

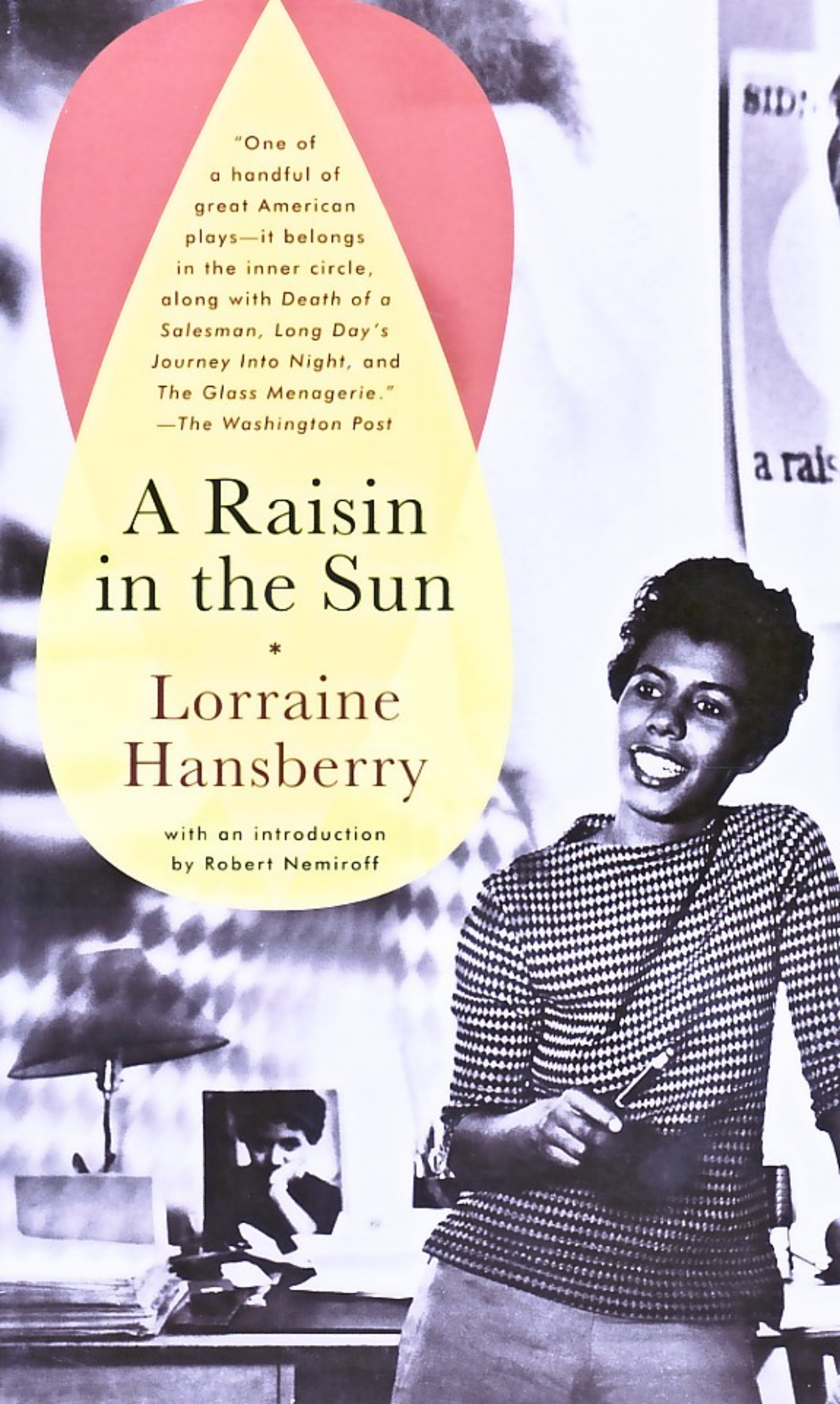
"One of
a handful of
great American
plays—it belongs
in the inner circle,
along with *Death of a
Salesman*, *Long Day's
Journey Into Night*, and
The Glass Menagerie."
—*The Washington Post*

A Raisin in the Sun

*

Lorraine Hansberry

with an introduction
by Robert Nemiroff



ACT I

SCENE ONE

The YOUNGER living room would be a comfortable and well-ordered room if it were not for a number of indestructible contradictions to this state of being. 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. Still, we can see that at some time, a time probably no longer remembered by the family (except perhaps for MAMA), the furnishings of this room were actually selected with care and love and even hope—and brought to this apartment and arranged with taste and pride.

That was a long time ago. Now the once loved pattern of the couch upholstery has to fight to show itself from under acres of crocheted doilies and couch covers which have themselves finally come to be more important than the upholstery. And here a table or a chair has been moved to disguise the worn places in the carpet; but the carpet has fought back by showing its weariness, with depressing uniformity, elsewhere on its surface.

Weariness has, in fact, won in this room. Everything has been polished, washed, sat on, used, scrubbed too

often. All pretenses but living itself have long since vanished from the very atmosphere of this room.

Moreover, a section of this room, for it is not really a room unto itself, though the landlord's lease would make it seem so, slopes backward to provide a small kitchen area, where the family prepares the meals that are eaten in the living room proper, which must also serve as dining room. The single window that has been provided for these "two" rooms is located in this kitchen area. The sole natural light the family may enjoy in the course of a day is only that which fights its way through this little window.

At left, a door leads to a bedroom which is shared by MAMA and her daughter, BENEATHA. At right, opposite, is a second room (which in the beginning of the life of this apartment was probably a breakfast room) which serves as a bedroom for WALTER and his wife, RUTH.

Time: Sometime between World War II and the present.

Place: Chicago's Southside.

At Rise: It is morning dark in the living room. TRAVIS is asleep on the make-down bed at center. An alarm clock sounds from within the bedroom at right, and presently RUTH enters from that room and closes the door behind her. She crosses sleepily toward the window. As she passes her sleeping son she reaches down and shakes him a little. At the window she raises the shade and a dusky Southside morning light comes in feebly. She fills a pot with water and puts it on to boil. She calls to the boy, between yawns, in a slightly muffled voice.

RUTH is about thirty. We can see that she was a pretty girl, even exceptionally so, but now it is apparent that life has been little that she expected, and disappointment has already begun to hang in her face. In a few years, before thirty-five even, she will be known among her people as a "settled woman."

She crosses to her son and gives him a good, final, rousing shake.

RUTH Come on now, boy, it's seven thirty! *(Her son sits up at last, in a stupor of sleepiness)* I say hurry up, Travis! You ain't the only person in the world got to use a bathroom! *(The child, a sturdy, handsome little boy of ten or eleven, drags himself out of the bed and almost blindly takes his towels and "today's clothes" from drawers and a closet and goes out to the bathroom, which is in an outside hall and which is shared by another family or families on the same floor. RUTH crosses to the bedroom door at right and opens it and calls in to her husband)* Walter Lee! . . . It's after seven thirty! Lemme see you do some waking up in there now! *(She waits)* You better get up from there, man! It's after seven thirty I tell you. *(She waits again)* All right, you just go ahead and lay there and next thing you know Travis be finished and Mr. Johnson'll be in there and you'll be fussing and cussing round here like a madman! And be late too! *(She waits, at the end of patience)* Walter Lee—it's time for you to GET UP!

(She waits another second and then starts to go into the bedroom, but is apparently satisfied that her husband has begun to get up. She stops, pulls the door to, and returns to the kitchen area. She wipes her face with a moist cloth and runs her fingers through her sleep-disheveled hair in a vain effort and ties an apron around her housecoat. The bedroom door at right opens and her husband stands in the doorway in his pajamas, which are rumpled and mismated. He is a lean, intense young man in his middle thirties, inclined to quick nervous movements and erratic speech habits—and always in his voice there is a quality of indictment)

WALTER Is he out yet?

RUTH What you mean *out*? He ain't hardly got in there good yet.

"The play that changed American theater forever. . . . A seething interplay of past and present, of wisdom and passion."

—*The New York Times*

First produced in 1959, *A Raisin in the Sun* was awarded the New York Drama Critics Circle Award and hailed as a watershed in American drama. Not only a pioneering work by an African-American playwright—Lorraine Hansberry's play was also a radically new representation of black life, resolutely authentic, fiercely unsentimental, and unflinching in its vision of what happens to people whose dreams are constantly deferred.

In her portrait of an embattled Chicago family, Hansberry anticipated issues that range from generational clashes to the civil rights and women's movements. She also posed the essential questions—about identity, justice, and moral responsibility—at the heart of these great struggles. The result is an American classic.

"A play rooted in its own time that speaks through the years to our own."

—*Chicago Tribune*

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