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## Beneatha younger summary

Character analysis: Beneatha Younger - Bennie Or festering as a sore - / will you run? Bennie is an eccentric and eclectic young African-American woman. He's a serial dreamer who delights in digging into endless possibilities. Since she was a child, Bennie has switched from photography to acting to horseback riding and guitar. In one humorous yet poignant scenes from the film, Bennie dances around in traditional African clothing to an African tune as a sign of yet another whimsic, all-consuming interest [24]. As a result, his family finds it difficult to provide support for his dreams because he constantly changes his mind. However, the dream of being a doctor is different from all other thoughts and obliques. Hansberry contains a background story that is the reason for this dream is to warn the reader that this dream is real and enduring. A conversation with Asagai, one of her suitor Bennie reveals the day she first decided she wanted to be a doctor. He tells of a friend who had a sled accident and how he watched and marveled at the doctor's ability to fix it. He realized that repairing people was the only concrete thing a man could do in the world [25]. The problem is presented and doctors offer the solution. Unfortunately, no matter how true the basis of this dream may be, Bennie unrealistic about the obstacles that threaten her dream: social status, rassa and no. She refuses to acknowledge the reality that many people share Walter's opinion that she should either get married or be a nurse like other women. Bennie's downfall is that she's attracted to the unusual. This causes frustration and forces your dreams to fester like a sore on the shelf of improbability. The main reason your dream can stop the difference between how you see yourself and how the world sees him. He is constantly looking for ways to express himself because of the false impression that he can access the world's opportunities. The culture of time wants to force him into stereotypes that do not reach his visions. Bennie suffers from arrogance and ignorance about her dreams. She is confident that her dream will be cared for (i.e. she expects Mama to make a portion of the insurance money towards education). Although he defends himself by claiming he never asks for anything, his perpetuated multiple and complex dreams prove his unwillingness to impose limits on his future. Furthermore, as Walter points out, there is a line between asking and accepting, and he is obviously ready to take what has been offered to him [26]. She can quickly view many things as a threat to her dream, including Walter's carelessness with money and an obsession with her own dreams, an upcoming baby that will require an additional division of the family's fortunes and the expectations that In his defense, it is important for him to set his dreams high because education opens doors and gives respect, as evidenced by his neighbor, Mrs. Johnson, referring to him as the only one in the family to have something of himself. The loss of his medical tuition because of Walter's sway caused him to look at the cruel cruelty of reality. In a conversation with Asagai, he says there is no real progress. Instead, Bennie thinks that life is a circle in which people fool themselves into mirage with false hopes [27]. Asagai, like the voice of reason and insight from outside the four walls of the younger apartment, says that life is an eternal line where you can't see the beginning, the end, or the changes between them. The perception of this fact is based on the prospects of people - those who dream and see change are idealists, and those who do not see life as a circle of progress are called realists [28]. Bennie represents the progress she's made. Today's developments are being staged, rather than being questioned to make the world better again. People quickly give up hope and become cynical instead of daring to dream and are in inagers of a new generation. In the end, Bennie reenergized by witnessing her brother's proud stand, but his journey to find himself is far from over. With the possibility of marrying Asagai and moving to Africa and hanging in front of her, Bennie has a renewed sense that opportunities are not guaranteed, but determination can one day create them. For other uses, see The Raisins of the Sun (2010). Play by Lorraine Hansberry The Raisins of the SunFirst edition publication (Random House 1959)Written by Lorraine Vivian HansberryCharacters Walter Younger Ruth Younger Beneatha Younger Travis Younger Lena Younger (Mama) Joseph Asagai Karl Lindner Mrs. Johnson's Moving Men Date premieres March 11, 1959 (1959-03-11)Place premiereEthel Barrymore TheatreOriginal languageEnglishGenreDomestic dramaSettingSouth Side, Chicago The Raisins of the Sun is a play by Lorraine Hansberry that debuted on Broadway in 1959. [1] The title comes from Langston Hughes' poem Harlem (also known as A Dream Deferred). The story tells of the experiences of a black family in South Chicago when they try to improve their financial circumstances with an insurance payment following the father's death. The New York Drama Critics Circle named it the best play of 1959, and in recent years it has been named one of the best pieces ever written by publications such as The Independent[3] and Time Out. Plot Walter and Ruth Younger, their son Travis, as well as Walter's mother Lena (Mama) and Walter's sister Beneatha, live in poverty in a ruined two-bedroom apartment on Chicago's south side. Walter barely lives as a limo driver. Although Ruth is pleased with the Walter doesn't want to get rich, and he desperately wants to get rich. His plan is to invest in a liquor store with Willy and Bobo, his street smart friends. At the beginning of the play, Walter and Beneatha's father recently died, and Mama (Lena) is waiting for a \$10,000 life insurance check. Walter has the right to the money, but mama has religious objections to alcohol, and Beneatha needs to remind her how mom decides how to spend it. Finally, Mama puts some money off a new house, choosing an all-white neighborhood as a black one for a practical reason that it happens to be much cheaper. He later relents and gives the rest of the money to Walter to invest with the provision to maintain \$3,000 for Beneatha's education. Walter gives all the money to Willy, who escapes with it, depriving Walter and Beneatha of their dreams, though not the younger ones from their new homes. Meanwhile, Karl Lindner, the white representative in the area they want to move into, is making a generous offer to buy them out. She wants to avoid neighborhood tensions over the interracial population, which the three female horror Walter is preparing to accept as a solution to their financial failure. Lena says that while money was something to try to work on, it would never take if it was a person's way of telling them they weren't fit to walk on the same land as them. Meanwhile, Beneatha's character and direction in life are defined for us by two different men: her rich and educated friend George Murchison and Joseph Asagai. None of the men are actively involved in the youngers' financial good and valley. George represents a completely assimilated black man who denies African heritage with a smarter-than-you attitude, which Beneatha finds disgusting while dismissively mocking Walter's lack of money and education. Joseph patiently teaches Beneatha about his African heritage; she gives him thoughtfully useful gifts from Africa while pointing out he is unwittingly assimilating himself in a white way. Straightens her hair, for example, which she describes as mutilation. When Beneatha is confused by the loss of money, Joseph scolds her for her materialism. She finally accepts the point of view that things get better with a lot of effort, as well as a proposal for marriage and an invitation to go with her to Nigeria to practice medicine. Walter forgets the stark contrast between George and Joseph; his quest for wealth can only be achieved by freeing himself from Joseph's culture, to which he attributes his poverty, and by rising to George's level, where he sees his release. Walter redeems himself, and black pride in the end changes his mind and doesn't accept the buyout offer, declaring that the family is proud of who they are and trying to be good The play concludes with the family heading to their new home, but with an uncertain future ahead. The character Mrs. Johnson and some scenes were cut for Broadway performances and reproductions due to time constraints. Mrs. Johnson is a curious and loud neighbor of the Younger family. He doesn't understand how the family might consider moving to a white neighborhood and jokes he'll probably be reading in the paper after a month about being killed in a bombing. His lines are preoccupied as comic relief, but Hansberry also uses this scene to mock those who are too afraid to stand up for their rights. Robert B. Nemiroff writes in his introduction that the scene is in print because it draws attention from a seemingly happy ending to a more violent reality inspired by Hansberry's own experiences. Litigation What happens to a postponed dream? Dries up like a raisin in the sun? Langston Hughes (1951)[5] The experience of the game issuing a lawsuit (Hansberry v. Lee, 311 U.S. 32 (1940)), for which the playwright Lorraine Hansberry's family was at the party when they fought that day in court because a previous class action by racially motivated restrictive associations (Burke v. Kleiman, 277 Ill. App. 519 (1934)) was similar to their situation. This case was heard before the adoption of the Fair Housing Act (Title VIII of the Civil Rights Act 1968), which prohibited discrimination in housing and established the Office for Decent Housing and Equal Opportunities. The Hansberry family was awarded the right to be heard as a due process in respect of the fourteenth amendment to the U.S. Constitution. The Supreme Court ruled that the Hansberry defendants were not bound by the Burke decision because the class of defendants in the particular case had conflicting goals and thus could not be considered of the same class. The plaintiff's first action in 1934 was Olive Ida Burke, who brought the lawsuit on behalf of a property owners association to enforce those racial restrictions. Her husband, James Burke, later sold a house to Carl Hansberry (Lorraine's father) when he changed his mind about the validity of the alliance. Mr. Burke's decision may have been motivated by the changing demographic situation in the area, but he was also influenced by the depression. Demand for houses was so low among white buyers that Mr. Hansberry may be the only prospective buyer available. [6] Lorraine, in her book To Be Young, Gifted and Black, says: Twenty-five years ago, [my father] spent a small fortune, considerable talent, and many years of struggle with NAACP lawyers, Chicago's restrictive alliances in one of the nation's ugliest ghettos. This fight also required our family to occupy disputed property in a hellishly hostile white neighborhood There was literally a roaring mob surrounding our house. ... My memories of this correct way of combating white supremacists in America are being spat at, cursed and pummeled on a daily trek to and from school. And I also remember my desperate and courageous mother patrolling our household all night with a loaded German Luger (gun), stubbornly guarding her four children while my father fought the venerable part of the battle in the Washington court. The Hansberry house, a red-brick three-apartment at 6140 S. Rhodes in Washington Park that was purchased in 1937, was granted landmark status by the Chicago City Council Commission for Historic Landmarks Preservation in 2010. [7] Production and reception scene from the play. Ruby Dee as Ruth, Claudia McNeil as Lena, Glynn Turman as Travis, Sidney Poitier as Walter, and John Fiedler as Karl Lindner. With a cast in which all but one character is black, The Raisin of the Sun was considered a risky investment, and it took more than a year for producer Philip Rose to make enough money to launch. They disagreed on how to play, focusing on the mother or son. When the play hit New York, Poitier played that focus on his son and found not only the caller but also the audience fascinated. On March 11, 1959, the Broadway play premiered at the Ethel Barrymore Theatre. On October 19, 1959, he was at the Belasco Theatre, and on October 19, 1960, he was in the Belasco Theatre. Directed by Lloyd Richards, cast members: Sidney Poitier – Walter Lee Younger Ruby Dee – Ruth Younger Ivan Dixon – Joseph Asagai Lonne Elder III – Bobo John Fiedler – Karl Lindner Louis Gossett – George Murchison Claudia McNeil – Lena Younger Diana Sands – Beneatha Younger Glynn Turman – Travis Younger Ed Hall – moving man Douglas Turner – moving man Ossie Davis later took over as Walter Younger Lee and Frances Williams as Lena Younger. Waiting for the curtain to rise on opening night, Hansberry and producer Rose didn't expect the game to be a success because they've received mixed reviews from a preview audience for the evening. Although popular and critically acclaimed, critics have argued that the piece is universal or especially the black experience. [9] He then toured. The Raisin of the Sun was the first piece written by a black woman to be produced on Broadway, as well as the first by a black director, Mr. Richards. [10] Hansberry noted that his play presented details of black life to a predominantly white Broadway audience, while director Richards noted that it was the first play to attract large numbers of black people. [11] Frank Rich, who wrote for The New York Times in 1983, stated that Raisins in the Sun had changed American theater forever. [11] In 2016, Claire Brennan wrote The Take the power and craft of writing to the raisins of the sun as moving today as it was then. [12] In 1960, A Raisins was nominated for The Sun for four Tony Awards: Best Game, by Lorraine Hansberry; created by Philip Rose, David J. Cogan Best Actor in Play – Sidney Poitier Best Actress in a Play – Claudia McNeil Best Direction of a Play – Lloyd Richards Other versions West End production, 1959 About five months after Broadway opened, Hansberry's play was released at the Adelphi Theatre in London's West End on August 4, 1959. As on Broadway, the director was Lloyd Richards, and the cast was Kim Hamilton - Ruth Younger John Adan - Travis Younger Earle Hyman - Walter Lee Younger Olga James - Beneatha Younger Juanita Moore - Lena Younger Bari Johnson - Joseph Asagai Scott Cunningham - George Murchison Meredith Edwards - Karl Lindner Lionel Ngakane - Bobo A play (as before) by Philip Rose and David J. Cogan , along with British impresario Jack Hylton. In 1961, The Main Article: Raisins in the Sun (1961 film) was released in 1961, featuring Sidney Poitier, Ruby Dee, Claudia McNeil, Diana Sands, Ivan Dixon, Louis Gossett, Jr. and John Fiedler. Hansberry wrote the screenplay and the film was directed by Daniel Petrie. It was released by Columbia Pictures and won the National Board of Review Award for Best Supporting Actress by Ruby Dee. Poitier and McNeil were nominated for golden globes, and Petrie received a separate Gary Cooper Award at the Cannes Film Festival. 1973 musical Main Article: Raisins (musical) The musical version of the play, Raisin, ran on Broadway October 18, 1973, to December 7, 1975. The musical's book, which remained close to the play, was written by Hansberry's former husband, Robert Nemiroff. The music and lyrics were written by Judd Wolfin and Robert Brittan. The cast included Joe Morton (Walter Lee), Virginia Capers (Mama), Ernestine Jackson (Ruth), Debbie Allen (Beneatha) and Ralph Carter (Travis, the younger son). The show won the Tony Award for Best Musical. A 1989 TV film, the play was adapted for PBS's American Playhouse, starring Danny Glover (Walter Lee) and Esther Rolle (Mama), Kim Yancey (Beneatha), Starletta DuPois (Ruth) and John Fiedler (Karl Lindner). This production received three Emmy Award nominations, but each was in a technical category. Bill Duke directed the production while producing Chiz Schultz. This production was based on an off-Broadway revival by the Roundabout Theatre. 1996 BBC Radio play On 3 March 1996, the BBC aired a production of the play producer Claire Grove with the following characters:[13] Claire Benedict – Mama Ray Shell – Walter Lee Pat Bowie – Ruth Lachelle Carl – Garren Givens – Travis Akim Mogaji – Joseph Asagai Ray Fearon – George Murchison John Sharion – Karl Lindner Dean Hill – Bobo Broadway Revival, 2004 Revival 2004[14] at the Royale Theatre with Sean Combs – Walter Lee Younger Audra McDonald – Ruth Younger Phylicia Rashad – Lena Younger Sanaa Lathan – Beneatha Younger Bill Nunn – Bobo David Aaron Baker – Karl Lindner Lawrence Ballard – teagle F. Bougere – Joseph Asagai Frank Harts – George Murchison Billy Eugene Jones – moving man Alexander Mitchell – Travis Younger The director was Kenny Leon, david binder and vivek tiwary producers. The play won two Tony Awards in 2004: Best Actress in a Play (Phylicia Rashad) and Best Featured Actress in a Play (Audra McDonald), and was nominated for Best Picture Revival and Best Featured Actress in a Play (Sanaa Lathan). 2008 TV movie Main Article: The Raisin of the Sun (2008 film) in 2008, Sean Combs, Phylicia Rashad and Audra McDonald produced a television movie directed by Kenny Leon. The film debuted at the 2008 Sundance Film Festival and aired on ABC on May 15, 2008. McDonald received an Emmy nomination for her portrayal of Ruth. [15] According to Nielsen Media Research, the show was watched by 12.7 million people, and the 2008 Royal Exchange, Manchester production, in 2010, in 2010, directed by Michael Buffong in the widely acclaimed production at the Royal Exchange Theatre in Manchester [17] dominic cavendish in The Daily Telegraph as a brilliant game, served brilliantly. [18] Michael Buffong, Ray Fearon and Jenny Jules all won the MEN Awards. The characters were: – Jenny Jules - Ruth Younger Ray Fearon - Walter Lee Younger Tracy Heachor - Beneatha Younger Starletta DuPois (who played Ruth in the 1989 film) - Lena Younger Damola Adedajia - Joseph Asagai Simon Combs - George Murchison Tom Hodgkins - Karl Lindner Ray Emmet Brown - Bobo/Moving Man Broadway Revival. From April 3, 2014 to June 15, 2014, at the Ethel Barrymore Theatre. [19] [20] The play won three 2014 Tony Awards: best revival of a play, best performance by an actress in a featured role (Sophie Okonedo) and Best Director in a Play (Kenny Leon). [21] Denzel Washington - Walter Lee Younger Sophie Okonedo - Ruth Younger LaTanya Richardson Jackson - Lena Younger Anika Noni Rose - Undera Younger Stephen McKinley Henderson - Bobo David Cromer - Karl Lindner Keith Eric Chappelle - Moving Man Sean Patrick Thomas – Joseph Asagai Jason Dirden – George Murchison Billy Eugene Jones – Moving Man Bryce Clyde Jenkins – Travis Younger 2016 BBC Radio Play On 31 January 2016 the BBC aired a new production of the game directed/produced by Pauline Harris. This version restores Mrs. Johnson's character and several scenes cut from the Broadway production and the film that followed, with Danny Sapani – Walter Lee Younger Dona Croll – Lena Younger Nadine Marshall – Ruth Younger Lenora Crichtlow – Beneatha Younger Segun Fawole – Travis Younger Jude Akwudike – Bobo/Asagai Cecilia Noble – Mrs. Johnson Sean Baker – Karl Lindner Richard Pepple – George Murchinson Arena Stage revival, 2017 The play is 2017. D.C., directed by Tazewell Thompson, with Will Cobbs – Walter Lee Younger Lizan Mitchell – Lena Younger Dawn Ursula – Ruth Younger Joy Jones – Beneatha Younger Jeremiah Hasty – Travis Younger Mack Leamon – Bobo/Asagai Thomas Adrian Simpson – Karl Lindner Keith L. Royal Smith – George Murchinson's The Raisin Cycle The 2010 Bruce Norris game Clybourne Park depicts the white family who sold the house to youngsters. The first act takes place just before the events of The Raisin of the Day, including the sale of the house to the black family; the second act will take place 50 years later. [24] Kwame Kwei-Armah's 2013 game beneatha follows him after leaving Asaga for Nigeria and, instead of being a doctor, became dean of social sciences at an acclaimed (unnamed) University of California. [25] Kwei-Armah referred to the two plays together with the original as The Raisin Cycle, and was produced by Baltimore Center Stage during the 2012–13 season. 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