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Raisin in the sun study guide pdf

Lorraine Hansberry, in an August 1959 Village Voice article, wrote: Almost paradoxically, it bothers the soul of man to truly understand what he has always perceived: that no one finds oppression and/or poverty tolerable. If you ever destroy the image of black people who supposedly can't find these things tolerable in America, then that much-touted guilt that supposedly haunts most middle-class white Americans regarding the Negro issue will actually become intolerable. Against the myth of complacency is the central idea that drives Hansberry's game. At a time when African-Americans portrayed musicals as hilarious resilient characters who were happy with their ply, The Raisin of the Sun emerged as the first drama written and produced by an African-American that challenged this myth of satisfaction. On March 11, 1959, Lorraine Vivian Hansberry had a captive audience. That evening was not only another evening at the theater, but also the beginning of a conversation about a number of important issues that affected not only black people, but also the entire American people. In this piece, Hansberry vividly depicts the stress of poverty. On stage, he creates a real world where five people are squeezed into a one-bedroom apartment, where a young boy has to push for a fifty cent, and where a man has to die for the family to have hope for the future. On the surface, Broadway seemed ready to embrace the play like Raisins in the Sun. At the age of 29, Lorraine Hansberry was the first and youngest African-American to receive the New York Drama Critics Circle Award (1958-1959). However, Raisins in the Sun won the Drama Circle's Critics Award by just one vote. Although now considered an American classic, raisins have not achieved such critical acclaim without controversy. At the same time, Tennessee's William Sweet Bird of Youth, Eugene O'Neill's A Touch of the Poet and Archibald's MacLeish J.E. were played on Broadway. Hansberry's simple social realism stood out amid the psychological dramas of the time. Interestingly, the piece also did not well take the more militant political views of African Americans. Critic Harold Cruse said in the play, The Raisin of the Sun expressed the medium of theatrical art that is the current, forced symbiosis of American interracial affairs, where the Negro working class has been roped in and tied to a chariot of racial integration driven by the Negro middle class. In this quest for integration, the Negro working class is told in a thousand ways that it must give up its ethnicity and become a human, universal, full-fledged American. Cruse, an anti-integrationist, feared that integration aimed at the acceptance of majority culture would come at the cost of African Americans' ethnicity. Another critic, playwright Amiri Baraka, who initially rejected the significance of the play, withdrew the and recognized its importance. Baraka said in 1987, 1987, Younger families are part of the black majority, and the concerns we once dismissed about the middle class-buying a house and moving into white people's neighborhoods- actually reflect the core of black people's efforts to defeat segregation, discrimination, and national oppression. Ironically, the words of this former critic best capture the Youngers' contribution to American theater. When Raisins opened on the day at the Ethel Barrymore Theatre in 1959, three main adaptations of the original screenplay were made. To cut costs, she and Mrs Johnson, the Youngers' curious and flaunting neighbour, cut the scene. The scene has previously served to reinforce the various forms of opposition that younger people may face. Technical problems have also caused the crucial natural hair scene to be cut into production. Originally Beneatha reportedly cut her hair to the natural style that Asagai admires. However, just before the opening, actress Diana Sands, who played Beneatha, got a haircut that was so bad that the cast felt they denied the positive attitude towards natural hair that Hansberry was trying to convey. The last hiatus from the original job was the scene where Travis and his friends chased a rat around. In 1960, the film A Raisin in the Sun was released, resulting in even more deviations from the original. Walter doesn't just talk about the local bar, the Green Hat; He's actually visible in it. Also, the younger family can actually be seen moving into their new house. In 1973, Robert Nemiroff reworked the play as a musical that ran on Broadway for two years and won both Tony and Grammys. 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