

Reflections of the Black Ghettoization Process in the Selected African-American Plays in Ethnically Specific Perspectives

Authors

Esra İpek^{1*}

Affiliations

¹ Master's Program in English Language and Literature, Graduate School of Social Sciences
Yeditepe University, Istanbul, 34755, Turkey.

*To whom correspondence should be addressed; E-mail:

esra.ipek@std.yeditepe.edu.tr

Preprint

Abstract

Art makers have taken significant responsibilities and undoubtedly, all the African-American playwrights, like other artists, have struggled to convey their various purposes to their community for social mobility such as raising coloured people's awareness, educating them about their circumstances, and making them take an active role in their liberation process rather than being passive. Thanks to this regeneration, the misconception about Afro-American history may be corrected from the beginning with the acceptance of the duality in their identities without ceasing one of them; Africanness and Americanness. The battle in this twoness in one black body has reshaped coloured people's perceptions towards their past, current situations and the future. Due to the ongoing suppression of the "white world," Afro-American people have not only been excluded from being Americans in their state of mind but also have been marginalized in the U.S. ghettos with the fear of exchanging their genetic heritage through interracial marriage. Therefore, this thesis examines black experiences related to *ghettoization* and its consequences depending upon especially *miscegenation* within the frame of William Edward Burghardt Du Bois's theory of *double consciousness* and Frantz Fanon's *inferiority complex* term in the way of re-shaping coloured people identities in the selected plays which provide a wider perspective from different periods: Lorraine Hansberry's *A Raisin in the Sun* (1959) and Lynn Nottage's play; *Fabulation, or the Re-education of Undine* (2004).

Keywords: Double consciousness; ghettoization; inferiority complex; miscegenation.

INTRODUCTION

Even though the awareness against racism snowballs with the advances of human sciences day after day, the consequences are not satisfying even for the 21st century. Racism is not ended, but it has been altering its forms in accordance with the era's conditions. Undoubtedly, all the African-American playwrights, like many others, have struggled to convey their various purposes to their community for social mobility such as raising colored people's awareness, educating them about their circumstances, and making them take active roles in their own liberation process rather than being passive, and of course, art may be seen as a great way to remind their past experiences in order to reach the artists' purposes.

The article aims to explore the presence of a correlation between African-Americans' identity formation and the ghettoization process. It offers a historical background shedding light on the psychological consequences of ghettoization, examining the development of inferiority complex and double consciousness. Although Fanon's *inferiority complex* mainly focuses on the black people who were colonized by the French, in this study, both theories analyze African-American experiences rather than the other ethnically specific groups in order to put forward social estrangement that they struggle to defy due to the growing ghetto culture in the U.S. The study questions why moving out of the ghettos is crucial for black society by also examining how the selected black playwrights approach the solutions of these two theorists.

The internalization of the negative attributions which the dominant side of the society imposes on the blacks has been reflected in the black art throughout the years. Afro-American playwrights' intentions may vary such as raising awareness of their society, protesting the social inequality and so on. Therefore, through the play of Lorraine Hansberry; *A Raisin in the Sun* (1959), and Lynn Nottage's play; *Fabulation or the Re-Education of Undine* (2004), which mirror the sociopolitical problems of the black community in the States, the traces are examined within the scope of Frantz Fanon's *inferiority complex* and W.E.B Du Bois's theory of *double consciousness*.

Du Bois and Fanon were the foremost scholars who analyzed the mental conflicts of the blacks generated by their oppressors; the white-dominated society. Both of them examined the sociological and psychological impacts of the colonialization process on this ethnically specific group, and they put forward their findings and solutions to regenerate society through their widened and visionary perspectives. Du Bois had already been a notable scholar who was born 57 years before Fanon, and his concept on the postcolonial subjects— on Blackness

specifically—were been well-established. Although Fanon’s book entitled as *Black Skin, White Masks* (1952) was published almost fifty years later than Du Bois’s *The Souls of Black Folks* (1903), they problematized the same issues within the scope of white oppression and its bringings.

Afro-American people, especially women, Frantz Fanon (1952) asserts, tend to seek white partners in order to whiten their future generations due to their *inferiority complex*, which could be interpreted as a kind of learned helplessness in this vicious circle, white people, on the other hand, hold them in the safe that they assign –ghettos—so the idea of allowing “Negroes” to go out from these borders triggers their fear of *miscegenation* as it was in the history. The Black men are confronted by the reality in the North, which they emigrate with great hopes to reach the promised American Dream, ghettos are not only obstacles that deprive them of better job opportunities, education, health care and sanitation services, but also are psychological bottomless pits that result in their alienation in every aspect of life. This estrangement causes to seek for new ways to cope with it as their defense mechanisms to survive in a white dominated world. Therefore, historical background shed light on the realities that they had to confront in order to comprehend their conditions within the frame of the selected plays.

The Great Migration may be seen as one of the most crucial demographic change and its impacts on American citizens, not only in terms of a whole community but also the individuals as well, can be observed in various fields. The Great Migration plays a crucial role in the ghettoization process which is one of the main focuses of this study; therefore, it is highly significant to take it as a starting point for a better comprehension. With the high numbers of black people’s migration to the Northern states thanks to the promising life standards even for these ethnically specific community, it had an inevitable drawback for the Southern states which had still had strict laws against African-Americans’ benefits. Unlike these states, the number of the black people increased day by day in the North not only because of native-born blacks but also because of the southern-born migrants (Tolnay 2003). Trotter Jr. asserts: “The Great Migration of the early twentieth century foreshadowed the long run transformation of African Americans from a predominantly rural to a predominantly urban population” (2002, p.31). The reflection of this radical transformation bore many demands deservedly not only in terms of job and education opportunities, or needs of shelter but also in terms of fundamental social, political and cultural changes with itself. One of the essential drawbacks of this mass movement was causing to be formed the ghettos that the blacks have still been stuck in. The ghettoization is

still a matter of issue in the lives of the blacks as it is one of the most crucial factors which affects their life in terms of accommodation, education, health care, work life and marriage.

Ghettoization is a term which has an impact on the lives of blacks in terms of not only physical conditions but also their well-being. Ghettos have created a certain “us” and “them” between the whites and blacks, and they were separated by an invisible line under the name of urban segregation.

The white domination fed the violence on the black population; and within the scope of this, racism based on racial residential segregation provided a newly opened area with the neglect and isolation for the oppressive environment for African Americans. Racial polarization highly rose in terms of housing, employment, education, and welfare (Gooden & Myers, 2018). Due to the Great Migration, a great deal of the black migrants faced racism in the North as well as the South, and of course, one of the most striking impacts of the racism was being homeless. The ones who were able to find those small residential pockets were the lucky ones as the majority of the black population lived down on the riverbank or any other shelter they were able to find when they arrived first. When all these are taken into consideration, the population of the ghettos, also called the “black bottom”, increased as highly dense and finding even a substandard resident was a challenging issue for African-Americans.

Ghettos were created to divide a certain “us” and “them” between the white and the black; Ford and Griffin (1979) claimed: “Black ghettos have been formed over the years by a variety of techniques and procedures created by the majority culture to keep blacks separate and isolated” (p. 142). The most striking method was the restriction to have a property of the colored people in order to create a black-free environment. This division was a must from the white perspective due to the fact that they had to deal with the massive numbers of immigrants as a result of the Great Migration. The growing population destroyed the social distance and it might have disappeared completely if they lived in the same neighborhoods together; therefore, ghettos kept the black in the undesirable areas where the white assigned them to live (Ford & Griffin, 1979). One of the most considerable reasons for keeping them in the ghettos was matrimonial relationships which could cause to ruin the social roles by constructing the new ones.

Miscegenation which means mixing genes via interracial marriage has been an issue among whites and blacks for many years. For decades, some scholars supported the idea that the purity of the white Caucasian race must have been preserved; they were against the combination of the mixed breeds due to the barbarism of the inferior side. It was also not a new term in both sides’ lives because of the fact that African slaves were exploited laborers inside the houses as

well as the outside since they were first brought to the American continent. As it might be seen in the written sources of the era, white plantation owners took the advantage of black women's sexuality without the benefits of marriage or any kind of romantic relationship (Foeman & Nance, 1999). Mixed race relationships were substantially common in that period because of that, and inevitably, the fear of mixing the genetic heritage with this despised minority, which also meant accepting them as human beings, not as slaves, was triggered; as a result, the laws prohibited any kinds of social association between the two races that might have led to construct new social roles against the white community's superiority.

Hansberry's aesthetic view is constructed in accordance with her family's fight against racism as a response to urban segregation. As a reaction to black oppression and resistance, her first play *A Raisin in the Sun* (1959), demonstrates the circumstances of Chicago in terms of having the most crowded ghettos in the US. According to Hansberry's book *To Be Young* (1970) which is mainly based on the drawbacks of ghetto life, Hansberry's family buys a house in a white neighbourhood, and the mob comes their home to make them abandon the house; yet, the family rejects and goes to the court to keep their home. After a tough and long process, the Hansberry family wins the court and stays in the neighbourhood. She depicts these years as tough since her father is in Washington for the court and her mother guards the family by watching the house throughout the day and night with a loaded gun against the mob in order to protect her children. Therefore, Hansberry addresses the issue of ghettoization and African-Americans' efforts to survive with a lack of services on the stage by touching upon segregation and capitalist exploitation. She states "[...] we must come out of the ghettos of America because the ghettos are killing us; not only our dreams, but very bodies" (1970, p. 117).

In the play, the Mama of the Youngers family buys a house from a white neighbourhood with their insurance money since this house is the only affordable one with liveable conditions just the same as the playwright's own real-life experience. However, their new neighbours are not willing to welcome them directly; they send a messenger for the name of the neighbourhood's committee and demand them not to move in. Mama explains the situation to her family members: "[...] I just tried to find the nicest place for the least amount of money for my family. Them houses they put up for coloured in them areas way out all seem to cost twice as much as the other houses" (Hansberry, 1959, 2.1.). In her play, the conflict among the family members is reflected throughout the play as every one of them has a different intention for the insurance money such as opening a new store, receiving good education and moving to a new

neighbourhood. According to the playwright, social mobility is a must and this can be achieved only through moving out of the ghettos not only for the Youngers family, but also for the whole black community. Through *Mama*, Hansberry (1959) defines being stuck in the ghettos despite all the future plans and hope.

On the other hand, in Nottage's play, she revives the well-known black experiences in a white-dominated society which one may clearly see the tracks of Du Bois' theory of double consciousness and Frantz Fanon's inferiority complex in her social satire; *Fabulation, or the Re-education of Undine* (2004). In the play, the protagonist; Undine Barnes Calles, was born in the ghettos of the US. However, she has the opportunity to win a prestigious scholarship from the college as a highly ambitious student. She renames herself by getting rid of her African name 'Edna' and tells all of her social milieus that her family members died in a fire with the fear of not being accepted to the highly white-populated university. She leaves her family behind in the ghetto and she moves to New York in order to run a business as a public relations specialist. However, the life that she rebuilds for herself is ruined due to her husband's disappearance with all of her money. Meanwhile, she finds out that she is expecting a baby as well, and Undine returns to her working-class family in the ghettos. She is suddenly trapped with an identity crisis due to the fact that she confronts her realities; loss of her business, social status, the identity that she creates throughout the years, and as a result, the sense of self (Weales, 2006). In the second and third parts of this article, the mentioned aspects will be analyzed through the perspective of inferiority complex and double consciousness with examples from both literary works.

RESULTS

The both plays revive the drawbacks of the ghetto life and the struggles of the blacks to move out of those neighbourhoods with either a wholistic or individualist approaches. No matter how the playwrights approach to the problem, the themes and solutions are highly similar; an upward mobility as a collective development. In Hansberry's play in *A Raisin in the Sun* (1959), she brings the realities of the ghettos to the agenda and she addresses to a radical change rather than temporary solutions by referring to the whole family which means the whole society. Similar to Hansberry, Nottage (2004) also points out the same problem with a more individualistic method through the main character by referring to a more holistic approach. Both of the plays touch upon the deficiencies of the health care system through the right of the abortion of the colored women. In Hansberry's play, Ruth has an appointment from the "lady down the street"

which means an underground place for abortion due to the lack of opportunities in the ghettos. On the other hand, Nottage addresses the same situation in a more satirical way; Undine goes to the local clinic to end her pregnancy. However, the legal period to have an abortion passes due to the never-ending bureaucratic process “Apparently when I became poor I was no longer worthy of good health care” (Nottage, 2004, 2.4). It is not a new inference for Undine to correlate her value with her financial situation. That is the reason that she disappears and builds a new American identity for herself. To exist in the society, she kills her African side and everything related to it such as language, culture and even her family. As it has been mentioned in the former chapter, she suffers from the inferiority complex that the oppressor has created. In order to feel valuable, Undine has to whiten herself by ceasing her blackness. According to Fanon (1952), especially for the colored women, an interracial marriage is a way of whitening themselves to obtain a higher status in the society and saving their future generations. A mulatto man can also provide better conditions for the colored women (Fanon, 1952). Undine’s Argentinian husband, Hervé, is not considered as white; however, it still carries Undine to a higher status. His genetic heritage does not get her closer to the blackness; on the contrary, he offers Undine a bit of whiteness in her life. On the hand, the matter of matrimonial relationships is also touched upon by Hansberry through an exemplification of Ruth and Walter (1959). Ruth does not respect Walter, and he utters his dissatisfaction about colored women’s attitude towards the colored men as Fanon (1952) also asserts in the chapter of his book named *The Woman of Color and the White Man*. In Hansberry’s play, *Beneath a Raining Sky*, Beneatha seeks her identity and she embraces her Africanness by means of ceasing her American side; on the other hand, Nottage’s main character, Undine, adopts a complete American identity by killing her blackness. However, the playwrights imply that both of them are in the struggle of merging the duality of their souls as an AfricanAmerican rather than adopting solely one of them. Although Beneatha endeavors to change her lifestyle into more African by means of clothing, music, or social environment, she still uses standard English with the whites and assimilated blacks. Moreover, she enjoys the activities that are mostly attributed to luxurious white hobbies such as horseback riding, acting and playing instrument classes. The hesitation about moving to Africa implies that she is not ready to give up her American identity even though she regards Americans as assimilationists. On the other hand, Undine’s perception of social status is highly related to American materialistic world view. With her bankruptcy which also means a split from her materialistic view, her spiritual journey begins to reconnect her African side just as Walter in Hansberry’s play. Both plays signal the reconciliation of the two warring ideals as Du Bois (1903) suggests.

As a result, based on the findings of my study, both plays aim to raise the black awareness in accordance with what the two theorists suggest. With a Fanonian (1952) approach, they should neither admire nor hate being black or white. As Du Bois (1903) asserts, African Americans do not have a mere identity; they have two warring souls in one dark body; however, they have to create a merged African-American identity without ceasing one of them.

DISCUSSION

Fanon facilitates the idea that the equal construction of the black man as well as the white is a must for a healthy encounter between them. He supports that the primary problem which plays a trigger impact on the racist aggression is economic, and unfortunately, it shapes the so-called master-slave relationship (Fanon, 1952). With respect to this hierarchy, the more the black is dehumanized, the more the white is deified; and undoubtedly, these unbalanced social status bring alienation, which is a term adopted from the main principle of Marxism, and inferiority complex at the end of a long process which the colored man feels worthless in the white dominated world (Forsythe 1970).

In Frantz Fanon's book, *Black Skin, White Masks* (1952), it is criticized the black assimilation through white-dominated society and it highlights the importance of re-shaping and re-gaining black consciousness in accordance with the investigation of the psychology of colonialism because white dominated world creates two groups; "us" and "them." Through the real experiences, he explains the process of the internalization of the racism which is embodied by the black; according to him, becoming inferior or superior is the result of racially oppressive environment. Identity based oppression sets limits to the racial minority, and at the end, they lose their capacity to sustain their identities and even entomb them in racially oppressive environment due to the unrealistic and unaccessible ideals and expectations of the colonizer. Fanon (1952) asserts that black people's identities are shadowed by their coloniser, and they are obliged to internalize the oppressors' standards and normals which is called as epidermalization of inferiority. He probes the blacks' abnormal psyche and theorize the self and the freedom within the scope of psychoanalytic approaches (1952). Parris (2011) states "In doing so, he not only reveals the psychological (individual) and institutional (social) effects of imperial hegemony, he also illuminates their firm hold on the colonized subject's psyche in the manifestation of an insidious inferiority complex" (p. 6).

He expresses not only a universal anger towards the ones who put colored people to the margins, but also his resentment to the ones who internalize and settle for the abject poverty by means

of demonization of their cultures in order to exist in the “white world” (Fanon, 1952). The subjects of the coloniser impose their own history, culture and language to colonise and make the colonized people suffer even more with the help of inferiority complex that is vaccinated through their veins thanks to the eradication of culture and in parallel way; their being. And unquestionably, it is not an individualistic process, but is more a holistic mechanism within the scope of phylogeny, ontogeny and sociogeny. In his book, Fanon (1952) analyzes the juxtaposition of black and white races by approaching the colonized people as psychiatric patients and examines them in a larger scale for socio-political context in terms of their behaviour patterns through the cases from real life experiences (Yüzsüren 2005). All the cases Fanon puts forward are the concrete evidences of colonial subjects’ imposition of their culture; history, language, sexuality and so on; this imposition perpetuates the perception that the black and his culture are savage and inferior whereas the colonizer is civilized and better; superior.

As one of the subjects of the oppression, he puts forward how the inferiority complex is inculcated. Although they are not in chains anymore; still, their exploitation is lasted by means of its various forms thanks to “the superiority complex of the neo-conservative ideologies” (Sardar 2008, p. vi). The more racism is used as a mechanism for their exploitation, the more exploited ones have shown the symptoms of inferiority complex which is a tense feeling to overcome. Because of their inferiority complex, black men desire to be white while the oppressors want to enslave them. However, both camps are imprisoned; the white in his whiteness; and the black in his blackness. Undoubtedly, according to Fanon (1952), there is a fact that the white perceives himself as superior than the black, on the other hand, there is another; this ethnically specific group desires to prove his similarity to the white in terms of the richness of his mind.

Under the roof of white supremacy, whereas whiteness is associated with all the positive notions such as; pure, true, virgin, civilized, modern, moral, and many other, blackness, on the other hand, is identified with the negativities like ugly, sinful, dark, and immoral. As it may be understood from that, there is a hierarchy that causes an inferiority complex for the black side. This may be accepted as one of the main reasons that black people require to cease being black, and according to Fanon, it is not enough; it is also necessary to be alienated to their history and themselves to be an idealized Negro and as Parris contributes: “[...] existential deviation is manifest in the colonized subject’s forced denial of her own native identity” (2011, p. 8). However, the ideology behind ceasing being Negro involves, of course, the same sickness with

the idea of adoration to be a Negro, says Fanon (2008). In other words, it is also important to comprehend that there is no superior or inferior amongst the nations or cultures; therefore, the idealized Negro can only be “[...] equally a construction of the white man” (Sardar, 2008, p.xiv). Fanon (1952) points out that the black is a black man who must be saved from the tight corner in the white dominated society; and for him, one of the greatest obstacles to overcome is the black himself.

He examines the existence of the black in two dimensions; the black when the white is around and the black when he is with other black fellows. According to him, a Negro exists in a different way in these two situations. The analysis of the language is highly significant for him since he asserts: “to speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization” (Fanon, 1952, p.8). According to Fanon, this replacement of the values with the colonial ones is the concrete reflection of the black inferiority and it also shows the dependency complex which requires white approval.

The Negro, most of the time, is not even aware of his loss, he struggles to change his jungle status and to adopt the mother country’s culture to be more “civilized.” Fanon states: “The colonized is elevated above his jungle status in proportion to his adoption of the mother country’s cultural standards. He becomes whiter as he renounces his blackness, his jungle” (1952, p. 9). The one who has seen the motherland is deified by himself and the locals. In other words, when the Negro returns home, his blackness lessens and his status changes as demigod by his fellows. In the arrival, the Negro does not understand the dialect, only answers in French; he speaks of Opera which maybe he has not even seen before, and he criticizes his fellows. Frantz Fanon clarifies that: “[...] Negroes who return to their original environments convey the impression that they have completed a cycle, that they have added to themselves something that was lacking. They return literally full of themselves” (1952, p.10).

Middle class of the Antilles may be a clear example for Fanon’s point of view since they do not use their local language among themselves except the servants. Instead of heartening, parents ridicule their children when they use Creole, the local language. It is taught to the children of Martinique that local dialect is for peasants that is why they are encouraged to learn and speak “the French of France, the Frenchman’s French and French French” (1952, p.10). Thinking systems differ from a dialect to another, and internalization of another language than the one’s own might lead to a damage in the state of belonging and a split from one’s own society. As a

result, the Negro develops an inferiority complex to catch the superior culture and to prove that their lifestyle is equal to theirs by wearing European clothes, embracing their etiquette, mixing their dialect with European phrases and so many others.

Another way of internalization of the inferiority complex is through the choice of romantic partner. Despite the fact that these colored women assume that their status is elevated racially, socially or economically through a matrimonial relationship with a white partner, according to Fanon, internalization of the white norms and values only reinforce their inferiority (Song, 2017, p. 52). However, the more woman of color is despised by the white man, the more the black men is abhorred by the black women with the refusal of marriage for not blacken themselves even more, they reject it by stating: “Get out of that and then deliberately go back to it? Thank you, no... As far as I am concerned, I wouldn’t marry a Negro for anything in the world.” (Cited by Fanon, 1952, p. 32). Fanon (1952) asserts that attitude is not unusual among the woman of color, and they even look for dance halls “where-there-was-no-chance-of-running-into-niggers” (p. 35).

In another book called; *The Souls of Black Folk* (1903), Du Bois uses the double consciousness term to define the juxtaposition of two souls in the same dark body; an American and a Negro (1903). It is mainly used to describe the duality in the soul as a result of the psycho-sociological experiences such as migration, the slave trade and so on—either these people were born in a different country than their homeland or immigrated later on— and the situation of in-betweenness as its bringing. In his book called *The Principles of Psychology* (1890), William James explains double consciousness as “[...] always abnormal and result from the splitting of what ought to be a single complete self into two parts, of which one lurks in the background whilst the other appears on the surface as the only self the man or woman has” (p. 227).

Du Bois (1903) defends African spirituality which involves their folklore, sufferings and so many others as it is the best supporting element of the term. He struggles to prioritize spirituality and to replace it with the materialistic and commercial worldview of white America. Du Bois’s emphasis on the African soul offers an alternative to the materialist world order in America; he criticizes the incapability to “see” of the whites, and he suggests that African Americans are gifted by the “second sight” with the help of their devastating experiences and spirituality; however, the veil that they were born with is an obstacle to use this gift. (Bruce, 1992). For Du Bois, double consciousness is a gift as well as a burden; its drawbacks are clearly the oppression that they are exposed to in society and existential identity crisis; yet, it is a blessing since only

African-Americans are capable to comprehend the distance between the American ideology and real practices in daily life.

He endeavors to convey his double consciousness term to the society captured by the racial oppressive history. Du Bois introduces this veil and their second-sight to make his double consciousness theory clearer in Strivings chapter of the book and explains this term as:

“the Negro is ... born with a veil, and gifted with a second-sight in this American world, – a world which yields to him no true self-consciousness but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness, –an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder” (1903, p.xiii).

This veil is an obstacle—which Du Bois wishes to tear away— for the renewal of the society with multiculturalism, and due to this veil, African-Americans are marginalized because of being different or being a problem. These kinds of racial stereotypes manipulate their selfconcept which is developed through social interactions within the context of hatred, shame, stigma; basically negativity. With the reference to Du Bois’s phrase “looking at one’s self through the eyes of others,” one may clearly infer that he draws attention to the self; so it is possible to realize that the sense of the self is built upon what others think and this creates a hierarchy and power relations between the interlocutors (1903, p.xiii).

Furthermore, he promotes the unity of the two conflicted spheres of consciousness; that is to say, one should not abandon either Africanness or Americanness in order not to lose one of his/her identities. According to him, the Blacks do not have equal civil rights with the whites; yet, they have no less responsibility in their country as American citizens. In a way, their burdens are the same or in such cases even more —such as paying taxes— as citizens, but they do not obtain proper civil rights equally with other citizens such as housing, voting, having education and so many others. He touches upon the segregated school system in his book to criticize its power to create another way of alienation and inferiority complex in black lives. The Negroes need to be educated at higher levels to overcome the racial caste system, Du Bois underlines. He argues that there is no other option to be servants in society for the blacks, and this disappointing reality has caused collective and racial alienation. Nasar Meer (2018) also

states about the conflicted construction of the self: ‘‘In Du Bois’s case, one is not thinking of a benign self-other relationship but one predicated on domination, such that the refusal of others to acknowledge one’s humanity or faculty to contribute something meaningful, inevitably underscores a sense of alienation’’ (p.52).

The revolution of the black mindset is a complex aim to achieve due to double consciousness which involves not only American but also African culture. The reason why the term renders this goal challenging is to compound the juxtaposition of these cultures in the same dark body. American culture scorns the African heritage, and it leads to the rise of a painful self-consciousness and as a result of this, of course, the lack of self-confidence and inferiority (Du Bois, 1903). However, he endeavours to reveal the both identities are entwined and striven to dominate each other equally in order to utilize their polychromy.

It is crucial to note that African-Americans who still inhabit the homeland of their oppressors acculturated to attach the ideals of a Eurocentric worldview. Eurocentrism mainly probes that African roots are related to savageness and Africans must be enslaved in order to gain economic and political power under the mask of bringing civilization to these barbarians. Through hundred years of physical and mental exploitation of the colonized people, they cause mental conflicts such as inferiority complex and double consciousness which lead to an identity crisis, and as a result, many of them suffer from the lack of a sense of belonging. Du Bois and Fanon were the activists who seek for a global solution to obtain mental liberation for their communities through the same motivation intellectually but with different literary works (Moore, 2005). Although they theorized their terms in different periods, it can be said that both of the theories have still been continuing to feed each other by enlightening the field for the upcoming generations.

As discussed above, there is a strict distinction between ‘‘us’’ and ‘‘them’’ due to the growing ghetto culture in the US. In both plays, it will be examined in accordance with the effects of ghettoization and the theorists’ theories. In Hansberry’s play, it is implied that black people have an exit ticket from the ghettos; however, they are not allowed to enter the white neighbourhoods even though they are able to afford it. Her dreams metaphorically dry up like a raisin in the sun the same as the whole black community who follows the American Dream which was promised. Hansberry also underlines the significance of hoping more for the following generations and implies the reconstruction of the accepted norms by society: MAMA: ‘‘Seem like God didn’t see fit to give the black man nothing but dreams— but He did give us

children to make them dreams seem worthwhile” (Hansberry, 1959, 1.1). In the play, Beneatha sprays pesticides on the insects, rats, roaches and other living creatures that they share the flat together as the recreation of the ghetto life. She shouts “[...] rats...big as cats!” and she believes that the only way of salvation may happen by burning the building completely (Hansberry, 1959, 1.2). In the light of Hansberry’s approach towards this social problem, one may interpret that she suggests a radical solution by denying temporary resolutions. According to her, this alteration should not only cover a small number of coloured people but the whole society (Gordon 2008).

On the other hand, the white neighbourhood’s rejection of the Youngers family to their district is the reflection of their hidden miscegenation fear which is mentioned in the previous chapter. The committee sends Mr. Lindner to convince the black family to not move in, and he is substantially clear by stating: “[...] Negro families are happier when they live in their own communities” as a warning (Hansberry, 1959, 2.3). This draws a line between the blacks and whites in terms of staying with their own communities not only as physically in the ghettos but also biologically with their own genetics. This abstract line also might be interpreted as “the red-line” which the white communities avoid and decline to inhabit due to the low profile of the inhabitants in terms of race and status. In the earlier chapter, Ghettoization, it is already mentioned the various ways and strategies to create and expand the ghettos for the ones who are not desired by the white dominant society; and of course, as Ford and Griffin stated previously, every single constituent takes part in this process crucially such as the restaurant owners, shopkeepers, renders and many others (1979). It might be clearly inferred that the isolation and demonization of black people are not only restricted by the law, but also through the whole dominant community by making them unwelcomed and uncomfortable (Ford and Griffin, 1979). The white people refuse to interact with the black people and they follow the same strategy in order to make them feel isolated in every field. By taking into consideration Hansberry’s play, the dialogue between Beneatha and Ruth signifies this hidden fear of white people; miscegenation:

BENEATHA: What they think we going to do- eat ‘em?

RUTH: No honey, marry ‘em (1959, 2.3).

As Seicshnaydre (2015) asserts, the legal regulation provides an exit ticket from the ghettos for black people; yet, it does not give them a chance to enter the white-dominated neighbourhoods due to the manner of the white people. When African-American matrimonial relationship is

taken into consideration, the household structure is formed as extended families which causes them to live in a more commune way. Instead of individualistic lives, it is constituted a compound form by adding new family members to the house such as the groom, bride, illegitimate children and so on. Besides the inadequacy of housing, this way of living stems from African-Americans' enslavement years and their collective memories (Carothers 1998, p. 94). In Hansberry's play, the setting of the apartment is described to attract attention to this communal lifestyle: "Its furnishings are typical and undistinguished and their primary feature now is that they have clearly had to accommodate the living of too many people for too many years—and they are tired" (1959, 1.1). The coloured people are not deceived only in terms of housing, but in terms of the concept of white marriage under the American Dream. Marriage is another institution which creates a hierarchy between the parties. The institution reinforces white superiority by idealizing white matrimonial relationships. On the contrary, black people have more step- sisters, brothers, mothers, and fathers with more irregular relationships. Walter and his nuclear family that lives in the same flat with his Mama and sister in *A Raisin in the Sun* (1959) are the symbols of African-American household structure, unlike the ideal home of white marriage. As it is mentioned earlier in the text, the city rejects the participation of the blacks and reaching their American Dream with the help of the white marriage concept; that is to say, the desire for an ideal home does not happen the same as their other dreams. Therefore, accepting them into their own living areas may refer to destroying this institutional concept through miscegenation from the whites' perspectives.

White people have restrained the Negroes to reach their high life standards, and one of the most remarkable methods was to forbid any kind of matrimonial relationship between the races. From the white masters' aspect, it was normalized to have intercourse with the female black servants in the slavery years due to the fact that it was their duty to satisfy their masters by all means. However, those masters took advantage of black women's sexuality without the benefits of marriage or any kind of romantic relationship (Foeman & Nance, 1999). Inevitably the rate of the biracial population increased in those years because of these relationships. The intercourse between the two races bore some consequences bilaterally; it triggered the fear of miscegenation from the whites' perspective and led them to change their hierarchic level by putting them in lower social status as they had mixed their genetic heritage with the inferior ones. On the contrary, it upgraded the social status of black people since they honored their following generations by whitening their genetics to save their generations as Frantz Fanon asserts (1952). It was a trigger effect for the white society to mix the genes with this so-called

inferior minority because having a physical or social association meant seeing them as human beings rather than slaves. Consequently, it was forbidden by the law in order to avoid constructing new social roles against the superiority of the white community.

In second chapter of Fanon's book, *The Woman of Color and the White Man*, Frantz Fanon (1952) exemplifies the desire of the colored women to whiten their generations due to their inferiority complex which stems from various reasons, especially as the outcome of hundreds of years of exploitation. Colored women are not seen as equal to the white female partner in the eyes of white men and Mayotte Capecia from Fanon's book called "Black Skin, White Mask" (1952) states: "I should have married liked to be married, but to a white man. But a woman of color is never altogether respectable in a white man's eyes. Even when he loves her" (Cited by Fanon, p. 29). On the other hand, colored men are not as valuable as the white men in the eyes of the colored women. They are not only inferior to the white women but also to the colored female partners and it leads them to feel even more alienated in their own society. Hansberry (1959) also emphasizes this situation in order to reflect the reality of the black community through the matrimonial relationship in the play:

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.

RUTH: Well, being a colored woman, I guess I can't help myself none.

WALTER: We one group of men tied to a race of women with small minds!" (Hansberry, 1959, 1.1).

Another book called *The Souls of Black Folk* (1903) by W.E.B Du Bois mentions the colored people's identity formation and seeks salvation from the chains in their souls. Similar to what Fanon emphasizes, Du Bois also studies the impact of racialization as the bringing of imperialism which causes the colored men's existential crisis as an output. The white men bring imperialism under the name of modernisation for the black society in order to justify their African slave trade, and this process leads black people to isolate and estrange from their own traditions, history, and eventually from the self. According to Du Bois, colored men, especially African-Americans in this context, have a duality in their souls as an African and an American (Du Bois, 1903). He uses the double consciousness term to call attention to the conflict of the two different souls from different backgrounds in the same dark body. In the play, Hansberry

draws attention to the pursuit of the self through the character Beneatha. She is the only educated family member who dreams about being a doctor and having a high status in the society. Moreover, she educates herself and avoids having a possible romantic relationship with a person that she considers as shallow even if he is wealthy: “I mean I like him enough to go out and stuff, but— I couldn’t ever really be serious about George. He’s— he’s so shallow” (Hansberry, 1959, 1.1). Beneatha chooses a different fate from her family by rejecting any matrimonial relationships before her graduation and she firmly depicts an exemplification of what Du Bois suggests in terms of seeking process for self-actualizing. The courses that she takes and drops such as horseback riding, acting or playing an instrument can be seen as her identity seek process. She exemplifies the the two souls in one dark body as it is exemplified in Lynn Nottage’s play through Undine’s character which is examined in the next chapter. At school, Beneatha wishes to meet another student, Asagai, as a representative of African roots and she states: “I want very much to talk with you. About Africa. You see, Mr. Asagai, I am looking for my identity!” (Hansberry, 1959, 1.2). When the two characters become friends, Asagai brings some gifts related to Africa such as records and colorful robes for her hair. She wears all the traditional clothes, starts listening to the African-based records, dances in Nigerian folk dance and uses Nigerian words even though she does not comprehend their meaning. Beneatha turns off the blues music by saying: “Enough of this assimilationist junk!” (Hansberry, 1959, 2.2). Faghfori (2015) also analyzes Beneatha's journey, highlighting her internal conflict between embracing her African roots and assimilating into American culture. Beneatha's hesitance about moving to Africa implies a start point for her acceptance of her African-American identity rather than purely African one.

Du Bois (1903) underlines the value of spirituality which loses its importance in the materialistic world conditions. Furthermore, he criticizes the incapability to see the whites and struggles to canalize the black folks to their spirituality since they are gifted by the secondsight thanks to their experience, folklore, sufferings, and so many other reasons which are mentioned in the earlier chapter. According to him, double consciousness is a gift as well as a burden for colored men. The two souls are disconnected by the veil and they have to tear this veil apart in order to connect them together and benefit from these united souls’ polychromy (1903).

In the play, Walter, initially willing to compromise his integrity for financial gain, undergoes a transformation following Mama's compassionate speech, which reconnects him to his African roots and leads him to reject Mr. Lindner's offer (Wilkerson, 1983). This act, according to

Wilkerson, symbolizes Walter's attempt to reconcile conflicting aspects of his identity, as proposed by Du Bois. By doing so, he makes a balance between the two warring strives as Du Bois asserts; however, it does not mean that he does not completely put his materialistic world view aside: "Despite Mama's importance to theme, Walter remains a worthy and unique counterpoint. In his way, Walter signals the wave of the future" (Wilkerson, 1983, p. 10). When Walter pretends and shouts: "THE LION IS WALKING," (Hansberry, 1959, 2.1) this scene is another reference to the period that African countries demanded their independency; and it implies that Walter begins to reconnect his Africanness thanks to his revolutionary spirit (Faghfori, 2015). From his point of view, the inferiority complex is inculcated through social interactions and it creates a hierarchy and power relation due to colored people's concerns about what others think. In order to provide a connection between the two souls, he suggests refusing to look at the self through the eyes of others which is mainly based on negativity such as hatred, shame and stigma. Instead of victimizing and being passive, they are supposed to be aware of the multiculturalism that they have already been a part of (Du Bois, 1989).

A genuine revolution is needed rather than victimizing themselves and being passive (Du Bois, 1935). To conclude, Lorraine Hansberry voices the drawbacks of ghetto life and its consequences on the blacks. Ghettoization triggers their inferiority complex and it leads them to suffer from double consciousness spectrum. They feel the need to locate themselves somewhere by either highlighting their blackness or diminishing it in order to exist in the society. Frantz Fanon's inferiority complex is analyzed through the matrimonial relationships through the play. He states that inferiority complex stems from materialistic world view similar to what Du Bois also underlines (1952). These theorists put forward the realities of the blacks in order to raise the awareness and suggest a social mobility. According to Hansberry, a radical change is a must through raising their awareness about the circumstances as highly parallel to these two theorists' approaches. Based on the findings of my study, she implies the inferiority complex through some characters such as Rose, Walter, and Beneatha by pointing upon the romantic relationships. On the other hand, she also points the duality that they suffer from and offers an exit through a merged identity as African- American. As a result, the characters eventually comprehend the reconciliation the dual parts of their souls by neither deifying nor demonizing one identity as the theorists suggest.

Similar to Hansberry, Nottage also writes on the unheard voices, and in her social satire, it can be traced the deification of the white as well as the demonization of the black culture which is the consideration that Fanon and Du Bois acutely object.

Undine, the protagonist, comes from a typical extended black family who lives in the ghettos, and the family members are not able to achieve to carry their generations further due to the lack of opportunity similar to many black families. Not only the grandmother lives with them in a small flat but also Undine's brother still resides in even though he is an adult who is able to earn his own money. The substantial reason for that can be seen as unaffordable rents for blacks. Although there is no legal barrier for them any more to purchase or rent a house in white neighbourhoods in these years, there is still unbearable social pressure. In the districts for the blacks, the rents are high-priced. Whereas whites pay 60 dollars for five-room apartments, blacks are obliged to pay 56 dollars for one-and-a-half or two-room flats with various insects inside (Gordon, 2008). Therefore, communal life is highly common among black families to afford the members' needs and contribute to the family budget. Similar to many other black playwrights, Nottage (2004) addresses the conditions of living standards in the ghettos:

MOTHER: "Let me get this straight—you want to stay here? Here?"

UNDINE: Yes.

MOTHER: But I thought you didn't do public housing... Well, the elevator don't work, there ain't been hot water since May and some fool's been flashing his ass the ladies in the stairwell...I hope you don't mind sharing the bed with Grandma" (1.4).

When Undine is welcomed to the family house by the members, the strivings of the two souls are displayed through Undine and her brother. Du Bois's double consciousness is embodied in both of the characters; a Negro within Undine's brother and an American through Undine. He portrays African identity which consists of one of the strivings of the double consciousness. In Undine's case, the situation proceeds exactly in the same manner for the ones who suffer from an identity crisis as a member of a minority group in society. She leaves her ghetto life for studying at the college, and there, in order to provide white approval, she decides to create another identity for herself by getting rid of her past. That is to say, in order to obtain a whiter (my emphasis) life as an exit ticket, she needs to kill the blackness of her life, and unfortunately, she is volunteer to cease her Negro being. Therefore, she buries everything about the self (my emphasis) and even the police officers are not able to reach her past; "Mrs. Calles, we've

thoroughly searched our files, but our investigation can find no record of your existence prior to fourteen years ago...We are not quite sure who you are” (Nottage, 2004, 1.1). Unfortunately, Undine also does not know where to belong; to America or Africa; that is why she rebuilds an identity by ceasing one of them and promoting the other, and the police officer’s utterances provide a chance to meet her ceased Negro being: Edna. As the first step, she changes her name from Edna, which is originally African, to Undine as a more modern and whiter European name.

Whereas Flow is not able to get out of the ghettos for his entire life, and consequently, has blue-collar work, Undine maintains her life in one of the richest areas of New York; Manhattan, through her own company. The brother fights for his Africanness—even though he has changed his name into a more American one—and he glorifies African epic stories and gives examples from Nelson Mandela by criticizing the assimilation policy of Americans: “Shit, there ain’t no greater crime than abandoning your history” (Nottage, 2004, 2.6.). On the other hand, Undine represents the other striving in Du Bois’ theoretical frame; she ceases her blackness, and she abandons her roots and culture completely to become more American. Undine has a materialistic world view which is associated with Americanism; Wharton claims: “the problem of American identity is more directly concerned with the effects of publicity” (1913, p.353). By taking Undine’s preference of profession into consideration, it might be said that she creates an American identity as a successful publicist. Similar to Walter in the *Raisin in the Sun* (1959), her materialistic side leave her Africanism in the shade; therefore, she is not able to use “the second-sight” that Du Bois encourage the blacks to reveal.

However, from Fanon’s point of view, there should be no difference between the siblings: “He is equally dismissive of the man who adores the Negro: he is as “sick” as the man who abominates him. The idealized Negro is equally a construction of the white man” (Sardar, 2008, p.xiv). Similar to Fanon, Du Bois supports the idea that the strivings are important in the African-Americans’ identities; so one should not cease being one of them to promote the other but unite these inseparable spheres of the consciousness. It is clearly demonstrated the failure of uniting these two spheres in the play due to the inferiority complex. Unfortunately, in Undine’s rewritten life story, she tells that her family tragically perished in a fire and accepts that she killed her African identity:

"I was a bright child. I won a competitive scholarship through a “better chance” program to an elite boarding school in New England. I subsequently acquired a taste for things my provincial Brooklyn upbringing could no longer provide. I went to Dartmouth

College, met and mingled with people in a constructive way, built a list of friends that would prove valuable years down the line. And my family . . . they tragically perished in a fire. Edna had to die in a fire in order for Undine to live" (Nottage, 2004, 1.1).

Undine and her family are the reflections of the black family patterns in the play. Whereas her family sustains to stay together to protect their continuation, the deterioration of the Negro family is demonstrated through Undine's life. Undine returns to her family house with her so-called re-educated version in terms of mindset, manner of dressing, and inevitably, speaking; however, none of these qualifications is sufficient enough to maintain the stability of her domestic life. As Fanon (1952) asserts in the earlier chapter, language proficiency is correlated with existence in society. In other words, it determines the degree of the civilization of the speaker and positions him as a more active citizen by enlightening the way into the modern world. With the increasing language proficiency level, the Negro whitens himself more by getting closer to the white man. Negro of the Antilles deifies himself after visiting the motherland by renouncing his blackness, and their dialect alters its form to Frenchman French (Fanon, 1952). Similar to him, Undine's return to the ghettos might create the same effect. She graduated from the university—unlike the majority of the ghetto inhabitants—and she believes that this process is temporary because of the fact that she does not belong there any more from her aspect. It is bestowed her to experience life in the white schools and neighbourhoods, and now, she is not one of them. Internalization of the white American dialect leads to another segment of the thinking system, and she acquires another vision which causes her to lose the connection between her current existence and her own community by damaging her sense of belonging (Fanon, 1952).

According to Fanon's theory of the inferiority complex, the uncivilized tend to alter their jungle status and embrace the motherland's culture in order to get the approval of the civilized and superior (1952). They are deified by the local people when they arrive in their homeland. The cycle is completed in his life as he has an impression that he has obtained something that was lacking before; he is now full of himself through finding the missing piece. With the arrival, the inferior mentions the Opera that he maybe has not seen before, criticizes the more inferior locals than him, begins to add the words from motherland's dialect and does not understand the locals. Internalization of another language harms one's self and it might precipitate a split from one's own community. Consequently, the individual develops an inferiority complex and begins to imitate the lifestyle of the superior culture through donning, mixing their language with

European phrases, and embracing their etiquette in order to overtake culturally a higher status (Fanon, 1952). Lynn Nottage demonstrates a concrete character through Undine and Hervé in her play. Hervé, the Argentinian husband, can be exemplified as a concrete character from the play. Not only Hervé deifies himself since he has been in Spain; the motherland of Argentina, but also Undine perceives him in a superior social status than herself. He mixes phrases from Spanish of Spain to his speech, mentions exhibitions which are probably not familiar to him, praises Spanish artists, music, and simply the culture by stating that he has seen the developed versions of everything and ashamed of his limitations. As Fanon asserts that Hervé feels his inferiority in the motherland whereas he has lessened his inferior status and become a demigod through the eyes of Undine in the U.S. Therefore, Undine does not even notify the reality that she is not single in order to raise her social status and save her race by whitening the future generations even though she has a colored boyfriend when she meets Hervé. In the meantime, Hervé amatively depicts and exalts the Spanish culture as if he elucidates it to a local in the homeland:

HERVÉ: “You have never heard of Andres Segovia?”

UNDINE: No. (They begin tango).

HERVÉ: Por que? He is a master of classical guitar from España. The best, of course. He found a way to isolate emotion with his fingers. (Hervé leads Undine through a series of elaborate dance steps). What he can do with a series of chord...is remarkable. I fell in love with his music in Madrid. I was curating an exhibition of important artists in España. I had good fortune of dining in a café with the brilliant artist Ernesto Pérez. The music began. The guitar. A recording of Segovia’s music. The place fell silent. We listened, intensely, for with a mere guitar he created an orchestra, indeed from those most basic chords he wove something so marvelously complicated that it made us ashamed of our own limitations. In that small café Segovia opened up possibility. Querida, I can’t believe you don’t know his music.” (Nottage, 2004, 1.2.).

When Hervé’s situation is taken into consideration, the condition is undistinguished for Undine. She has the same manner as her husband; she idolizes herself as a university graduate in the ghettos upon her return. Undine achieves many things compared to her family members such as running a business, marrying a whiter husband, using Englishman’s English, and visiting England; the motherland; that is to say, she uses standard English rather than using black

English phrases. As Fanon (1952) argues that she patronizes and gets a higher status so that she has been to England.

FATHER: “The Economist—that’s a magazine from England.

UNDINE: Yes, I’m familiar with England, I’ve actually (Affecting a British accent) been” (Nottage, 2004, 1.4.).

Undine struggles to break the chain with her success at school and her desire to get a bit of whiteness in her life as in the example of Fanon's analysis: Mayotte Capecia (1952). Therefore, Undine, like all frantic women of color, is in quest of white men. They dream of “a wonderful night, a wonderful lover, a white man” (Cited by Fanon, 1952, p. 23). The protagonist of the play is also one of these women; she creates a past and identity for herself, and the next step might be to whiten and save her future as well as upcoming generations. She looks down on African- American men, and it might be inferred from her thoughts about marriage with her ex-boyfriend: “Yeah, and be a gangster bitch, a chicken head, no thank you. The money wouldn’t last, and really, is there anything more than an aging broke b[lack]-boy who ain’t got no rap left?” (Nottage, 2004, 1.3.). She clearly shows that he is not a preferable partner for her because African- American women—as it is stated earlier by Fanon— always avoid falling back into the niggerhood pit by choosing a black person for themselves: “Up until then, I’d been dating a rapper at the twilight of his career. He’d become addicted to painkillers and his paranoia was making the relationship tiresome. Too ghetto for the ghetto” (Nottage, 2004, 1.2.). On the other hand, she is in search of a whiter man (my emphasis) to progress even if he is a mulatto. At a party, she meets and then marries an Argentinian man, Hervé, not only for carrying herself into another social status but also for carrying the future generations genetically further. She explains her feelings about the relationship as: “He permitted me to travel in circles I’d only read about in Vanity Fair” (Nottage, 2004, 1.1.). When Fanon’s statement is taken into consideration related that he knew another black girl who kept a list of Parisian dance halls “where-there-was-nochance-of-running-into-niggers,” it might be possible for Undine to be in that party in order to increase her chance to find a proper partner for herself (1952 p.35). Although Latinos are not considered as "white", according to Fanon, their goal is mainly to proceed to the white genes rather than going back to the inferior black ones (2008). They can also be perceived as whiter than the blacks inasmuch as their skin is lighter and their social status is higher than an average black person. In spite of all the struggle for whitening her life, the whiter husband runs away with her money at the end and it can be argued that Hervé does not prefer to blacken his

future generations as he can be considered as whiter than Undine in a sense. She expresses her disappointment about her husband's method to break up: "[...] He took clothing to the dry cleaners every day...How was I to know that he was slowly sneaking out of my life, piece by piece" (Nottage, 2004, 1.1.)

Undine's inferiority complex might be seen as a barrier in front of a healthy relationship since she compares every colored people of the opposite sex to Hervé including the previous and future boyfriends. After his abandonment, she underestimates a man who wishes to have a romantic affair with her: "I can't be a man in uniform...He has none of Hervé's charm" (Nottage, 2004, 2.1.). With the reference from Fanon's book *Black Skin, White Masks* (1952), it can be interpreted that Undine is not respectable sufficiently in the white man's eye even though he loves her as it is exemplified in the book, and unfortunately, the colored man is not valuable from the colored woman's perspective. Also, not being respectful is another significant and triggering effect for the colored woman's inferiority complex.

Nottage implies the re-education of Undine through her pregnancy and labor pain as a sign of this change. Undine has not seen her family for fourteen years and nine months and now she is in the beginning of her fabulation. Throughout the play, the struggle to convince Undine to the reconciliation of the duality in her soul is depicted very well thanks to the powerful reflections of reality. At first, she denies her roots and creates another identity, at some point, she is convinced; however, she hesitates due to the fear of alteration. Yet, she accepts and welcomes this alteration in her soul with her community's help in the end. She is ready for a revolutionary change with the reconciliation of the two different spheres in her dark body. Similar to Undine, Devora is a privileged black woman; however, she tears away her bonds with neither her past nor her community. She states that she comes to the old neighbourhood because: "[...] I hate to see a sister get hurt...I am starting a financial planning program for underprivileged women. Rosa has joined us. I'd love for you to stop by" (Nottage, 2004, 2.2.). Lynn Nottage utilizes Devora in order to enlighten Undine's mind and to prove that another way is possible; confrontation with double consciousness and reconciliation of the two-ness in her soul (Hayes, 2013).

A revolutionary alteration is challenging, especially for the ones who are exposed to racism throughout the generations. Undine hesitates several times, however, she surrenders with the help of her community and their support: *UNDINE*: "Everyone wants me to breathe out, push, but I am trying desperately to hold my breath, hold it on. If I don't breathe then the baby will

not come. (Holds her breath). GUY: Breathe, Undine. DOCTOR: Breathe. FLOW: Breathe, girl! MOTHER and FATHER : Breathe, Undine! GRANDMA: Breathe, sweet pea! (Undine looks at Guy and her family in their uniforms; she studies their concerned faces). UNDINE: And then I let go. (A baby cries)". (Nottage, 2004, 2.9). At the end of the play, she gives birth to a mulatto child, and this child may symbolize that the warring strivings make peace in one body. Undine's fabulation or the re-education is completed, and according to the hopeful ending, she might balance the twoness of her identities not as an African or an American, but African-American as a whole. Although Atkins does not specify this reconciliation as double consciousness, it might be inferred from her statement: "Left to reflect on the future she is creating for her child, Undine struggles to reconcile three identities: Sharona Watkins [African], Undine Barnes Calles [American], and self-actualized Sharona-Undine [African-American]" (2016, p. 113). Similar to my analysis, Atkins also evaluates the delivery of the baby as a signal of her new merged identity (2016). To conclude, Nottage implies Undine's reconnection with her community and eventually her spirituality by drawing attention to her financial bankrupt which leads her to separate herself from Americanist materialism. In the light of what is mentioned above, it might be said that ghettoization makes a deep wound which has started to occur since the exploitation of the continent and it has still been an ongoing issue due to its bringings. In the ghettos in which colored people are trapped, they are dehumanized and isolated from society. Inhumane behavior becomes a daily routine for the Negroes even for the privileged ones that their conditions are equally constructed with the whites. Inculcation of the inferiority complex and the suffering of double consciousness have been embodied in their dark bodies through every kind of discrimination as both plays have been analyzed.

CONCLUSION

African-Americans' identity formation has been an ongoing debate bilaterally as white society has not been the only party that underestimates the black folks' places in the society. Also, the African-Americans have maintained to question their places in society in terms of cultural, political, religious fields and beyond all; existential for decades after abolition of slavery in the U.S. This identity-seeking process stems from the inculcated norms that are attributed by the white surroundings. It has been expected that they have to be a black in relation to the white man. In other words, they gain some privileges on condition that they stick with the boundaries that the white society builds for them; however, they never access the equality that is promised no matter how they struggle to achieve it. With the abolition of slavery in the northern states, they come to the North to have higher life standards in terms of job opportunities,

accommodation, health or education facilities. This American Dream is seen as an exit ticket for them and their future generations to benefit from the promised land; yet, they notice that they are not able to find satisfying and qualified jobs due to some reasons such as overpopulation and lack of education. Besides, they are not able to find proper places to accommodate them, and this situation leads them to live in tent cities along the riverbank eventually consisting of the biggest ghettos. The colored people have to reside in the ghettos for a long time, and it projects their identity formation even today.

The first chapter of this study portrays stereotypical elements that lead African-Americans to internalize the inferiority complex by shedding light onto their ghetto life standards, marriage and family institutions, working conditions and the perception of religion within the frame of historical findings. Ghettoization has still been shaping the jobs that they have, the education that they take, the matrimonial relationships that they arrange, the political perspective that they support and so many other important elements in their lives; that is to say, it plays a crucial role in every field by all means. In the light of what is mentioned above, Lorraine Hansberry and Lynn Nottage demonstrate the influence of ghettoization on the blacks who migrated from the South to the North with the fantasy of the American Dream through their plays; *A Raisin in the Sun* (1959) and *Fabulation or the Re-education of Undine* (2004). However, the marketed fantasy has exploited not only their muscles and bodies as labours but also their psychologies instead of integrating them into society as it has promised. Despite the welcoming approach towards European migrants, they reject the participation of coloured people in society. The marginalized group has settled down along the riverbanks and under the bridges due to the whites' fear of ruining the purity of their genetics. This settlement causes them to be even more isolated from the society in which they live. Therefore, the first chapter provides a wide historical background which is utilized in the later chapters to reveal the dimensions of their internalization in regards to inferiority complex, of course, the inculcation of black people's inferiority complex was created long before with colonialism in their motherland. That's why, the chapter offers an alternative approach to revisit the colored people's —so-called— inferiority complex within the context of African-Americans in order to examine the impacts of white oppression after the Great Migration.

Whereas the black community struggles to move out of the ghettos, for the white society, miscegenation can be interpreted as a crucial reason not to allow them to move into the white neighbourhoods. Mixing their genetic heritage with the so-called inferior ones jeopardizes the superiority of the white man; that is why, they have taken precautions in various ways. They

believe that they have to preserve their purity; otherwise, the hierarchy between the two races that they have been building since the beginning of colonisation might collapse.

On the other hand, as I have discussed Fanon's arguments in the second chapter, colored people tend to establish matrimonial relationship with white partners in order to whiten and save their future generations since they put a remarkable effort on ceasing their blackness in their lives. Fanon (1952) examines romantic relationships to explore their perspectives towards their partners or possible partners in accordance with the color of their skin by claiming that both parts' preferences are dependent on whiteness or blackness. According to Fanon, especially colored women desire white partner while the white men refuse to have a relationship with them (1952). There are some reasons why white man rejects an interracial relationship with colored women; one of the reasons can be clearly seen as the prohibition by the laws.

Any kind of romantic relationship causes to lower the whites' social status; on the other hand, establishing an interracial romantic relationship leads the blacks to have a higher status in the society as they whiten themselves to save the following generations. In the third chapter, Hansberry's play touches upon the fear of white people about miscegenation through a dialogue between Beneatha and Ruth. Similarly to Hansberry, Nottage also offers an exemplification of the concern of whitening the black genes through Undine and her choice of husband whereas she underestimates her former black boyfriend.

However, a matrimonial relationship is also another brick on the wall which reinforces the hierarchy between the two races. The idealized marriage is identified as a white institutional concept. On the one hand, whites have a stable matrimonial relationships. It is idealized and offered as another concept under the name of the American Dream; on the other hand, colored people have a more irregular family structure which consists of extended families in the same house, single parents, and illegitimate children. The reasons for this irregularity might stem from many elements that are discussed throughout the chapters such as lack of education, hardships of ghetto life, financial problems, culture and so on. However, it may not be an incorrect inference that they do not reach their ideal home life which is marketed as another concept of the American Dream, and this division is another strategy to keep black people in the inferior status. Hansberry and Nottage demonstrate a stereotypical black domestic life which represents single parenthood and extended family in the ghettos.

For both plays, the mutual concept is the empowerment of the bonds in the society as an African and an American without approaching one of them more similar to what Du Bois and Fanon suggest. Since both of them have characters who question their identity more when it is

compared to the others, it is aimed to raise society's awareness on the debatable issue through Beneatha and Undine. Both characters are guided to their spirituality through Yoruba priests in order to benefit from their second-sight which is seen as a gift by God thanks to their sufferings, culture and experience. Spirituality is seen as a key factor to make them reach their salvation by the theorists; Du Bois and Fanon. However, Yoruba priests are chosen to help their second-sight awaken rather than a Catholic priest. In the second chapter, it is argued that the Catholic church becomes a caricatured version of the white church, and it loses its main function due to the limitations in its capacity to help the problems of the black society. Rather than a place of religious growth and development, it turns into a place which normalizes their sufferings through the promises of the afterlife. Therefore, Hansberry and Nottage aim to reach their message to their main characters and then eventually to black society by using a messenger who might remind their roots as it is before evangelization in order to connect the two spheres of their souls; an African and American. Within the scope of Fanon and Du Bois's theories, it is possible to trace the inferiority complex and double consciousness in both plays. In these plays, the characters are created in accordance with the playwrights' ideologies, and they shed light on the realities of their era with the help of not only a holistic but also an individualistic approach. That is to say, these two significant concepts are the reflections of what colored people have been facing for decades; therefore, what the playwrights put forward through art has been an everlasting matter in black society's realities. Undoubtedly, it is not possible to conceptualize their experiences without considering their ghetto life background since it might be seen as one of the milestones of their lives. The perception of being inferior or superior is inculcated by the dominant power, and inevitably, it becomes learned helplessness. Many of the colored people—even the ones who strictly object to the idea that white people are superior—either put effort into ceasing being black by conceiving blackness as inferior, or they praise their blackness and attribute importance to the color of their skin just as what white society does. According to Fanon (1952), ceasing or adoration of being a Negro is the same sickness. When it is taken into consideration, Du Bois (1903) suggests to unite the juxtaposition of two souls in the same dark body; an African and an American.

To conclude, the plays aim to raise the awareness of the whole world on the issue of the burdens of blackness through the discussed issues earlier, and apart from these aspects, further research might be applied on the theme of the return to the roots of African-American people to carry this research forward. By bringing the dehumanizing effects of ghettoization onto the stage, the playwrights intend to solve the problem permanently which has been seen as the backbone of

the vicious circle of segregation. They have tried to reestablish the “normal” by denaturalizing the “old normal” in a white-dominated society in order to break the chain of residential segregation and its bringings.

Preprint

REFERENCES AND NOTES

- Du Bois, W., E., B. (1903). *The Souls of Black Folk*. A. C. McClurg & Co., Chicago.
- Du Bois, W., E., B. (1924). "Opinion: To Encourage Negro Art." *The Crisis* (Mar. 1920 rot. in *The Crisis* 29.1 Nov.: 11. Print.
- Du Bois, W., E., B. (1935). "Does the Negro need Separate Schools?". *The Journal of Negro Education*, 4(3), 328–335. <https://doi.org/10.2307/2291871>
- Du Bois, W., E., B. (1989). "ABC of Color." New York: *International Publishers*. Print.
- Du Bois, W., E., B. (2000). *Strivings of the Negro People*. Electronic Text Center. University of Virginia Library.
- Du Bois, W., E., B. (2007). *The Souls of Black Folk*. Oxford University Press.
- Faghfori, S., Nowrouzi, T. (2015). "Am I an African or an American? Duboisian Double Consciousness in A Raisin in the Sun". *International Journal of Applied Linguistics & English Literature*. <http://dx.doi.org/10.7575/aiac.ijalel.v.4n.3p.174>
- Fanon, F. (1952). *Black Skin, White Masks*. New York: Grove Press.
- Fanon, F., Chevalier, H. & Gilly, A. (1965). "Studies in a dying colonialism". New York: Monthly Review Press.
- Fanon, F. (with Sardar, Z. (2008) & Bhabha, H. (1986)). (Eds.). (2008). *Black Skin, White Masks*. Pluto Press.
- Foeman, A. K., & Nance, T. (1999). "From Miscegenation to Multiculturalism: Perceptions and Stages of Interracial Relationship Development". *Journal of Black Studies*, 29(4), 540–557. <http://www.jstor.org/stable/2645869>
- Gordon, M. (2008). "Somewhat like War": The Aesthetics of Segregation, Black Liberation, and "A Raisin in the Sun." *African American Review*, 42(1), 121– 133.

<http://www.jstor.org/stable/40301308>

Hansberry, L. (1959). *A Raisin in the Sun*. Vintage Books.

Hansberry, L. (1970). *To Be Young, Gifted and Black*. A Signet Books.

Hochschild, J. L. (1995). *Facing Up to the American Dream: Race, Class and the Soul of the Nation*. Princeton, N.J.: Princeton University Press.

Logan, J. R., Zhang, W., Turner, R., & Shertzer, A. (2015). "Creating the Black Ghetto: Black Residential Patterns before and during the Great Migration". *The Annals of the American Academy of Political and Social Science*, 660, 18–35.
<http://www.jstor.org/stable/24541825>

Moore, T. O. (2005). A Fanonian Perspective on Double Consciousness. *Journal of Black Studies*, 35(6), 751–762. <http://www.jstor.org/stable/40034879>

Moynihan, D. P. (1965). *The Negro Family: The Case for National Action*. Washington, D.C.: U.S. Department of Labor.

Nottage, L. (2015). FABULATION, OR THE RE-EDUCATION OF UNDINE. In *Contemporary Plays by African American Women* (pp. 201-). University of Illinois Press.

Tolnay, S. E. (2003). "The African American "Great Migration" and Beyond." *Annual Review of Sociology*, 29, 209–232. <http://www.jstor.org/stable/30036966>

Tucker, M. B., & Mitchell-Kernan, C. (1990). "New trends in Black American interracial marriage: The social structural context." *Journal of Marriage and the Family*, 52, 209-218.

Wilkerson, M. B. (1983). “The Sighted Eyes and Feeling Heart of Lorraine Hansberry”. *Black American Literature Forum*, 17(1), 8-13 <https://doi.org/10.2307/2904160>

Worseley, P. (1969). “Revolutionary Theories,” *Monthly Review*, Vol. 21, May, 1969.

Worseley, P. (1972). “Fanon and the Lumpenproletariat”; *The Socialist Registers*.

Preprint