INTRO

People often face challenges in their lives, sometimes challenges of an evil nature. Lorraine Hansberry explores the trials the Younger family faces in both their private lives and in their lives in greater society. As a black family living in 1950s Chicago, they face direct racism, but they also discover that they are living with racism right within their home. The great evil of racism causes them much tension and stress, testing the relationships they have with each other. They do, though, resolve not to allow evil nature of others destroy them or their goals even in the face of great challenge. In 1 *A Raisin in the Sun,* 2 Hansberry explores through 3 characterization, setting, and imagery 4 how the Younger family rises above the impositions of racism.

Body paragraph #1

 When a white man offers the Youngers money not to move into the neighborhood in which he lives, Hansberry illustrates an explicit example of racism that the Youngers are forced to endure, but the family endures other racism as well, sometimes without recognizing it at first. Racism by its nature is a destructive force as the intention of racists is not to uplift but rather to belittle its targets. Lindner’s cruelty is direct, but when Asagai calls Beneatha’s straightened hair “mutilated” (Hansberry 61), the word suggests a startling image, one that suggests that she has damaged herself as she has tried to fit herself into white, mainstream norms. Asagai then asks her if she was “born with it like that?” (Hansberry 61) to which she responds, “No…of course not.” (Hansberry 61). Her hesitant response characterizes Beneatha as unaware of the invisible yet deeply penetrating reach of the evil white man’s wicked intentions. Later, she of course cuts her hair, condemning in both actions and words “the assimilationist negro,” those who try to be like white people

 Yet assimilating is exactly what Mama is attempting to do with the purchase of a new house. Assimilation by itself is not a bad thing. In simple terms it means to try to fit in. The house represents the Younger family’s effort to raise themselves from their current socio-economic state and improve the quality of their lives. The Youngers are attempting to become a part of the broader American social fabric, but the malevolent influence of Lindner’s racist moves nearly derails their plans, yet he fails to destroy them as they resolve to move into their new house even though they recognize they will face cruelty and hatred.

 Mama doesn’t realize she’s a victim of racism. She says why should she care about Africa. She lives in a country that only teaches white history and doesn’t value African history so she doesn’t care about it even though she doesn’t know it. She thinks Africa is a charity cause for her church.

CONCLUSION

 In conclusion, the Younger family recognizes to varying extents how they have let negative elements influences their relationships. While racism presented itself in both malignant and benign manners, Walter was still able to find an element of peace. Mama also came to recognize that the cruel world had robbed her son of empowerment and that she also had contributed to his emasculation, but she reconciles her thoughtlessness with her awakening to this point. As the play ends, the promise of a new home is a presented, but the promise of a peaceful life remains very much uncertain.