, an identity, and a repertoire of creative material.

The play has been depicted as sensible for its depiction of complex conditions as opposed to stereotyped African Americans and for its investigation of how African American lived as a consequence of bias of the Whites. The playwright intended not to wind up with a play that basically imitates what could have been recorded by anybody with a camcorder at the time, yet she used their reasonable and emotional circumstances so that the play can chip away at a stage and the dramatist's thought can be successfully imparted (Hamilton 2008, p 55). She decided to depict her dark characters as being both great and awful. She could call her own youth experience; she didn't infer that it would be any less demanding for the common laborers youngsters to live in their new white neighborhood that in the old dark one. Rather, she stated that whatever tribulations the more youthful experience; they would develop, change and survive together as a gang. She utilized her distinction to stand up openly on social treachery. Therefore, critics view Afro-American dramatists have both creativity and keep up with their time to highlight the defects of their society, besides "they consider how African American writers have primarily dealt with other social factors of human identity and relationships, including gender, sexuality, culture, class, politics and ideology" (Jarrett 2013, p 1).

In her 'Tribute' to the black scholarly giant W.E.B. Dubois, she viewed that undoubtedly Dubois legacy shows us to look forward and work for a communist society to win the general state of humankind (McDonald 2012, p 78). As a result, she "joined the Communist party and led the Young Progressive Association at the University of Wisconsin" (Mcconachie 2005, p 179). She felt that the communist society held the best probability for providing the essential requirements for a better than average life for all. In addition, it is a conceivably more majority rule way to deal with overseeing a social relationship so that there is no individual or gathering that has a lot of force. Moreover, whether in their own particular completely accomplished social orders or as yet making progress toward them, communist, maybe, would sustain inventiveness and instruct individuals to acknowledge and even commend individual and social contrasts. In spite of all the remarkable contributions in their own society, they are still ranked in the second position just due to their flesh-color in which they have been lost their roots and new ones. Mohit Ray accordingly states "the plight of those migrants who neither completely mixed up with the immigrant countries, nor could they follow the traditions and beliefs of their original heritage" (Ray 2002, p 127).

Hansberry was submerged in an intellectual situation devoted to social and political change. On the requirement for social activism and responsibility in an unpredictable world, she contributed articles for social liberties for African Americans to the status of ladies in the United States. Hansberry failed to achieve the unintentional romanticism or Africa that was genuinely far from reaching in her first works to hit the predicament of hers and her people. Thus, she contends that race is both genuine and socially developed in all aspects of life. The results of race have materiality as racial classes, shape the lives of individuals diversely inside of existing disparities of influence, riches, and benefit.

#### 4. Hansberry and Hybridity

Hybridity is a term which comprises of two unlike races, cultures, and even religions that come to be in one. This term is not new coined, yet it is a deeply rooted goes back to 17<sup>th</sup> century in beginning of colonized people and then comes staunchly in the 19<sup>th</sup> century to get maturity in the first half of 20<sup>th</sup> century at the hands of hybrid characters who were anguished under the Whites. Bill Ashcroft, Gareth Griffiths, and Helen Tiffin define hybridity in "Key Concepts in Post-Colonial Studies" as "commonly refers to the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft, & et al 1998, p118). The immigrant colored people make adaptation of the American culture for the sake of getting rid of discrimination, segregation and devaluation and even the natives who are born in dark color suffer from maltreatment merely due to dark color. In modern time, it becomes a disputed term which is widely employed in the post colonialism theory, a lot of studies have emerged to be a vital trope in aspects of life in terms of culture, tradition, identity to disclose undesirable psychological circumstances of colored people within American white society. In this respect, Colin A. Palmer states:

Critical mixed-race studies can itself be seen as a kind of intellectual mixed-race movement, one that is concerned with critiquing and complicating prevailing paradigms of race, culture, and ethnicity, whether those often employed within African-American studies or elsewhere. Eschewing a monolithic approach, critical mixed-race studies emphasizes racial hybridity, overlap, and crossover. It centralizes the many manifestations, past and present, of an interracial reality. (Palmer 2006, p 560)

Hansberry's play *A Raisin in the Sun* aims to coordinate the socio-political area of its subjects along with the political reverberation of Africa inside of their specific social connection. The mixture may be the posterity of a White, a Negro mother or the offspring of a Negro father and a white mother which come out with a hybrid character. Hybridity in this manner, delimited turns into a natural idea distracted for utilization aside from in a specialized, biological sense. Hybridity means "a mixture" of two different races and cultures embodied in a person (Liu 2015, p 85). Holding two cultures within one individual, the identity will be cracked in both internally and externally due to its belonging. The identity turns out to be hybrid in character when it is integrated by virtue of the merging of two cultures. The hybrid identity lacks both the first and second cultures, resulting in the creation of a new culture that can be identified with 'hybrid culture'. In other words, Edward Soja clarifies this condition in an individual's life as:

an Other way of understanding and acting to change the spatiality of human life, a distinct mode of critical spatial awareness that is appropriate to the new scope and significance being brought about in the rebalanced trialectics of spatiality–historicality–sociality. (Mechri & Hichri 2017, p 7).

Also David Huddart states of hybridity that:

"Hybridity refers to an original mixed-ness within every form of identity. In the case of cultural identities, hybridity refers to the fact that cultures are not discrete phenomena; instead, they are always in contact with one another, and this contact leads to cultural mixed-ness." (Huddart 2005, p 4)

Hansberry, moreover, investigates how African Americans' characters' personality is raised and affected by the double nations, America and Africa to which they are associated. Besides, she shows how African Americans live on with the twofold cognizance to endure less and appreciate a greater amount of their life. she assigns a specific and experimentally interesting yet relatively occasional kind of human half and half. The word "Mulatto" (Lomax 2003, p xxv), is the term utilized as a part of the study incorporates each one of those individuals from the Negro race with a noticeable admixture of white blood. It is a general term to incorporate all Negroes of blended lineage paying little heed to the level of intermixture. It is in this feeling that the word is for the most part generally utilized and best caught on. The mulatto, obviously differs in certain marked courses from different sorts of intermixture. Here is the cross' result between the unadulterated race and like all original of half breed. The Negro character is constantly predominant and show up unmistakably; the Caucasian characters are latent and generally stay covered. The mixture individual is a naturally insecure sort and be and his relatives stay half and half and physical shaky to the bunch's elimination.

Black authors and writers like Hansberry who advocate for inclusion do not embarrass to call attention to the Blacks' issues, but faithfully describe a reasonably showy title for black producers working racially and ethnically in Western area. They encountered underestimation of their literary works due to their dark skin besides their subject matters, they are hybrid people in American society. There is a hardly discernible difference between mistreating individuals and suppressing their specialization. Honesty with the flexibility to choose unlimited styles and topics without having to feel remorse about being black or not black enough, or about being overly feminine or impolite enough. What's more, this does not immediately suggest a yearning for orchestration as African-American theater is focused on "present[ing] plays of relevance to the African American community with an ongoing record of production accomplishments in articulating their plights within the White society" (Hill & Barnett 2009, p xvi).

Bhabha's meaning of hybridity and through Morrison's viewpoint of Afracanism, turns into a figure of force, with the capacity to arrange, rather than a figure helpless before talks containing her or him. Morrison's blended race characters are likewise noteworthy on the grounds that they must reconsider what half breed personality implies inside of every group before stepping to characterize himself or herself. Lorraine Hansberry delineated the complexities of race and class in America. The idea of "race" and "ethnicity" has showed in and tested by a mixed bag of American writings. The part of the "appalling mulatto," the characters frame their own particular variant of selfhood. They are autonomous figures who break from the past to focus their future. The mulatto character is generally a result of an expert and slave relationship, if female, she is at risk of agony the same sexual detainment that created her. Bread cook recommends that the figure frequently worked as a representation of hegemonic patriarchal request. Abstract works of the nineteenth century for the most part endeavored either to alter the mulatto's way of life as dark or to call attention to the issues of half and half character and survival when society forces the one-drop guideline upon a person. To contend the half breed subjectivity of the shocking mulatto is to recommend that it functions to copy and fake the predominant talk that endeavors to shape it. The hybridity of the shocking mulatto character no just changes the shading line into the self-governing space, additionally makes a social autonomy for blended race personality, developments clearest in Morrison's 'The Bluest Eye, Sula, Beloved, Paradise and Love'.

The word in this manner delimited turns into a natural idea distracted for utilization aside from in a specialized, biological sense. *A Raisin in the Sun* is a proof of this half in the middle of the development of African American character, which is just come to when it consolidates components from the colonizer and the African progenitors (Fletcher 1991, p 242). In any case, the condition of double consciousness and the quest for their personality in the characters of this valuable play are the closest illustrations and illustrative of African Americans. Along these lines, this study intends to highlight the connections of African Americans to Africa and America in the term of the hybrid character

### 5. Hybrid Characters in Lorraine Hansberry's *A Raisin in The Sun*

The target play is in light of racial issue, the pressure in the middle of Whites and Black in American culture. White individuals are the pilgrims of America and dark individuals were brought into the nation as slaves. The white never needed to live alongside the dark; they consider Black individuals as untouchables. This racial bias is intentionally spread by one segment of the white individuals. They are called supremacist or fundamentalists. They need to hold their character and need to separate the general public. Such individuals are against coordination. Roughness is the weapon by which they debilitate the dark individuals. This play depicts the sufferings of Black individuals and the sentiments of distinctive characters. There is a strain operating at a profit family about how to respond to the mistreating white group *A Raisin in the Sun* noticed that the lodging business has a bigot nature on account of the disparities in lodging expense in the middle of high contrast groups and their different lodging areas.

The portrayal of Karl Linder is a blistering analysis on white northern bigotry at the individual level. He seems harmless, 'calm looking,' 'moderately aged,' and 'a tender man'. Racial history has dependably been communicated per-formatively and execution has characterized racial identity. As Harry J. Elam, Jr. contends, "darkness, particularly, and race, as a rule, are half breed, liquid, ideas whose implications rely on the social, social, and recorded states of their utilization" (Elam Jr 2003, p 3). At the point when racial history in the United States is being considered, the theater history can be not really precluded then. Whether instituting a colorful move or melody on slave boats, or customary theater exhibitions made by and large by coordinators on Broadway, execution has been a method for articulating a racial-ethnic character.

Karl discloses to the Youngers that the greater part of the inconvenience exists on the grounds that individuals simply that "people just don't sit down and talk to each other" (II. P. 91). He is calm, persistent, and "tragically" cautions the Youngers that they will be in physical peril on the off chance that they move into Clybourne Park. Be that as it may, by seeking to keep the Youngers from Clybourne Park, he is inferring to them, as Mama says, "they aren't fit to walk the earth" (III. p116). Like Bob Danning, Karl Lindner says, "I need you to trust me when I let you know that race bias essentially doesn't go into it". Toward the play's end, when Walter triumphantly shows him out of the house, Karl's actual character is as frail and shallow as that of the whites who transparently bolster lodging isolation. The Younger family overlooks his subtle provocations and focuses on Walter, the sudden saint. Karl's last line is a weak, "I sure hope you people know what you're getting into". (III. p 122). She was stressed over her own survival from lynching and contempt wrongdoing. It looks as if her youngsters have dismissed the advantages of the new society. They essentially see the issues they confront as monumental, showing the predicament's relativity of society.

Mama and the other characters regard African American culture as inferior and are prepared to adopt American culture. Mama's attitude is best demonstrated when she attempts to relocate their family to a location where native Americans live besides her religious attitude as she advises Ruth in commencing her day "It's too early in the morning to be talking about money. It ain't Christian" (I. p 19). She even underestimates the African American thinker to call him as a fool. Mama's attitude can be evident in her speech with Mrs. Johnson:

MAMA. Is that what Old Booker T. Said?

JOHNSON. He sure did.

MAMA. It sounds like him. The fool.

JOHNSON. Well! He is our one of the greatest men.

JOHNSON (Indignantly) Well—he was one of our great men.

MAMA Who said so? (II. p 78)

The key characters correspondingly go through a technique known as 'acculturation,' which is regarded as "the social processes by which we learn the knowledge and skills that enable us to be members of a culture" (Barker 2004, p 2). Accordingly, in order to get the new culture and identity, Younger family members try to acquire the new culture where they have lived for a long time. The characters supposedly start acquiring a new culture as a result of the acculturation process, which is distinct from their native African culture. At initially, Mama acculturates the new culture in terms of the acculturation process. The family attempts to gain identity through sharing space with White Americans and should purchase a house as part of the acculturation process. In respect of acculturation, the process of mimicking allows African Americans to blend into White culture. Because of cultural difference, the weak culture imitates the dominant culture so that the dominant culture is mocked as a result of cultural mimicry. According to the term of mimicry, we will get a new culture which is hybrid one resembled by hybrid character. This hybrid character can be obviously seen in the character of Beneatha Younger via clothing the African dresses in an American milieu,

she displays her hybrid origins. Since she is in America, she is concerned in learning more about Africa. As a result, she exhibits her African-American hybrid identity.

BENEATHA Because I hate assimilationist Negroes!

RUTH Will somebody please tell me what assimila-who ever means!

GEORGE Oh, it's just a college girl's way of calling people Uncle Toms—but that isn't what it means at all.

RUTH Well, what does it mean?

BENEATHA (Cutting GEORGE off and staring at him as she replies to RUTH) It means someone who is willing to give up his own culture and submerge himself completely in the dominant, and in this case oppressive culture! (II. p 57)

Ruth, who is holding a new kid, is becoming increasingly hybrid and influenced by the culture in which she lives since she desires more lavish conditions for her children, which is one of the ideals pushed by the new culture rather than their own. This is because the African culture described in the Asagai's story is too far from what has to do with the rich and a modern way of life.

RUTH (Wearily) Honey, you never say nothing new. I listen to you every day, every night and every morning, and you never say nothing new. (Shrugging) So you would rather be Mr. Arnold than be his chauffeur. So—I would rather be living in Buckingham Palace.

WALTER That is just what is wrong with 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. (I. p 11)

Unexpectedly the representative of the new generation, Travis, who is an immature person and expected to be more influenced by the American values and traditions, yet his behaviors and conducts are radically different from his family's expectation to be fully accepting the new culture where he was born. He is an obedient kid and spends most of his time with his family, so he doesn't affect by the American culture, yet he acquired the American accent. However, within the course of time and direct contacting with the society, he will eventually affect by the different culture and encounter the problems of his belonging.

TRAVIS (Presently) Could I maybe go carry some groceries in front of the supermarket for a little while after school then?

RUTH Just hush, I said. (Travis jabs his spoon into his cereal bowl viciously, and rests his head in anger upon his fists) If you through eating, you can get over there and make up your bed.

(The boy obeys stiffly and crosses the room, almost mechanically, to the bed and more or less folds the bedding into a heap, then angrily gets his books and cap). (I. p 6)

Hansberry tried to present balanced Black characters in reasonable circumstances to highlight the social significance in human life. Such sensible characters successfully serve the end of political change, while the utilization of generalizations basic in other content stay polemical and maintain social division on the basis of complexion color. In this concept, Hansberry delineated the complexities of race and class in American society.

Although Hansberry, in her play, calls for peaceful coexistence in the mid-fifties, the hybrid characters could not find themselves American in the first class due to the ideological mentality of the White society. The African Americans used every action to be away from discrimination according to their skin color. Though they imitated the Whites in their life study and speech, they are useless. Thereupon, these bad circumstances are portrayed through Big Walter Lee's story, which is narrated in Mama's voice. Big Walter is showed by First Mama as a heroic father who has struggled in his whole life to achieve a prosperous future for his family. This is as she states "I guess that's how come that man finally worked himself to death like he done. Like he was fighting his own war with this here world that took his baby from him" (I. p 22). The playwright tried a careful treatment of a hybridity issue her character for revealing that the American society did not, does not and will not accept Afro- American people.

The representation of what is intended to love as a mother and to be a Negro lady oblige a much more crossover type of talk than in earlier years. A "Raisin in the Sun", is a social dissent play planned to persuade Whites that African individuals are human as well as prefer Whites in their qualities and social practices, so latter should to permit the colored people to be their neighbors. Though Walter Lee is the main male character of the Youngers in the play, the family and the social clashes of Hansberry's dramatization are overwhelmed by women. The emotional strategy seems to bolster the idea, traditional in the 1950s and 1960s and subsequently tested, the dark men who were the key casualties of white American prejudice and the real picture of the dark lady as the wellspring of quality and continuity of the family sometimes undermined the battle of dark men for having a sense of pride. Hansberry has constructed a dramatic world in which the wit and charm of the characters to direct the audience to the dangers and contradictions of the social world they inhabit.

## Conclusion

*A Raisin in the Sun*, tended to examine duality and double consciousness and its aftermaths in the White-overwhelmed society where a large portion of the African American families are subjected to be maltreated whom try to discover their social achievements. They aim to conquer the mistreatments of the Whites community. Lorraine

spoke to that Youngers family living in America obtained a few parts of the dominant part culture alongside some safeguarding parts of African societies. They are the results of combining societies and qualities and ought to make a harmony between them. Mother's matriarchy and her deep sense of being are her African values that she protects while her fantasy of ownership of a house with a patio nursery lays on American estimations of time. She is not baffled and disillusioned as Walter on the grounds that she finds herself able to make a harmony between the double consciousness of her personality and get closer to her actual character. Walter, conversely, who has a weak personality the maltreatment of Whites impacts on his character that he is prepared to yield his African pride, nobility and rights that his precursors acquired him in terms of hybridity. However, he will be accepted as an American citizen who can get the same treatment as Whites and the proof is the accidents of Eric Garner and George Floyd who unconsciously whispered to all world "we can't breathe".

Hybridity is, in terms of perception of colored people, perpetually suffering an inferiority complex and there is no cure in African American society for such concern. It is composed of two different cultural ideologies in one individual. It is the result of racism and it will not be solved through law and policies alone, but the only solution is adopting the concept and meaning of humanity. Humanity dominates all aspects of discrimination that lead Afro-Americans to be hybrid. Afro-Americans has been striving for getting recognition in American society without feeling shame of their dark skin for ages, yet they failed with legislating a lot of laws that help to eclipse segregation. Accordingly, the Afro-Americans accept their new culture in terms of speech, behavior, clothes, education, and religion to get equality as the Younger family did for three generations to be hybrid; not pure African nor pure American. However, they have been getting a underestimation look due to the ideology of American society concerning colored people. This paper concludes that there is no solution for Afro-Americans by dint of being hybrid and they should preserve their own culture for not losing their identity.

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