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# A Raisin In The Sun Book

**Lorraine Hansberry, Gisela Hergt**



## **A Raisin In The Sun Book:**

**A Raisin in the Sun** Lorraine Hansberry, 1988 Never before in the entire history of the American theater has so much of the truth of Black people's lives been seen on the stage observed James Baldwin shortly before *A Raisin in the Sun* opened on Broadway in 1959 This edition presents the fully restored uncut version of Hansberry's landmark work with an introduction by Robert Nemiroff Lorraine Hansberry's award winning drama about the hopes and aspirations of a struggling working class family living on the South Side of Chicago connected profoundly with the psyche of Black America and changed American theater forever The play's title comes from a line in Langston Hughes's poem Harlem which warns that a dream deferred might dry up like a raisin in the sun The events of every passing year add resonance to *A Raisin in the Sun* said The New York Times It is as if history is conspiring to make the play a classic *A Raisin in The Sun* Black Theatre Canada Archives, Lorraine Hansberry, 1980 *CRITICAL INSIGHTS*, 2023 **A Raisin in the Sun** Lorraine Hansberry, 1959 A three act play concerned with the tensions in a black middle class family in Chicago *Lorraine Hansberry's A Raisin in the Sun* Lorraine Hansberry, 1988 *A Raisin in the Sun* Lorraine Vivian Hansberry, 1966 *A Raisin in the Sun* Lorraine Hansberry, Gisela Hergt, 1980 *A Raisin in the Sun* Lorraine Hansberry, 2008 *The Concise Oxford Companion to African American Literature* William L. Andrews, Frances Smith Foster, Trudier Harris, 2001-02-15 A breathtaking achievement this Concise Companion is a suitable crown to the astonishing production in African American literature and criticism that has swept over American literary studies in the last two decades It offers an enormous range of writers from Sojourner Truth to Frederick Douglass from Zora Neale Hurston to Ralph Ellison and from Toni Morrison to August Wilson It contains entries on major works including synopses of novels such as Harriet Jacobs's *Incidents in the Life of a Slave Girl* Richard Wright's *Native Son* and Lorraine Hansberry's *A Raisin in the Sun* It also incorporates information on literary characters such as Bigger Thomas Coffin Ed Johnson Kunta Kinte Sula Peace as well as on character types such as Aunt Jemima Brer Rabbit John Henry Stackolee and the trickster Icons of black culture are addressed including vivid details about the lives of Muhammad Ali John Coltrane Marcus Garvey Jackie Robinson John Brown and Harriet Tubman Here too are general articles on poetry fiction and drama on autobiography slave narratives Sunday School literature and oratory as well as on a wide spectrum of related topics Compact yet thorough this handy volume gathers works from a vast array of sources from the black periodical press to women's clubs making it one of the most substantial guides available on the growing exciting world of African American literature *A Raisin in the Sun* Lorraine Hansberry, 2002-12-31 Among our greatest dramatic works that also makes for great student reading **Lorraine Hansberry's A Raisin in the Sun** Maxine Morrin, 1994 REA's MAXnotes for Lorraine Hansberry's *A Raisin in the Sun* MAXnotes offer a fresh look at masterpieces of literature presented in a lively and interesting fashion Written by literary experts who currently teach the subject MAXnotes will enhance your understanding and enjoyment of the work MAXnotes are designed to stimulate independent thought about the literary work

by raising various issues and thought provoking ideas and questions MAXnotes cover the essentials of what one should know about each work including an overall summary character lists an explanation and discussion of the plot the work's historical context illustrations to convey the mood of the work and a biography of the author Each chapter is individually summarized and analyzed and has study questions and answers *The African American Theatrical Body* Soyica Diggs

Colbert, 2011-10-06 Presenting an innovative approach to performance studies and literary history Soyica Colbert argues for the centrality of black performance traditions to African American literature including preaching dancing blues and gospel and theatre itself showing how these performance traditions create the performative ground of African American literary texts Across a century of literary production using the physical space of the theatre and the discursive space of the page W E B Du Bois Zora Neale Hurston James Baldwin August Wilson and others deploy performances to re-situate black people in time and space The study examines African American plays past and present including *A Raisin in the Sun* *Blues for Mister Charlie* and Joe Turner's *Come and Gone* demonstrating how African American dramatists stage black performances in their plays as acts of recuperation and restoration creating sites that have the potential to repair the damage caused by slavery and its aftermath

**Reading Beyond the Book** Danielle Fuller, DeNel Rehberg Sedo, 2013-04-02 Literary culture has become a form of popular culture over the last fifteen years thanks to the success of televised book clubs film adaptations big box book stores online bookselling and face to face and online book groups This volume offers the first critical analysis of mass reading events and the contemporary meanings of reading in the UK USA and Canada based on original interviews and surveys with readers and event organizers The resurgence of book groups has inspired new cultural formations of what the authors call shared reading They interrogate the enduring attraction of an old technology for readers community organizers and government agencies exploring the social practices inspired by the sharing of books in public spaces and revealing the complex ideological investments made by readers cultural workers institutions and the mass media in the meanings of reading

Banned Plays Dawn B. Sova, 2004 An alphabetical listing of plays that have been banned throughout history with a short synopsis and reason for banning as well as profiles of the playwrights and other resource material **The Black**

**Theatre Movement in the United States and in South America** Olga Barrios Herrero, 2011-11-28 El creixement dels moviments sociopolítics entre els anys seixanta i noranta als Estats Units i a Sud-àfrica va establir els fermes fonaments sobre els quals amb una força i ímpetu sense precedents es va forjar el teatre negre d'aquests anys Forma i contingut van sorgir a l'una del compromís polític i artístic adoptat per aquests artistes contra l'imperialisme el colonialisme i el racisme occidentals Per primera vegada en la història el teatre negre dels Estats Units i de Sud-àfrica analitzava i valorava les arrels negres per a poder il·luminar la recerca d'un futur de llibertat No obstant això el context sociopolític i les circumstàncies específiques de cada país han generat igualment els trets distintius del teatre afro nord-americà i negre sud-africà incloses les diferències de gènere manifestos en ramificacions artístiques totalment heterogènies i niques *The Black Theatre Movement in the United*

*States and in South Africa* Olga Barrios, 2008 El creixement dels moviments sociopolítics entre els anys seixanta i noranta als Estats Units i a Sudàfrica va establir els fermes fonaments sobre els quals amb una força i ímpetu sense precedents es va forjar el teatre negre d'aquests anys. Forma i contingut van sorgir a l'una del compromís polític i artístic adoptat per aquests artistes contra l'imperialisme, el colonialisme i el racisme occidentals. Per primera vegada en la història el teatre negre dels Estats Units i de Sudàfrica analitzava i valorava les arrels negres per a poder il·luminar la recerca d'un futur de llibertat. No obstant això, el context sociopolític i les circumstàncies específiques de cada país han generat igualment els trets distintius del teatre afro nord-americà i negre sud-africà inclosos les diferències de gènere manifestos en ramificacions artístiques totalment heterogènies i níquies.

*Summary and Analysis of A Raisin in the Sun* Ryan Wallace, 2018-04-29 *A Raisin in the Sun* is a play by Lorraine Hansberry that debuted on Broadway in 1959. The title comes from the poem *Harlem* also known as *A Dream Deferred* by Langston Hughes. The story tells of a black family's experiences in the Washington Park Subdivision of Chicago's Woodlawn neighborhood as they attempt to better themselves with an insurance payout following the death of the father. The New York Drama Critics Circle named it the best play of 1959. Walter and Ruth Younger, their son Travis along with Walter's mother Lena, Mama and Walter's sister Beneatha live in poverty in a dilapidated one-bedroom apartment on Chicago's south side. Walter is barely making a living as a limousine driver. Though Ruth is content with their lot, Walter is not and desperately wishes to become wealthy. His plan is to invest in a liquor store in partnership with Willy and Bobo, street-smart acquaintances of Walter's. At the beginning of the play, Walter and Beneatha's father has recently died, and Mama is waiting for a life insurance check for 10,000. Walter has a sense of entitlement to the money, but Mama has religious objections to alcohol, and Beneatha has to remind him it is Mama's call how to spend it. Eventually, Mama puts some of the money down on a new house, choosing an all-white neighborhood over a black one for the practical reason that it happens to be much cheaper. Later, she relents and gives the rest of the money to Walter to invest, with the provision that he reserve 3,000 for Beneatha's education. Walter passes the money on to Willy's naive sidekick Bobo, who gives it to Willy, who absconds with it, depriving Walter and Beneatha of their dreams, though not the Youngers of their new home. Meanwhile, Karl Lindner, a white representative of the neighborhood they plan to move to, makes a generous offer to buy them out. He wishes to avoid neighborhood tensions over interracial population, which to the three women's horror, Walter prepares to accept as a solution to their financial setback. Lena says that while money was something they try to work for, they should never take it if it was a person's way of telling them they weren't fit to walk the same earth as them.

**A Raisin in the Sun** Lorraine Hansberry, 2015-04-23 *A Raisin in the Sun* is a classic American play, a groundbreaking 1950s civil rights drama, and has a strong claim to be the greatest play of the black American experience. Deeply committed to the black struggle for equality and human rights, Lorraine Hansberry's brilliant career as a writer was cut short by her death when she was only 34. *A Raisin in the Sun* was the first play written by a black woman to be produced on Broadway and won the New York Drama Critics

Circle Award Hansberry was the youngest and the first black writer to receive this award She was also the first person to be called young gifted and black The play is set in south side Chicago where Walter Lee a black chauffeur dreams of a better life and hopes to use his father s life insurance money to open a liquor store Humane and heart rending the play depicts characters and a whole society with complexity and reality This Student Edition features expert and helpful annotation including a scene by scene summary a detailed commentary on the dramatic social and political context and on the themes characters language and structure of the play as well as a list of suggested reading and questions for further study and a review of performance history

*A Raisin in the Sun* Lorraine Hansberry, 2000 When it was first produced in 1959 *A Raisin in the Sun* was awarded the New York Drama Critics Circle Award for that season and hailed as a watershed in American drama A pioneering work by an African American playwright the play was a radically new representation of black life A play that changed American theater forever The New York Times Copyright Libri GmbH All rights reserved

**Words of Fire** Beverly Guy-Sheftall, 2011-07-26 In this pathbreaking collection of articles Dr Beverly Guy Sheftall has taken us from the early 1830s to contemporary times Only since the seventies have black women used the term feminism And yet it is that concept that she uses to bring into the same frame the ideas and analyses of Maria Stewart Sojourner Truth and Frances W E Harper of the early nineteenth century and the work of women such as the late Audre Lorde Barbara Smith and bell hooks who stand on the threshold of the twenty first century She has refused to cut off contemporary African American women from the long line of sisters who have righteously struggled for the liberation of African American women from the dual oppressions of racism and sexism From the epilogue by Johnnetta B Cole President Spelman College The indefatigable Beverly Guy Sheftall has put together a breathtaking sweep of African American feminist thought in one indispensable volume Elizabeth Spelman Professor of Philosophy Smith College

## Whispering the Techniques of Language: An Mental Journey through **A Raisin In The Sun Book**

In a digitally-driven earth where screens reign great and instant communication drowns out the subtleties of language, the profound secrets and psychological subtleties hidden within words usually move unheard. Yet, nestled within the pages of **A Raisin In The Sun Book** a interesting fictional prize pulsating with natural thoughts, lies an exceptional quest waiting to be undertaken. Written by a skilled wordsmith, that enchanting opus attracts visitors on an introspective trip, gently unraveling the veiled truths and profound affect resonating within the fabric of every word. Within the emotional depths with this poignant review, we can embark upon a genuine exploration of the book is key themes, dissect their interesting publishing design, and yield to the strong resonance it evokes strong within the recesses of readers hearts.

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