

YEDITEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

**REFLECTIONS OF THE BLACK GHETTOIZATION PROCESS IN
THE SELECTED AFRICAN-AMERICAN PLAYS IN ETHNICALLY
SPECIFIC PERSPECTIVES**

ESRA IPEK

Istanbul - 2024

YEDİTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES

REFLECTIONS OF THE BLACK GHETTOIZATION PROCESS IN THE
SELECTED AFRICAN-AMERICAN PLAYS IN ETHNICALLY SPECIFIC
PERSPECTIVES

By
ESRA İPEK

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts
in
English Language and Literature Department

Supervisor
Asst. Prof. Dr. Fatine Bahar Karlıdağ

Istanbul - 2024

DECLARATION OF ORIGINALITY

I hereby declare that this thesis is my own work and that all information in this thesis has been obtained and presented following academic rules and ethical conduct. I have fully cited and referenced all material and results as required by these rules and conduct, and this thesis study does not contain any plagiarism. The necessary permissions have been obtained if any material used in the thesis requires copyright. No material from this thesis has been used to award another degree.

To the best of my knowledge and belief, it contains no material previously published or written by another person nor material accepted for the award of any other degree except where due acknowledgment has been made in the text.

I accept all kinds of legal liability that may arise in cases contrary to these situations.

Name/Surname: Esra İpek

ABSTRACT

When the relationship between art and the era's conditions is taken into consideration, the reflections of the migrations, wars, diseases or other sociological incidents can be clearly seen in the artworks of that period as they put the realities of the circumstances on the stage. For this reason, 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. According to them, the theatre should be killed with its own prejudices, stereotypes, and misinterpretations about Afro-Americans and their underrated culture, so that it can reborn from its ashes. 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: Ghettoization, miscegenation, double consciousness, inferiority complex.

ÖZET

Sanat ve dönemin şartları göz önüne alındığında, göçlerin, savaşların, hastalıkların ve diğer önemli sosyolojik olayların yansımaları o dönemin sanatsal eserlerinde açıkça görülebilir. Amerika Birleşik Devletleri'nde yaşanan Büyük Göç ile beraber gettolaşma sürecinin başlaması özellikle siyahilerin yaşamlarını birçok alanda sekteye uğratmıştır ve bunun etkileri de siyahi sanatçılar tarafından işlenen önemli meselelerden biridir. Bu nedenle siyahi oyun yazarları da, tıpkı birçok diğer sanatçı gibi, siyahilerin içinde bulundukları şartlarla ilgili farkındalığını arttırmak ve onları kendi hikayelerinde pasif bir rolden daha aktif bir rol almaları için harekete geçirmek gibi birbirinden farklı amaçlarını aktarma çabasında olarak sanatlarını icra etmişlerdir. Onlara göre Afro-Amerikanların ve onların yeterince değer verilmeyen kültürlerinin küllerinden doğabilmesi için tiyatrodaki önyargılı, stereotipikleşmiş veya yanlış yorumlanmış tasvirlerinin ölmesi gerekmektedir. Bu yenilenme sayesinde, yanlış kavramsallaştırılmış Afro-Amerikan kültürü, kimliklerindeki Afrikan ya da Amerikan taraflarından birisi diğerine üstün gelmeden yeniden ele alınabilir ve düzeltilebilir. Gettolaşmanın beraberinde getirdiği maddi sıkıntıların yanı sıra, Afro-Amerikanların kendi siyah bedenlerine sıkışıp kalmış iki ayrı kimlik; Afrikan ve Amerikan, ve onlara aşılarmaya çalışılan aşağılık kompleksiyle toplumda var olma çabaları birçok siyahinin yaşamını derinden etkilemiştir. Bu nedenle, bu çalışma siyahilerin gettolaşma ve buna dayalı olan ırklar arası evlilik tecrübelerini William Edward Burghardt Du Bois'in çifte bilinç teorisi (1903) ve Frantz Fanon'un aşağılık kompleksi kavramını (1952) kullanarak siyahilerin kimliklerinin yeniden nasıl şekillendirildiğini Lorraine Hansberry'nin *A Raisin in the Sun* (1959) ve Lynn Nottage'ın *Fabulation or the Re-education of Undine* (2004) oyunlarında incelemeyi hedefler.

Anahtar Kelimeler: Gettolaşma, ırklar arası evlilik, aşağılık kompleksi, çifte bilinç.



I dedicate this thesis to
all pets that give their silent support throughout the process:
especially to Smelly, Yoda, Turunç
and Goldi.

ACKNOWLEDGEMENTS

First and foremost, I would like to express my deep gratitude to my supervisor, Asst. Prof. Dr. F. Bahar Karlıdağ for the invaluable support, guidance and contribution to my dissertation throughout the process. Her teachings and deep knowledge provided me a wider perspective along the way. It has been a pleasure to work with you and to learn from you.

I would like to thank my father and mother; Enver and Belgin İpek who supported and believed in me whenever I felt lost. I am also indebted to my sister; Yasemin İrem İpek, for helping me whenever my computer had technical problems. I am pretty sure that you will make me regret it though.

My partner in crime, Gözde Bakkalsalihoğlu, it is not possible to express how grateful I am for her support whenever I needed. Her support has been my deus-ex machina on this journey. My beloved, Buse Güner, thank you for answering my never-ending questions in the moments of crisis; you managed mine better than yours. I would also like to express my gratitude to my dear friend Özde Özdemir who gave me joy throughout the process.

Last but not least, I am sending my most special thanks to Mert Cihan İkiz; for tolerating and taking care of me during the most stressful times. It would be impossible to complete this thesis without your companionship.

TABLE OF CONTENTS

DECLARATION OF ORIGINALITY	ii
ABSTRACT.....	iii
ÖZET	iv
ACKNOWLEDGEMENTS	vi
TABLE OF CONTENTS.....	vii
1. INTRODUCTION	1
1.1 Overview	1
1.2 Literature Survey.....	4
1.3. The Great Migration (1910-1970).....	8
1.4. Ghettoization	9
1.5. Miscegenation	15
1.6. Family Structure	17
1.7. Working Conditions	19
2. POSTCOLONIAL THEORY	23
2.1 Frantz Fanon and Inferiority Complex.....	29
2.1.1. The Negro and Language.....	36
2.1.2. The Woman of Color and the White Man.....	38
2.1.3. The Man of Color and the White Woman	41
2.2. W.E.B Du Bois and the Theory of Double Consciousness	43
3. THE REFLECTIONS OF INFERIORITY COMPLEX AND DOUBLE CONSCIOUSNESS IN THE SELECTED PLAYS	53

3.1 Lorraine Hansberry's <i>A Raisin in the Sun</i> (1959).....	53
3.2 Lynn Nottage's <i>Fabulation or the Re-education of Undine</i> (2004)	64
3.3 Comparative Analysis on <i>A Raisin in the Sun</i> (1959) and <i>Fabulation or the Re-education of Undine</i> (2004).....	80
CONCLUSION.....	82
REFERENCES	86



1. 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.

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.

1.1 Overview

The thesis 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 revolutionary play of Lorraine Hansberry; *A Raisin in the Sun* (1959), and Lynn Nottage's remarkable piece; *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*.

The first chapter introduces the historical and ethnic background of the African- Americans which led white people to impose the norms of superiority and inferiority on black people by creating a hierarchy notion in society. Through a journey to Afro- Americans' historical backgrounds, it is examined the effects of the ghettoization process in terms of their education, work conditions, mental health, family life and approach towards matrimonial relationships. As examined in the first chapter, they migrate to the Northern states from the South with the promise of high life standards under the name of the *American Dream*; yet, they confront the realities that there are no higher conditions for them to survive. They shelter along the river; and as a result of a high population living in the tents, the greatest ghettos are formed. These ghettos, even today, have played in their identity formation by putting another brick in their collective memory. With the question of the impacts of ghettoization on black people's lives, the first chapter of the study intends to bring the historical and cultural elements into together, and it highlights the correlation between their past experiences related to their ghetto life and their ways of externalisation which will be examined in the second chapter through Frantz Fanon's theory of *inferiority complex* and W.E.B. Du Bois's *double consciousness*. Ghettoization and its bringings play a crucial role in the research since it has a trigger effect on black people's psychology which will be analyzed in the following chapter.

In the second chapter, it is theorized that the hundreds of years of oppression causes the Negro to internalize what the white dictates. According to Fanon, the black has internalized being inferior due to the ongoing exploitation; both physically and psychologically. He argues that the Negro puts an effort to be a Negro which the definition of him is built by the white in order to deserve a place in the society. Furthermore, he drastically objects to the idea of reducing Africans into being a color. On the other hand, Fanon also condemns the black people who continue to live under the roof of attributed norms and despise their own

culture by underestimating themselves due to the *inferiority complex*. He suggests building a united society neither with adoration nor demonization of the color of their skin. Moreover, according to W.E.B. Du Bois, the souls of Afro-Americans splitted into two spheres as African and American, and it creates a duality named *double consciousness* (1903). Similar to Fanon, W.E.B. Du Bois, focusing mostly on African-Americans, supports benefitting from the polychromy of cultures instead of deification or demonization of one of the sides of their souls.

In the third chapter, the historical elements are collated with the two theories in order to put forward reflections of them in Lorraine Hansberry's play; *A Raisin in the Sun* (1959), and Lynn Nottage's *Fabulation or the Re-education of Undine* (2004). Hansberry, as one of the victims of the ghettos, stages the hardships of the black neighbourhoods which leads them to survive rather than live, and she puts an effort to make the black population heard in terms of housing problems which affect their life conditions in many areas (Hansberry, 1970). At the beginning of the play, she paints a grim portrait of a black family that tries to go beyond the stereotypical definitions; however, she implies that there is still hope for the underprivileged communities through the end of the play. 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.

As a result, it can be interpreted that both playwrights have centred on the same theme independently of their periods with the purpose of emphasizing the same social issues. In spite of the legal right to property ownership, there are direct physical interventions including the harassment in their living spaces, whereas in another period, psychological and societal pressures are more prevalent, yet the outcome remains the same; they are trapped there with the difficulties brought by ghettos. This confinement triggers their collective memories, bringing forth feelings of inferiority and prompting them to explore their identities in different ways. In Hansberry's play, Beneatha strives to reconnect with her African roots, while Nottage's character Undine attempts to erase her blackness and create a white identity. These two extreme pieces can be seen as demonizing one side and idealizing the other, a tendency that contradicts the perspective of Fanon and Du Bois. It is signalled the idea of reconciliation with African-American identities from both extreme characters in one play through the sprouting flower in the pot in the abandoned house, and in the other play through the image of a newborn baby, albeit in different ways.

In this manner, playwrights illuminate what the theorists have advocated from the beginning: reconciliation with one's own identity and not seeing oneself as inferior or superior to whites but rather raising awareness about the polychromy of their multicultural identities.

1.2 Literature Survey

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 enlightening 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. It is more likely, for Fanon, to come across Du Bois's writings at some point while conceptualizing his ideas. Yet, there is no certain evidence to what extent Fanon was affected by Du Bois. Although there are various factors and scholars that Hansberry's writings might be affected, it may be important to note that her writings may specifically be inspired by W.E.B Du Bois and indirectly Fanon. Du Bois was one of her father's friends and he was a tutor on African studies at the university; therefore, it is possible to reach many reflections of his ideology in her writings. When it is taken into consideration, there are notable studies that I have benefitted from in my thesis to support my arguments. On the other hand, there is limited research on Lynn Nottage's play, *Fabulation or the Re-education of Undine* (2004). However, some scholars study on the identity seek process of the family. Although they have not directly analyzed the play within the frame of double consciousness or inferiority complex, they provide new perspectives and contribute to my study.

Margaret B. Wilkerson (1983) addresses Du Bois's theory of double consciousness in her analysis of *A Raisin in the Sun* (1959). According to Wilkerson, Mama represents a stereotypical female-headed family structure; this matriarchy is correlated with the African heritage. She does not even ask the other family members' ideas about how to manage their insurance money and this shows that she is in charge of the family and its major decisions whether they are minor or major (1983). Walter, who is ready to sacrifice his dignity and pride for the white man's money by begging to his mother, changes his attitude just after his

mother's caring and understanding speech. This speech reminds his African roots and he rejects the money that Mr. Lindner offers (Wilkerson, 1983). 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).

Shoeila Faghfori (2015) also centered her research on identity seeking process of Afro-Americans withing the frame of double consciousness. She argues that Mama character in Hansberry's play represents an ideal Afro-American identity in a merged way without ceasing one of them; an African and American, whereas her son, Walter, portrays a more American persona. Mama's matriarchy and spirituality depict her African roots; on the other hand, she still has materialistic dreams which are generally associated with Americanism. Faghfori considers Mama as a more balanced character within the scope of Du Bois's theory (2015). However, Walter's obsession of materialism draws an American image until the end of the play. According to her, the moment that Walter refuses Mr. Lindner's offer, he manages to make a balance the duality in his soul instead of ceasing being a Negro (2015). When Walter pretends to hold a spear 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 revolutinary spirit (Faghfori, 2015). Moreover, Beneatha is another character who suffers from double consciousness since she struggles to cease her Americanness. She underestimates American culture; yet, she enjoys the activities that can be mostly attributed to luxurious white hobbies such as horseback riding, acting an playing an instrument classes (Faghfori, 2015). Faghfori claims that the hesitation of moving to Africa at the end of the play implies that she is going to accept her African-Americanness rather than solely African identity (2015).

Another scholar, Bloom, also analyzes this hesitation through the theory of double consciousness: "In spite of her strong longing African values, Beneatha, like many African-Americans, believes her real home is America after all" (2009, p. 107). He believes that America has many things to offer her in the future even though she tends to see Americans as "assimilationist junks" by deifying Africanism.

Rebecca M. Doyle, in her research, uses Du Bois's theory "to describe the way many African-Americans view themselves as at once black and as black seen through the eyes of

Other” (2015, p. 2). She states that viewing themselves as black means they take part in the left side of the double consciousness while for the ones who are gazed upon through the eyes of other are on the right side (2015). Doyle puts forward that Beneatha associates herself as a part of “white-washed academic culture” by touching upon the language she uses with a more aristocratic manner such as ‘Arrivederci’ and ‘thee’ (2015, p. 4). However, she asks for help from Asagai in order to be more familiar with African culture and reconstruct an African identity. Listening to ethnic music, dressing up traditional clothes and adding Nigerian phrases into her speech make her to shift from the right side to the left on the double consciousness spectrum (2015). According to Lois Tyson “double consciousness sometimes involves speaking two languages” (2006, p. 362). Beneatha reveals double consciousness while speaking to different groups as also Fanon asserts in his inferiority complex theory. She uses more standard and aristocratic language when she is with white people or assimilated Negroes around; on the other hand, she mixes some black English phrases when she is with other black fellows (Faghfori, 2015).

Similar to Wilkerson and Faghfori, Doyle also considers the character of Walter as more American by locating him to the right side of the double consciousness: “as he reclaims his masculinity, he inadvertently subverts the white men’s gaze and gains a degree of racial identity, an act that allows him to migrate to the center-left end of the spectrum” (2015, p. 3). He reconstructs his blackness with the regaining his masculinity. With this regard, Doyle differentiates his study from Wilkerson and Faghfori’s analysis. Another research on double consciousness and Hansberry’s characters is conducted by Li and Liu. They assert that the image of Africa is vague for the African-Americans who were born in the U.S. (Li and Liu, 2016, p. 1142). Many Afro-Americans are far from connecting themselves with African roots similar to Mama in the play: “Well, I don’t think I never met no African before [...] Why should I know about Africa?” Hansberry highlights the estrangement of the black Americans who try to reconnect their bonds with both culture without ceasing one of them. Li and Liu’s research puts forward another point of view about Mama than Faghfori and Wilkerson’s studies in terms of her way of reflecting double consciousness.

Jennifer L. Hayes (2013) states that Undine decides her American name with the influence of Edith Wharton’s main character in his book. The Wharton’s character in the book cares about social status and wealth; therefore moves to the city similar to Nottage’s

Undine. Wharton claims: “the problem of American identity is more directly concerned with the effects of publicity” (1913, p. 353). Undine’s Americanism underlies her materialistic world view as many other scholars include in their analysis. At the beginning of the play, she is estranged by her community by creating a physical and psychological distance from her family and social environment (Hayes, 2013). However, 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. Hayes also compares Undine with Devora. Although both of them achieve to have a higher status in their lives, only Devora manages to maintain her financial stability. According to Hayes, the reason for sustaining this achievement stems from Devora’s strong bonds with her community (2013). Hayes argues: “Her choice was meant to make her movement more fluid between social groups but ended up creating stagnancy. Instead of moving easily between different social and cultural groups as Devora does, she became stationary and removed from her racial community” (2013, p. 71). Devora manages to balance her dual identity without ceasing one of them whereas Undine struggles to whiten herself by killing her blackness. With a Fanonian approach, it is also possible to remark that Undine suffers from inferiority complex since she endeavors to cease her blackness. Therefore, Nottage implies an emerged identity as a resolution for Undine’s story (Hayes, 2013).

Atkins (2016) also underlines the difference between Devora and Undine in her research by touching upon Devora’s reinforcement of upward mobility by embracing her past and Undine’s violation of cultural politics by ignoring her roots. After the confrontation with Hervé, her Latino husband, Undine becomes more aware of the fact that the duality of her soul has to reconcile. 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, even though the studies are limited in this specific field for both plays, I contend to carry the research further with the contributions of the former studies which are illuminating in the process of my writings.

1.3. The Great Migration (1910-1970)

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. states: "As a result of World War I, an estimated seven hundred thousand to one million blacks left the South. Another eight hundred thousand to one million left during the 1920s" (2002, p.31). 450,000 of them left their regions between 1910-1920, and in the following decade, it reached 749,000 black people and the migration continued by growing the number to 1,457,000 throughout the 50s (Holmes 1974). Doyle (2004) states: "In 1900, 90 percent of black Americans lived in the South, compared with about 50 percent by 1970" (p. 25). Also Mathieu (2009) puts forward that:

"As historian Steven Hahn so astutely reminds us, even before the Civil War, African Americans voted with their feet, utilizing mass migration as a powerful indictment of slavery and white supremacy's dehumanizing effects. Therefore, when slavery ended in 1865, African Americans did what most had never done: they cast down their pickets and hoes and began walking off the plantations many had occupied their whole lives" (p. 19).

This movement turned into a promising revolutionary migration which was politicized by the black slaves against the political, economical and sociological conditions during the Jim Crow period between 1877 and 1954. The massive relocation might be seen as the freedom ticket for them when the circumstances of the era is taken into account. They repeatedly moved one place to another in order to find proper conditions and to follow their dreams for their families. Although there were several reasons for the migration such as food crises, disasters, labor needs and so many others, racialized violence was the substantial source of the relocation for the African Americans. Mathieu (2009) also states that:

“Alternatively, jobs north of the Mason-Dixon line attracted thousands of southern black migrant workers eager for relief from debt peonage, a thinly veiled form of re-enslavement” (p. 20).

With the increase in the level of the racial violence which included torture, human experiments, removal and extermination, as Mathieu (2009) states: “In Pierce City, Missouri (1901), Harrison, Arkansas (1905), Forsyth County, Georgia (1912), Tulsa, Oklahoma (1921), and Rosewood, Florida (1923), nearly all African Americans were run out of town on rumor of misconduct across the color line” (p. 20). In the North states, they worked in various fields which involved coal, steel, meat packing, and railroading; these sectors’ wages were highly well-paid when it was compared to sharecropping (Mathieu, 2009). Even though the massive migration led to a cultural diversity among the blacks included Caribbeans, Jamaicans, Louisianans, Tennesseans and so many others in terms of accent, religion, food and musical taste in the major American cities, its bringings mainly cost significant changes in many fields. It caused a loss which was a lack of a huge number of labors in the South whereas, in the North, the population with the newcomers emerged other problems such as unemployment, lack of education, *ghettoization* and so many others. As Mathieu says: “To be sure, the black migrant experience could be both embracing and alienating” (p. 21).

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.

As a result, the Great Migration was a significant demographic change, and it led to several drawbacks in the blacks’ lives. 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. Therefore, ghettoization and its consequences will be examined in the following chapter.

1.4. Ghettoization

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. That is why, this chapter is important for comprehending how racial segregation was imposed on black people through ghettos and its psychological effects on black people which will also be analyzed in the following chapters.

The term “ghetto” mainly belongs to the late medieval period; it was used for the Jews in Europe; Ford and Griffin argued that: “This was segregation at its best: locked gates kept one group in and other groups out, so that communication and interaction were virtually nonexistent” (1979, p. 141). This led Jews to be isolated and sustained their social and economical activities within themselves. The ghettos were formed in the late nineteenth and early twentieth centuries deliberately in order to marginalize the colored people and set a boundary between the whites; however, the conditions altered and shaped differently than in the medieval period (Massey, 2015). There were no gates; yet, *ghettoization* was used to restrict the colored people in the controlled regions of the cities by the whites. In the African American context, it is a term for pushing Negroes from the cities to the suburbs under the name of urban segregation and it is significant to highlight African-American people’s ghetto culture for a better comprehension of their psychological prisons even today.

Segregation was not a newly imposed notion for African Americans before the Great Migration; however, it became even more complete with the intense number of newcomers to the northern states. The relocation affected a large geographic scale in terms of the homogeneity of the regions due to the clustered areas the blacks lived. These areas did not provide any social or economical upgrades for the blacks, and the conditions were quite similar for northern born colored people as well. As newcomers to a new region, it is expected to start from the bottom and get better as the generations grow under normal conditions. However, in a study on the ghettoization process of blacks, the authors supported that: “Contemporary studies show that blacks are less likely than comparable whites to escape poor neighborhoods, even across the generations” (Logan, Zhang, Turner & Shertzer, 2015). The prejudices of the majority of the white people towards the idea of having colored people in the white neighborhoods restricted the inhabitation of the blacks and imprisoned them to the clustered regions where the facilities were also limited (Comstock, 1912). Even though there was still segregation, there were no black ghettos before World War I. However, with the war, whites were concerned with the massive number of immigrants and Flaming (2006)

argued that: “they erected residential boundaries through violence and law...thereby penning the migrants black-only districts that proved to be embryonic ghettos” (Cited by Logan et al, 2015).

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). Logan et al (2015) argued in the study about ghettoization with the result that:

“What distinguishes the ghetto is not its size or homogeneity but rather the process of race-based exclusion... It has already been well known about the strict limits on black peoples' opportunities in the labor market, education, and other spheres at that time, and in fact it would be surprising if a society that was so divided by race in these other ways had not also been divided at the neighborhood level” (p. 32).

Unlike the white European immigrants, African-Americans had to start from the bottom; and that bottom was to find shelter as the first step. People who came to the North from the South with great expectations were not satisfied, like most of the other colored migrants, with the result was marketed as the *American Dream*. “The idea of the American dream has been attached to everything from religious freedom to a home in the suburbs, and it has inspired emotions ranging from deep satisfaction to disillusioned fury” (Hochschild 1995, p. 17). The American Dream was promising in terms of one's own success without others' control and better living conditions with a new start like a refresh button. 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. Mathieu supports the result of the Great Migration about the lack of accommodation:

“Yet the cities receiving these new migrants faced a host of challenges, including hurriedly accommodating newcomers' varied needs... Housing, transportation infrastructures, and employment quickly experienced the greatest pressure, especially because of red lining and other measures designed to lock black people into small residential pockets” (2009, p. 21).

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. Even these tenements were much more expensive than the white areas; an average white family pays 60 dollars for five-room apartment per month whereas the black family of four pays 56 dollars for one half or two-room flat sharing it with the rats and roaches without electricity or hot water (Gordon, 2008, p. 125).

It was not the same situation with other ethnically specific groups such as European migrants. Italians, for instance, wished to create and maintain their own culture, therefore they preferred to live together far away from the locals. Whereas segregation was a choice for some migrants like Italians, it was a must for the others; the black. Therefore, it might be significant to underline that segregation does not mean ghettoization in every context (Ford & Griffin, 1979). Richard L. Morrill (1965) defined the black ghettos as: “Ghettos, irrespective of regional differences, are always sharply inferior to white areas; homeownership is less and the houses are older, less valuable, more crowded and more likely to be substandard” (p. 342). These houses in the ghettos were more likely to be in the least desirable parts of the cities due to the overcrowdedness, the lack of hygiene and the number of criminal cases.

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. The racial covenant which prevented to have properties for the non-Caucasians started in the early 1900s; one example of the covenant¹ “It is further provided no lot shall ever be lived upon or used or occupied by any person whose blood is not entirely of the Caucasian race, it being agreed for the purpose of this paragraph that no Japanese, Chinese, Mexican, Hindu, or any person of Ethiopian, Indian, or Mongolian races shall be deemed Caucasian²” (Cited by Ford & Griffen, 1979, p. 142). The real estate agents used some tactics to convince the inhabitants to sell their properties such as the blockbusting method which spread the rumor that lower-class, the black in this context, moved to the neighborhood, so the value of the region was lowering.

This strategy was used to expand or open black residents and advertisements of the houses for lower prices brought hordes of black to these areas (Ford & Griffin, 1979). Another ghettomaker implementation was institutions which provided loans like banks; these institutions rejected to lend money to the people who were seeking a new house in the mixed areas with the blacks since it was risky. On the other hand, segregation assured the lenders with more stable neighborhoods which means low-risk loans for them. The institutions marked the regions as red-line where a great number of minorities lived and declined to renew the buildings, therefore, the whites avoided these red-lined areas. Ford and Griffin put forward that:

“Obviously, discrimination on the part of the lenders, sellers, shopkeepers, restaurant owners, and others within a community can play an important part in keeping blacks out of neighbourhoods, or in making them unwelcome and uncomfortable. In some cases, such discrimination has included police harassment of blacks in “good neighbourhoods” especially after dark” (p. 144).

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). In the light of all these reasons, it might be said that keeping the colored people with their own shared culture in a kind of a circle which is designated by the whites can be bilateral protection even though these ghettos restricted them in many ways economically, socially, politically, and psychologically.

Thanks to the Civil Rights Act of 1968, racially based discrimination was prevented and renting or buying a house in white neighborhoods was permitted by many federal laws.

² Quoted in Leroy Harris: *The Other Side of the Freeway: A Study of Settlement Patterns of Negroes and Mexican-Americans in San Diego, California*, (unpublished Ph.D. dissertation, Dept. of Social Work, Carnegie-Mellon Univ., Pittsburgh, Pa., 1974), pp. 176-180.

Franklin (1996) explained the act as: “The Fair Housing Act (FHA) prohibits discrimination in housing on the basis of handicap, and expressly preempts state and local laws that conflict with it” (p. 1607). The purpose of the act is to reduce housing discrimination based on race or as Korman (2006) stated: “[...] to ensure that active steps are "taken to fulfill, as much as possible, the goal of open, integrated residential housing patterns and to prevent the increase of segregation, in ghettos, of racial groups whose lack of opportunity was designed" (p. 293).

On the other hand, the Fair Housing Act did not create remarkable equality between these two poles by means of erasing the damaging effects of racial residential segregation as had been hoped by the authority. It was legislated in order to provide an opportunity to the colored ones: “The reach of the Fair Housing Act was to replace the ghettos by truly integrated and balanced living patterns” (Seicshnaydre, 2015, p. 150). Yet, the white community chose not to interact with the colored people by moving out even if the blacks moved into the mixed neighborhoods. That is to say, the act provided an exit from the ghettos; however, it did not deliver an entrance to the white regions. Seicshnaydre (2015) put forward that: “[...] federal initiatives that are aimed at eliminating ghettos are found lacking because they help deliver on the “exit strategy” without delivering the “entrance strategy,” thus failing to assist segregated, isolated ghetto residents to enter communities of opportunity” (p. 150).

The reflections of this failed initiative can be seen in many fields; education is one of the most substantial parts which has still fed the system even today. High-poverty regions were correlated to limited education by means of inexperienced teachers at schools, overpopulated classrooms with fewer resources, uneducated parents and so on. Furthermore, it also led to several health issues due to lack of money; eating disorders, unbalanced diet, and several diseases were highly common in these restricted areas because of poor living conditions (Seicshnaydre, 2015). Even abortion was not optional for many since there were no hygienic and proper conditions. Many black women faced the reality that they had to see the lady “down the street” which refers to the underground abortion place in the ghettos due to the limited healthcare system even though it had high rates of mortality risk. As an inevitable result, there were higher crime and violence cases in the ghettos, which also had an ongoing impact on their impressions in social life such as employment, housing, schooling and even marriage.

³ Otero v. N.Y.C Hous. Auth., 484 F.2d 1122, 1134 (2d. Cir. 1973).

In the light of what is mentioned above, it can be said that ghettos which were created deliberately by the oppressor in order to keep their physical and social distance from the colored people caused much damage to the lives of blacks in the U.S. 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. The next chapter will analyze their hidden fear; interracial marriage, from the whites' perspectives in order to establish a connection between the whites' approach and Frantz Fanon's examination of matrimonial relationships.

1.5. Miscegenation

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. Yet, unavoidably, interracial marriage expanded through North and East Asia and Europe: "Traces of Negro blood have been found in Malay States, India, and Polynesia. In the Arabian Peninsula it has been so extensive as to constitute a large group there called the Arabised Negroes. But most significant of all has been the invasion of Europe by persons of African blood" (1918, p. 336). Many white people either were not aware or kept as a secret the fact that they had black ancestors since it might have caused them to lower their status in society. The findings of the *Report of First Race Congress* in 1911 also supported that: "[...] many thousand years ago a negroid race had penetrated through Italy to France, leaving traces at the present day in physiognomy of the peoples of southern Italy, Sicily, Sardinia and western France, and even in the western parts of the United Kingdom of Great Britain" (Cited by Woodson, 1918, p. 336).

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. It was not allowed in the US for a long period starting from 1661 to 1960s as a common implementation in many states until Virginia Supreme Court reversed the judgement in 1967. (Foeman & Nance, 1999). Tucker and Mitchell-Kernan (1990, p. 210) shared their findings in their report: "White marriages rose just after the emancipation, peaked around 1900, then declined until 1940s...blacks and whites have married each other in ever-increasing numbers since that time" and it has been reported that there is more than one million interracial marriage and over half a million biracial children in today's world (Cited by Foeman & Nance, 1999, p. 542).

During the years of anti-miscegenation laws were legislated, although Thomas Jefferson, the president of that period, and American patriot Patrick Henry endeavored to convince the Americans with the Indians to blend and become "one people", this idea was not accepted in the colonies, and it was made illegal in many cases. By means of the laws, miscegenation was banned in 40 states out of 50 even with the ones who have a single drop of Negro blood in their veins. Booker Washington explained "If a person is known to have one percent of African blood in his veins, he ceases to be a white man" (Cruz & Berson, 2001, p. 81). There were some consequences for the ones who violate the law. For instance, in 1691; Cruz and Berson (2001) suggested "In Virginia, any white women who bore a mulatto (biracial) child pay fine or face indentured servitude for 5 years for herself and 30 years for her child" (p. 81). Through anti-miscegenation laws, prohibition was also valid in France through the regulations under the name of *Code Noir*; according to the laws, a free white man who had an affair with and a child from a women slave was sentenced by a fine of two thousand pounds of sugar. If that man was also the master of the slave, he not only had to pay the fine but also sold the slave for the sake of public benefits such as hospitals (Wooden, 1918).

In spite of the laws, miscegenation was not prevented among the two races; moreover, unfortunately, it only contributed to the exploitation of black women because of the fact that they were not protected by the laws. They gave birth to unwanted mulatto children mostly as a result of rape without the benefits of marriage. McCormac asserted:

"Mingling of the races in Maryland continued during the eighteenth century, in spite of all laws against it. Preventing marriages of white servants with slaves only led to

a greater social evil, which caused a reaction of public sentiment against the servant. Masters and society in general were burdened with care of illegitimate mulatto children, and it became necessary to frame laws compelling the guilty parties to reimburse the masters for the maintenance of these unfortunate waifs” (McCormac, 1904, p.70).

Regardless of the location, the white men’s struggle was for the preservation of white womanhood. Being a “melting pot” due to multiculturalism has brought interracial marriages with itself, and this has caused them to lose their ethnicity by “Americanizing” the outsiders through exchanging DNA with them which has ruined the purity of their race from their aspect. The white community’s perception was that they were superior while the non-whites were mentally and physically inferior; for this reason, blackening their genes meant the production of less vigorous offspring (Foeman & Nance, 1999). There has still been a caste between these two races even though it has altered its form over years. Davis (1941) claimed that: “[...] racial caste is best maintained when only two racial groups are identified, one benefiting at the expense of the other” (Cited by Foeman & Nance, 1999, p. 546).

By considering these, it can be said that interracial marriage meant a loss of social status the whites had created for decades because it could provide a new opportunity for blacks to build new definitions for themselves in society. This chapter offers the white perspective towards interracial marriage and it will be beneficial when comparing it with the blacks’ point of view in the plays and Fanon’s theory in terms of matrimonial relationships in the.

1.6. Family Structure

The notion of family was another key factor in order to comprehend colored people’s conditions which were affected by the rapid and devastating urbanization process. Their ill-preparedness to deal with their problems in modern life stemmed from their unique historical background and their disrupted family patterns (Frazer, 1957). Frazer (1957) claimed that economic hardships also including occupational degradation were one of the most destructive elements in the way of shaping their disorganized family structures. Moynihan (1965) suggested:

“At the heart of the deterioration of the fabric of Negro society is the deterioration of the Negro family. It is the fundamental source of weakness in the Negro community at the present time [...] The white family has achieved a high degree of stability and is

maintaining that stability. By contrast, the family structure of lower-class Negroes is highly unstable and in many urban centers is approaching complete breakdown” (p. 5).

The economic dependence of black people led to threaten the maintenance of their life, and of course correlatively, their family organization; consequently, they confronted the reality that their income made it impossible to provide their family members’ needs. Black marital disruption was rather high compared to whites due to the fact that blacks had lower socioeconomic status levels. Furthermore, white wives’ satisfaction in their family life was again higher than the black wives and the determinants were linked to socioeconomic status and race differences (Allen, 1979). Stack (1974) suggested that:

“[...] economic deficiencies among low income blacks militate against the establishment and maintenance of nuclear households; as a result, extended households are most stable, enduring forms... extended family members shared resources, household tasks, and lodging in a system characterized by mutual obligation” (Cited by Allen, 1979, p. 304).

By using the extended family organization, they made an effort to reduce the devastating impacts of their financial conditions; this kind of family arrangement helped them to use the limited resources more effectively. In other words, extended black families, comparably to white families, arose in order to compensate for the damaging effects of their socioeconomic conditions; poverty. It is also put forward by Allen (1979) that: “[...] female- headed families were significantly more likely to be extended than families with husband- wife heads... white household heads were significantly better educated and better employed” (p. 306). Staples (1985) stated that the benefits of marriage were more significant to female blacks:

“The fact that a near majority of black Americans are not married and living in traditional nuclear family units is not a result of any devaluation of marriage qua institution but rather a function of limited choices to find individuals in a restricted and small pool of potential partners who can successfully fulfill the normatively prescribed familial roles” (p. 1005).

According to the studies, the maintenance of marriage with one partner for a lifetime was quite low among the blacks; the majority of the colored people failed to stay married or continue with the same partner for a long time. It might be crucial to highlight that many blacks were highly conservative in their family life in terms of their attitude whereas their

lifestyle was not traditional in the same way. One of the foremost traditional features of their family organization was related to parenting; many black women prioritized being a mother over any other title like being a wife (Staples, 1985). Their ideologies have changed over time and one of the substantial differences was the increased number of female-headed households.

The reason for this striking change resulted in the increase in the out-of-wedlock birth rates of black women; especially teenagers. Living in the ghettos where there were poor health facilities related to abortion had a contribution as well. Moreover, female-headed families mostly included separated, divorced, or widowed black women who raised their children without a spouse. On the other hand, colored men tended to have more than one partner most of the time which meant a plurality of wives. Sudarkasa (1980) claimed that: “[...] whether a man had one wife and children, two wives and children, or many wives and children, his was only one family” (p. 43). Therefore, it was remarkably common to have multiple families with one mutual husband and father in the same house in the black family organization. It can be said that the black family structure was fragmented depending on gender in that sense.

Family structure of the blacks provides an overview to compare white and black matrimonial relationships since it is the product of the ghetto lifestyle. Interracial marriages will be theorized by Frantz Fanon in the second chapter and it will be analyzed in the plays through the marriage of Undine in Nottage’s play and Hansberry’s characters; Walter and Ruth. Black family structure will also offer a better understanding for the reflections of double consciousness theory by Du Bois through Mama and Grandma characters in both plays.

1.7. Working Conditions

It is important to comprehend their working conditions and its bringings before analyzing them in the plays. Working conditions is one of the most significant impacts of ghettoization that leads the blacks to feel inferiority complex and double consciousness as it creates a social hierarchy. As it will be examined in the following chapter, Fanon and Du Bois argue that economical conditions causes psychological problems, inferiority complex and double consciousness in this context, on the ethnically specific groups.

Other than better schools, health care, housing and many other opportunities, working conditions may be one of the most tempting reasons to migrate to the North which might be seen as the “promised land” for the southern-born blacks due to the *American Dream*. Thanks to the developing industrial labor need, they were hired for meatpacking, auto, steel, and other mass production industries, and salaries were much higher when it was compared to the southern states. Trotter Jr. (2002) states: “Wages in northern industries usually ranged from \$3 to \$5 per eight-hour day, compared to as little as \$.75 to \$1 per day in southern agriculture and to no more than \$2.50 for a nine-hour day in southern industries” (p. 32).

The promised land in the North was used as an exit ticket from their repressed living conditions by the southern-born blacks and it caused a massive demographic change in the US history. In 1910, approximately 73% of African-Americans were living in rural areas where they worked mainly as farmers whereas nearly the same number of them started to inhabit in urban areas in 1960 in order to reach expected life standards (Trotter Jr., 2002).

Even though blacks expanded their circumstances with better opportunities in their new home, the growing number of their community made it, unfortunately, almost impossible to reach their further expectations in terms of social services. In addition to being members of the overpopulated black community in the North, they had already started from the beginning in the promised land as their baby steps, and they were still struggling with being at the lowest grade in hierarchical standards. With the industrial advances and innovations, there was no need for human power as it was used to be and it meant a reduction in the need of black labors as well. Holmes (1974) states: “Tractors, cotton pickers, tobacco harvesters, and other machines were rapidly substituted for black labor and caused tremendous unemployment problems.” Although the need for labor was increased due to the World Wars, the Korean conflict and some other reasons, this need was mainly limited to low-paid and unskilled jobs, like elevator operators, porters, chauffeurs and janitors, which whites did not desire to be a part of.

By taking the wages of these occupations into consideration, Holmes (1974) highlights the result of unemployment: “... Afro-Americans increased and has remained at the depression level of twice that of whites for the last two decades” since they were not educated or trained for high skilled technological professions. As Seicshnaydre (2015) also claimed that the gap was opened even more in the ghettos they were obliged to live: “As poor people became more concentrated in places with fewer jobs, the conditions associated with high concentrations of poverty flourished. Links between neighbourhood, physical and mental health life prospects demonstrate that continuing racial residential segregation is not neutral phenomenon” (2015, p. 157).

When European immigrants had migrated to the United States, the developing economical conditions provided them lots of job opportunities thanks to the great demand in many fields. For the southern-born black immigrants, on the other hand, even though working conditions were still better than in the South, it was not the same with Europeans' circumstances since they faced chronic unemployment because of industrial advances as another vicious circle in their lives. It might be interpreted as all these reasons about their working conditions put another brick on the wall for their isolation from the society.

In the light of what is mentioned earlier, a research study draws attention to their alienation due to their blue-collar works; there are lots of definitions of alienation; yet, American sociologist Robert Nisbet explains it as: "...a state in which man is estranged from others, from work, from place, and from the self" (Cited by Chatman, 1990 p.356). Seeman in his article, "On the Meaning of Alienation" (1993), added five different concepts which are experienced by those people; powerlessness, meaninglessness, normlessness, isolation, and self-estrangement. Powerlessness is used for being incapable of controlling "in one's personal and work milieu;" meaninglessness refers to the lack of ability to act appropriately; normlessness defines the lack of appropriateness in the one's behaviors in the social contexts; isolation means keeping the distance from others; and eventually self-estrangement is a term which is used by Seeman to define, within the case study, as: "the loss of intrinsic meaning or pride in work" (Cited by Chatman, 1990 p. 356). Additionally, Coward and Ohlin apply his term to drug addicts, and they find out that they use drugs for reducing their awareness about the fact that society does not care about them; in other words as a way of escapism. On the other hand, Chatman investigates the alienation of the janitors— fifty-one black and a Vietnamese- to shed light on their attitudes toward their job. Because of their blue-colored uniforms, they are typified with their colleagues. Their job includes cleaning the floors, washing the blackboards, emptying trash and so many other low satisfying works. They do not have higher education to work under better conditions, their concern is to survive when compared to the white people, the janitors confirm that reality with their responses in the interviews: 'I don't like it that much'; "I just do it 'cause it's a job"; "I need to work in order to take care of myself; "It ain't nothing to brag about"; and "It's better than nothing" (Chatman, 1990 p.361). Many of them emphasize that they do not want their children to have a similar job to theirs.

The study also highlights the correlation between alienation and the mass media use of these workers. The more they watch television, the more they escape from their alienated identity and the problems of their daily lives. And according to Middleton's research, black people have a higher rate of television viewing as a low-income part of society (Chatman, 1990). Of course, it has also drawbacks for their social networks. Since they are isolated from their milieu due to being more doubtful about others and more terrified of the idea of exploitation, they downgrade their social interactions to their inner circles. For example, Dervin and Greenberg remark in their description of the interpersonal process in ghetto environments, noting: "Ghetto life is such that emergencies are frequent and interpersonal mistrust is high. The idealized image of a tight-knit lower-class community may have applied to a community of several decades ago" (Cited by Chatman, 1990 p.357).

This chapter examines the estrangement of the blacks due to the negative bringings of ghetto life; the blacks are not only alienated to the white culture in the U.S. but also to their own community. In the third chapter, this alienation which causes to be feel more invaluable will be examined through through Lorraine Hansberry and Lynn Nottage's plays.

2. POSTCOLONIAL THEORY

Postcolonial theory has appeared with the decolonization process in order to reify its impacts on the colonized people by means of the relationship between the imperial and local since they have continued to affect each other even after their independency. Postcolonialism repositions the other that is exploited by the imperial as the subject, and it reassesses the history within the scope of its perspective. It is a significant critical approach even for today as it has a continuity in its various forms. As it is mentioned in the former chapter, with the abolition of slavery and the Great Migration, the black art started to be formed rapidly under the name of Harlem Renaissance; therefore, the postcolonial studies include black artists in the U.S. as a way of expressing themselves and their conditions including ghettoization. That is why, this chapter argues postcolonial theory and decolonial studies of black artists.

Imperialist countries impose their own ideologies, languages, history and culture to the inferior; colonized people and benefit from their physical power as labors meanwhile they exploit their natural resources (McLeod, 2000). Even though the subjects of the theory is still an ongoing discussion as postcolonialism differentiate its implementation in accordance with the forms of countries' social background, history, economical condition, it analyzes the occupation of the other socially and physically in a hegemonic discourse (Overbey, 2012). And of course, its impacts on the colonized people can be seen totally different. Overbey (2012) states: "Projects of postcolonial studies focus in varying proportion on analysis of hegemonic/colonialist discourse; on study of cultural representation by subaltern or marginal groups; and on the material effects of colonization in texts, language, visual representation, and commercial and institutional practices" (p. 146). The representation of the other is falsified in every material by the coloniser in order to justify the exploitation as Homi Bhabha (1994) asserts: "witness to the uneven and unequal forces of cultural representation involved with the contest for political and social authority in the modern world order" (p. 171). Many prominent intellectuals have written and developed different theories through the examination of the effects of postcolonialism and one of the most striking writings belong to Edward Said.

According to Edward Said, the creation of "the Other" image is necessary for the coloniser to claim its superiority (1978). It is created and separated from "the Self" that constitutes the superior West under the mask of justifying their colonial purposes. The other defines the inferior with the undesired associations that the Westerners do not want to be

titled such as being cruel, lazy, unfaithful and so on; that is to say, the East becomes a storehouse which is used to put the features that they do not acknowledge to integrate themselves. It also represents the irrational and different, but paradoxically, it is the representation of being exotic, mystical, and seductive; on the other hand, Westerners are seen as rational, faithful, virtuous, mature, and "normal" (Said, 2009).

The coloniser Western creates this notion both to dispose the negative associations and to highlight themselves even more by creating the contrast and underlying the difference between the self and the other in all contexts, and it might be said that the superior cannot exist without its opposite; the inferior. As Karl Marx (1852) states: "they cannot represent themselves; they must be represented" (ch. VII). Furthermore, the locals are depicted as primitive creatures which are deprived of many sophisticated features with their impoliteness towards the animals, excessive sexual fondness, or being cunning and imposter. Said states "Orientals cannot walk on either a road or a pavement (their disordered minds fail to understand what the clever European grasps immediately, that roads and pavements are made for walking); Orientals are inveterate liars, they are "lethargic and suspicious," and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race" (I. I). They live inside the borders which are determined by the coloniser; yet they think that they have the ability to shape their own desires, fears, conditions, beliefs with the help of free will. Edward Said suggests that they are surrounded by the manipulations of the West and says:

"But the way of enlivening the relationship was everywhere to stress the fact that the Oriental lived in a different but thoroughly organized world of his own, a world with its own national, cultural, and epistemological boundaries and principles of internal coherence. Yet what gave the Oriental's world its intelligibility and identity was not the result of his own efforts but rather the whole complex series of knowledgeable manipulations by which the Orient was identified by the West" (1978, p. 48).

It can be said that they attribute a set of rules for the colonised with a certain mentality to shape their atmosphere; that is why a stereotypical characteristic is assigned to the other from the westerner perspective. By doing this, postcolonialism constructs the West as the subject whereas it builds the East as the object which is dependent to the subject; and of course, the relationship between these two notions are built upon the dilemma of being civic and barbarian. Besides these points, the colonised also takes a place in the coloniser's world as a tool which fills in the fantastic, mystic, and imaginary blanks, and it is not counted as equal of the

subject. Therefore it is required to reduce the role of the East to the object position in order to manipulate and rule the other by making them dependent on the subject.

Another highlight of this period might be Chinua Achebe whose ethnicity is Nigerian responds with a rational anger towards the otherization of the westerner perspective that reviews Achebe's writings by means of humiliating language and manner. He criticizes this attitude in his writings: "Let every people bring their gifts to the great festival of the world's cultural harvest and mankind will be all the richer for the variety and distinctiveness of the offerings." (1990, p.61). Achebe rejects the monopolization of the literature by a specific group; the whites, and supports the idea that it must have a plurality with the diversification instead. Similar to Achebe, Gayatri Chakravorty Spivak (1988) also touches upon the right of the representation of the subaltern itself. According to her, subaltern cannot find the opportunity to express himself, but rather he is represented by the coloniser's texts; and as a result, the stereotypes about him incarnate and build a definition of him from the coloniser's aspect. According to her, the subaltern does not have a right or chance to speak for himself with his own language; therefore, the colonized confronts with the reality of the inequality and injustice as long as the coloniser and its effects exist in various forms. And undoubtedly, it creates an otherization of the colonized and make him inferior as well (Spivak, 2020).

In another postcolonial theorist Homi Bhabha's writing about the imposition of the inferiority, he probes: "It is not the colonialist Self or the colonized Other, but the disturbing distance in-between that constitutes the figure of colonial otherness- the white man's artifice inscribed on the black man's body." (Bhabha, 1994, p.45). He touches upon the state of in-betweenness where the other cannot find a proper place neither in the West nor in the East. He uses term of "mimicry" and states "...mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge... [and] ... mimicry is the desire of a reformed, recognizable Other as *a subject of a difference that is almost the same, but not quite*" (1984, p. 126). The term "mimicry" is used by him to define the recreation of the colonized people by the coloniser; this recreated version is not exactly what the original one is but rather an imitation of it. The power of reshaping the colonized people helps the coloniser to build a definition of the other. He probes: "The effect on the authority of colonial discourse is profound and disturbing. For in "normalizing" the colonial state or subject, the dream of post-Enlightenment civility alienates its own language and liberty and produces another knowledge of its norms" (1984, p. 127).

Postcolonialism has been echoing as the problems that colonialism brings about are not resolved and these drawbacks still have debatable reflections in terms of political, economical, social, historical, and cultural bringings. This critical approach has revived the impacts the colonial times on people and countries. Thanks to the intellectuals and their criticism, it not only has raised awareness of people, but also has paved the way for these intellectuals and the following ones as a starting point to develop the field.

On the other hand, Harlem Renaissance was a flowering cultural movement long before the post-colonial theory emerged; however, it might still cover the concepts that the movement deal with in terms of otherization and their colonial past. The African Americans were in an effort to survive in the overcrowded and ill-conditioned buildings of the ghettos with lots of problems. Yet, they found the method to move on by facing their realities through art. Black artists who couraged social mobility thanks to their art led to a cultural renaissance with various motives such as educating their communities, raising their awareness, and making them more active in their liberation process rather than being passive or as a way of their escapism. No matter what their purpose was, it is clearly seen that was a remarkable movement in their history which was seen as a failure by some critics such as Cruse, Brawley, Wright, Ellison and so many others. For some, it stemmed from the fact that it was incapable of reflecting the specific social problems whereas it was not creative or communist enough for the others. Even though it did not carry out its prior duty; providing the American cultural revolution, it was still a momentous movement in terms of social awakening.

Henry Louis Gates, Jr (1997) asserted that: "... the first renaissance from about 1890 to 1910; the second and "most famous" renaissance, the New Negro movement, from about 1920 to 1929; the third, the Black Arts movement, from "1965 to the early seventies" (p. 3, 4). The motivation of many black artists' was to criticize the system and to obtain more liveable conditions for this ethnically specific group; Gates stated: "All renaissances are acts of cultural construction, attempting to satisfy larger social and political needs" (1997, p.9). Between the years of 1920s and 1990s were the peak times of critical writings about social and political aspects. Fenton Johnson, Marcus Garvey, William Stanley Braithwaite, and Bert Williams were closely linked to the Black Renaissance, and they struggled for an international awakening through black art and thought. Mitchell (2010) stated about Fenton who was the author of poetry, drama and fiction on the cultural productivity of blacks: "Fenton Johnson had envisioned a black renaissance stretching back to the nineteenth century, but according to Stoddard such a renaissance would have failed before it began because of black

inferiority” (p. 643). As a highly significant theorist, writer and critic Larry Neal (1985) also supported that Harlem Renaissance was a failure rather than a great awakening. On the other hand, one of the most famous black intellectual W.E.B Du Bois (1920) promoted the Negro renaissance with the need of encouraging the colored writers:

“We have today all too few writers, for the reason that there is small market for their ideas among whites, and their energies are being called to other and more lucrative ways of earning a living. Nevertheless, we have literary ability and the race needs it. A renaissance of American Negro literature is due; the material about us in the strange, heartrending race tangle is rich beyond dream and only we can tell the tale and sing the song from the heart” (Cited by Mitchell, 2010, p. 643).

In Locke’s manifesto (2008) “*The New Negro*” must have carried them to modern America from the medieval one; and *the New Negro* was the youngest generation to achieve this goal. However, he conceived the movement not as a temporary fad, but as a global transformation by avoiding that localizing that was why he did not restrict the movement to one region and used the term “*Negro Renaissance*”, not “*Harlem Renaissance*”. Unlike many others, Locke supported the idea that the Negro movement did not belong to the black artists, black materials were open to any other person regardless of their race with the bilateral understanding. All the artwork was accepted which reflected the themes of the Negro, their lands or people without a certain color line with the purpose of a continuing tradition. However, Suzan-Lori Parks who is the first African-American woman playwright winning a Pulitzer Drama Prize has been against the idea that the blacks on the stage are often reflected as either caricaturized or oppressed. Therefore, she puts an effort on expressing and representing them in different ways by questioning “Can a Black person be onstage and be other than oppressed? For the Black writer, are there Dramas rather than race dramas? Does Black life consist of issues other than race issues?” (Parks, 1995, p. 21). Although she is a contemporary artist, it might be inferred from her perspective that she wishes to leave the race based matters behind in order not to reduce black playwrights’ art into color of their skin.

The U.S. was also in a big transformation process either in the direction of being more conservative or liberal just before and after World War I. The right to consume liquor was taken away by the eighteenth amendment to the Constitution (1919) while the nineteenth amendment (1920) provided the right to vote for women. Ku Klux Klan – an organization against blacks, –anti-Jews and Catholic ideologies rose with nationalism. Besides these

changes, as it was stated earlier, the migration of the large population from the south to the northern and western parts of the country had a considerable effect on the black community. The population of blacks increased by 60 percent comparably to the past and led to create a great number of black people who clustered in New York, Chicago, Detroit, and Cleveland (Scott, 1985). These regions became the center of their culture, especially the oral tradition made huge progress through music and drama. With the help of the feeling of belongingness, the African-Americans responded to the suppression of the whites by fighting back: Perrett (1982) "The majority of Negroes before... the great war, were well behaved...most of them admitted the superiority of the white race and troubles between the two races were unheard of" (Cited by Scott, 1985, p. 428). Thanks to the resistance, neighbourhoods were transformed into communities and Harlem was the capital of the cultural advances which altered the Negroes attitude towards white suppression. Black intellectuals' arrival in the capital played a crucial role to break the chains of African-Americans in terms of their stereotypical image in society. Scott (1985) asserted: "America turned in wonder toward the poets, men of letters, and novelists, exemplified by James Weldon Johnson, W. E. B. DuBois, Claude McKay, Jean Toomer, Countee, Cullen, Arna Bontemps, Alain Locke, Zora Neale Hurston, and Langston Hughes" (p. 428). These pioneer figures struggled to legitimate the theatre with their mutual interests; to give voice to their community. The situation of the African-Americans of the era was put on the stage through black drama: a native American alien.

"He was the comic minstrel, a grotesque parody of himself whether in blackface or out; he was Rastus or Zip Coon or Jim Dandy. He was the faithful, often pathetic servant, epitomized by Uncle Tom. He was the tragic mulatto cursed by Black blood as seen in *The Octoroon* or *The Nigger*. He was the bad buck, like *Porgy's* Crown. He was exotic, sensual, loosely constrained by conventions of morality or society: "One feels that a Negro's expression is not quite free from the matrix of the earth from which he is extricating himself. His to-be subconscious self is not yet out of sight. You listen as he speaks and are conscious of a strange cast of voice. You watch him and are fascinated by his weirder shadow on the wall" (Scott, 1985, p. 428).

Although the black playwrights could not achieve to solve their social problems as it had been hoped, they certainly left a heritage to the later generations a matrix to build upon by infusing them with hope for their future. Putting their realities on the stage encouraged them to express themselves better and created a sense of belongingness to a community. As

a result, the success of the Harlem Renaissance was contentious for some intellectuals; yet, it might not be incorrect to state that it guided many marginalized people's enlightenment and definitely helped them to find a place. It was effective in the black playwrights' approaches; therefore, whether it achieved its aim or not, Harlem Renaissance can be considered as a milestone in terms of creating a black art literature. Gilmartin and Berg (2007) suggests:

"From Fanon to Césaire, from Senghor to Cabral to Achebe (see, for example, Fanon 1963 1986; Senghor 1965; Césaire 1972; Achebe 1975; Cabral 1980), these writings are influential partly because they are grounded in experiences of oppression, but also because they contain alternative visions, alternative understandings of how the world could be better" (p. 120).

Thanks to the postcolonial studies, "the Other" obtained a chance to express his oppression in various fields. Thanks to the contributions of intellectuals, these studies not only raised the awareness of the oppressed people but also paved the way for these intellectuals and those to come. In the following chapters, it will be focused on Frantz Fanon and W.E.B Du Bois's theories in order to shed light on the impacts of colonial time on people and countries.

2.1 Frantz Fanon and *Inferiority Complex*

When I turn on my radio, when I hear that Negroes have been lynched in America, I say that we have been lied to: Hitler is not dead; when I turn on my radio, when I learn that Jews have been insulted, mistreated, persecuted, I say that we have been lied to: Hitler is not dead; when, finally, I turn on my radio and hear that in Africa forced labor has been inaugurated and legalized, I say that we have certainly been lied to: Hitler is not dead.

(Aimé Césaire Cited by Fanon, 1952 p. 66)

Frantz Fanon is a psychiatrist, sociologist and also a philosopher who finds various responsive audiences to his ideas even though he is perceived as a controversial figure about being a Marxist or not by some others in the academic environment. On the one hand, there are scholars like Adolfo Gilly (1965) who states that Fanon was not a Marxist; on the other hand, sociologist Peter Worsley (1969) labels him as a Marxist with a powerful and unique mind and he gives credit to his visionary understanding: "The successive formative components in his thinking were, firstly, his discovery of Black consciousness;

secondly, his revolt against racist colonialism embodied in his theory of violence; thirdly, the incorporation of existentialist and Marxist influences; and, finally, his ideas on the transformation of society via revolution in the Third World” (p. 195). Fanon is against the objectification and exploitation of man; but especially of the black in his studies due to the circumstances he is surrounded by: “I want that the enslavement of man by man cease forever” (1952 p.180). Whether he is titled as a Marxist or not, it can be obviously seen the influences of Marxism in Fanon’s ideals as both of them encourages to act to change the order rather than being passive and accepted what is repressed.

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 inaccessible 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 norms 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). It is highly significant

to note that Fanon is one of the subjects of the colonial discourse and he, as a psychiatrist, is an intellectual who seeks for the impacts of imperial hegemony with the objection of reducing the blacks to being a color. In one chapter of the book called *The Fact of Blackness*, he recalls a childhood memory which he positions himself as the colonial subject and questions his humanity and identity as one of the representations of so-called stereotypical African:

“In the train it was no longer a question of being aware of my body in the third person but in a triple person...I was responsible at the same time for my body, for my race, for my ancestors. I subjected myself to an objective examination. I discovered my blackness, my ethnic characteristics; and I was battered down by tom-toms, cannibalism, intellectual deficiency, fetishism, racial defects, slavships, and above all else, above all: ‘Sho good eatin’” (1952, p. 85).

Suddenly, he undertakes the whole typical African stereotypes on his shoulders as it happens to his fellows. He discovers these stereotypes due to “the white gaze” and with this staring, Fanon’s body is restricted; in other words, his being is limited. In spite of the fact that he might be unaware of his race, now his existence is reduced to a color through racialization. Song (2017) explains his situation: “In Fanon comes to embody the different meanings that his race carries in France in comparison to Martinique... Fanon confronts racial meanings that place him in an inferior status in relation to white people, altering Fanon’s basic modes of existence at the most fundamental level” (p.50). According to Song (2017), the appearance of a person provides perceptual schemas tacitly and these norms play a crucial roles in the perception of the bodily existence. Colonial racism destroys this perception and transfers it to racial epidermal schema; at the end, it: “ [...] becomes confined to the mode of objecthood, where denigrating colonial racial meanings pervade the perceptual field” says Song (2017, p. 55). Fanon (1952) expresss this feeling as: “I was responsible at the same time for my body, for my race, for my ancestors. I subjected myself to an objective examination, I discovered my blackness, my ethnic characteristics” (p. 84).

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 socigeny. 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.

In the 2008 edition of the book, Ziauddin Sardar underlines that his anger and resentment is the product of a long-term observation, self-analysis and experience unlike an impulsive fury. He also states: "The resentment takes us to a particular place: a zone of non- being, an extraordinary sterile and arid region, where black is not a man, and mankind is digging into its own flesh to find meaning" (p. vi). In Frantz Fanon's illuminating book, it will be witnessed to the journey of being true to the one's self which will not be unaccustomed quest for this oppressed community. "White" substitutes for European civilization or its representatives as a generic term in his contexts whereas black represents "non-West" in general (1952).

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. Even though Fanon questions European universalism, he also uses: "[...] the discourse of psychoanalysis to reveal the emotional anomalies responsible for the resulting complexes because one can distance oneself from certain varieties of universalism and get closer to certain other notions of universal thought and values" (Sardar, 2008, p. xii). 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.

There is another duality in the reactions at this point which leads them either to be sycophants or haters of white supremacy; both ways encounter in the state of non-being where the colored people are not accepted as human beings. Nevertheless, Fanon's resentment and anger seem towards the demonized, eliminated, and assimilated nations in the first place, it is actually against "[...] the proposition that he is required not only to be black but he must be black in relation to the white man" (Sardar, 2008, p.xiii). 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 holds that the book is not utterly a psychoanalytical approach because the bringings of hegemonic power; historical and material alienation can be seen as the milestone for colonial subject's psychological estrangement (Parris 2011). Therefore, ideological, historical, and cultural elements' roles in the formation of the identity of the black cannot be deniable. In accordance with this, he underlines the key points of getting rid of the alienation of the black which consist of the awareness of economical and political realities.

Inferior Negro is needed by their oppressors in order to justify their actions morally and to define themselves as the superior by attributing the negative notions to "the others"; Latinos, Asians, and many other ethnic groups especially the blacks. Black people are suppressed for hundred years under the domination of white supremacy, and it is highly difficult to get rid of the titles that are given them by the society. Inevitably there is a correlation between local colored people's inferiority and white European's superiority due to the fact that "...it is racist who creates his inferior" (Fanon, 1952, p. 69).

In the case of an exception rather than the rule, only educated Negro recognizes that the civilization push them to the margins in the society. In one of the chapter of the book, *the So-Called Dependency Complex of Colonized People*, Fanon endeavours to disprove Octave Mannoni's thesis about Malagasians. Mannoni explains their psychological process in his book called *Psychologie de la Colonisation* (1950):

"[...] the Malagasy can bear not being a white man; what hurts him cruelly is to have discovered first (by identification) that he is a man and later that men are divided into whites and blacks. If the "abandoned" or "betrayed" Malagasy continues his identification, he becomes clamorous; he begins to demand equality in a way he had never before found necessary. The equality he seeks would have been beneficial before he started asking for it, but afterwards it proves inadequate to remedy his ills— for every increase in equality makes the remaining differences seem the more intolerable, for they suddenly appear agonizingly irremovable. This is the road along which [the Malagasy] passes from psychological dependence to psychological inferiority" (Cited by Fanon, 1952, p. 73).

In the light of the light of what Mannoni claims, it might be said that he offers only two options to the Malagasians; either inferiority, or dependency. According to him, the more dependency is internalized by the colonized people, the more their life will be all right. On the other hand, if the colonized people —Malagasian in this context— dare to demand for equality with the Europeans, then the white punishes them with marginalization which also leads to the inferiority complex because of the refusal of the dependency. However, Fanon disagrees and supports that colonized people can bear not to be white, and of course, Malagasians feel Malagasian since the white is right there; in their land. He also asserts that all the psychological mechanisms are destroyed by means of this arrival; Malagasian exists with the European, not alone anymore (1952).

To break the chains of this vicious circle, the most important step to take is the recognition of the constructions, which are built by the whites, to perceive what they truly are and whatnot to discover the "self." Since they also feel and believe that they are inferior, it is not possible to see themselves as valuable individuals. Therefore, Fanon rejects the stereotypes as a way of emancipation and expects his fellows to embrace the same principles: "...So the first thing that the black man wants is to say no. No to degradation of man. No to the exploitation of man. No to the butchery of what is most human in man: freedom. And,

above all, no to those who attempt to build a definition of him" (1952, p. 173). According to him, the destruction of these could only be succeeded through aspiration and desire.

Mannoni also claims that to have an inferiority complex upon the color of the skin can be related to be a minority in that group (Cited by Fanon, 2008 p.75). However, Fanon accuses Mannoni for falsification through the example of South Africa. There are two million Europeans against thirteen millions locals in South Africa; moreover, Martinique has two hundred whites and three hundred thousand blacks; consequently, these whites are the minority. Under the normal circumstances according to what Mannoni claims, they are required to feel gratitude and inferior; however, it is still not a reason for the white to accept himself as inferior in any context. On the contrary, he deifies himself in their lands even more. The Negro questions his being as a human since the European rejects and imposes savageness to him. That is to say, the man of color suffers from not being white, but being a wild animal and a parasite which is not capable of adapting himself to the civilized world through the white man's eye. As a result, he endeavours to prove his humanity to the civilized man by whitening himself. As it can be understood, the black submits dependency complex whereas the white pretends as he is superior due to his authority complex (Fanon, 1952).

Exploitation of a race by another which is perceived as a superior civilization is based on the denigration of a certain branch of people and this branch is the victim of so called superiority; as a result, it is obliged to be alienated. The black is the slave of the past and this leads to stuck in there. The colored men have a past to take their vengeance and to justify themselves; however, the modern white makes them remember the cannibal and wild history before the civilization that is brought to their land by him whenever he needs to recall his superiority and suppress the men of color. The black, on the other hand, desperately wishes to bleach himself because of the fact that it is the only method to exist. This method stems from the acceptance of the white superiority without a question, and he is required to actualize his existence with an everlasting effort throughout his life. At this point, Fanon rejects to be imprisoned by the past: "I will not make myself the man of any past. I do not want to exalt the past at the expense of my present and of my future" (1952, p. 176). He refuses either a declaration of a hatred, or a gratitude against the white as he stands out for his single right: "[...] that of demanding human behavior from the other" (1952, p.179). Fanon (1952) says that he undertakes a single duty which is to not to abandon his free will in his choices. According to him, the slavery of a human being to one another must draw to a close forever, and it can be achieved through the fight by the means of never ending

questioning. Because of the epidermalization of inferiority of the racial minority in an oppressive environment, the black has to don a white mask in order to exist somehow and Fanon mainly probes the colonization process and its impacts on language, sexuality and psychosis in his studies. In the chapters of the book, he illustrates certain daily life experiences in order to demonstrate the behaviour pattern of the colored man under the white mask which leads to inferiority through internalization which refer to: “[...] the process in which people of color relativize themselves to the white norm” (Song, 2017, p. 51). 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.

2.1.1. The Negro and Language

Fanon’s first chapter is the language as it defines the existence of “the other” for “the other.” 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). In this chapter, he offers and examines some examples from the Negro of the Antilles and the Negro of the mother country; France. The more Negro of the Antilles adopts the mother country’s language properly, the more he whitens himself; in other words, the more he gets closer to the real human being. Mastery in French language provides an undeniable power for the Negro of the Antilles.

The inferiority complex is created with the death and the burial of the colonized people’s identity which includes cultural originality, history, and local language. The Negro, most of the time, is not even aware of his lost, 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 the 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). In the light of Fanon’s words (1952): “In France one says, “He talks like a book.” In Martinique, “He talks like a white man,” it might not be an incorrect interpretation to say that effective language skills in French French whitens the Negro of the Antilles (p. 11). 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.

These examples demonstrate the location of the Negro of the Antilles towards the French language from his and his fellows perspectives; however, it is also required to exemplify the location of the black through the white’s eyes. According to Fanon, a European and a negro from a colony have adult and child relationship when they conversate; the white man “starts smirking, whispering, patronizing, cozening” (1952, p. 19). He exemplifies this situation:

“The physicians of the public health services know this very well. Twenty European patients, one after another, come in: “Please sit down . . . Why do you wish to consult me? . . . What are your symptoms? . . .” Then comes a Negro or an Arab: “Sit there, boy. . . What’s bothering you? . . . Where does it hurt, huh? . . .” When, that is, they do not say: “You not feel good, no?” (1952, p.20).

The physician talks in a manner that he speaks to a child, not an adult; moreover, he speaks non-standard and broken French as the average Negro uses. As a result, no matter how the Negro struggles to lessen or to get rid of his blackness completely, he is crushed by the rock that he makes an effort to carry to the top. The black has to be the black in the way that the white man builds the definition of him; however, he never stops to expect to carry his rock to the top like Sisyphos. Fanon states (1952) “Willy-nilly, the Negro has to wear the

livery that the white man has sewed for him” (p. 22). It is expected from the black to be a good Negro, and the language may be the most effective way to imprison him by the help of stereotypes.

2.1.2. The Woman of Color and the White Man

In Frantz Fanon’s book; *Black Skin, White Masks* (1952), there is a chapter that analyzes colored women’s desire for white men in Martinique through a black woman named Mayotte Capécia. She wrote 202 pages long book about her life. She is just another woman who demanded whiteness in her life in accordance with the tenets of the white supremacy, and this whiteness, like many colored women dream, could come from a white partner: “[...] All I know is that he had blue eyes, blond hair, and a light skin, and that I loved him” (Cited by Fanon, 1952, p. 29). Song interprets that: “Fanon views Mayotte’s desire of whiteness as a product of colonial self-misrecognition... She finds her black body as concealing her “white potentials,” accentuating the split between how she feels (white) and how she looks (black)” (2017, p. 51). At some point in her life, she ascertains that her grandmother was a white woman and this information makes her proud somehow. The reason of this honor is related that it is more common to have a white grandfather than a grandmother amongst biracials. When his privileges are taken into consideration as a white male landlord, he has the opportunity to sleep with many women including their black servants; on the contrary, a white grandmother means a romantic relationship with a colored person. Fanon confirms Mayotte Capécia’s inference: “It is an honor to be the daughter of a white woman. That proves that one was not made in the bushes” (1952, p.32). Moreover, it is not an ordinary ideal of some colored ones, but most of them wish to cease their Negro beings by the means of interracial matrimonial relationships. Therefore, their motto is “[...] whiten the race, save the race” (Fanon, 1952, p.33). In other words, they struggle to step further by carrying their genetic heritage to the whiter ones; so they avoid falling back to their blackness as much as they can. As it can be inferred from the chapter, the white communities avoid choosing their partners amongst the ones that can ruin their pure race while the blacks desire to mingle with their oppressors to whiten and save their race because of their inferiority complex.

The woman of color recognizes that it is not an accessible goal for them to obtain a white partner who respects their existence fully as equal as white women and this is also set out in the chapter: “I should have 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, 1952, p. 29). As it is stated earlier, the woman of color deserves to “make love” in

the bushes which might be interpreted not only as literally due to the landlords but also as figuratively because of the lovers who live their love behind the doors. 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). 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).

With this perspective, black men become insignificant, and as a result alienated which makes them have a phobic attitude in the society. This affect is triggered with the feeling of insufficiency and it leads to be dragged into the margins. Anna Freud explains the phenomenon of ego-withdrawal; avoiding the pain or in other words ego-restriction is a normal stage of the ego development. The withdrawal of the ego can be compensated with the help of another well-processed field and it contributes to the development when the ego is young and flexible. On the other hand, the ego which has already been shaped rigidly or has been intolated towards the dissatisfaction is punished by the defective results in the development in case of being stuck in the avoidance method obsessively. Under this circumstance, the ego withdraws from its various positions, and as a result; it becomes one-sided, loses its interests and impoverishes its capacity. In the light of Freud's explanation, the reason behind the black's dissatisfaction and intolerance of pain might be clearly seen; his escape route is one-sided and that way is only opened to the white world. All the effort to attract the white's attention, imitation of them to prove their resemblance, the hope of being as strong as them and so many others are "[...] the proportion of being or having that enters into the composition of an ego" (Fanon, 1952, p.36).

In this chapter of the book, Fanon also exemplifies the reactions of the woman of color towards European white men with the reference of Abdoulaye Sadjí's story; *Nini* (1947). The woman of color is divided into two; on the one hand, there is the black woman who wishes to bleach and save the generation. On the other hand, there is the mulatto who not

only hopes to turn to white in order to save the generation but also avoids to return to the beginning; back to the black.

“An almost white” Nini gets a marriage proposal from a black man called Mactar in the story. Undoubtedly the man of color is darker than a mulatto and it is expected from him not to dare to demand a matrimonial relationship from a whiter lady due the fact that this marriage might lead a bilateral dissatisfaction. The black man might trigger his inferiority complex as it might be with a “pure white” woman since he feels anxious, shy or humble, in other words, he might be the “slave” of the mulatto as the black one in the relationship. From Nini’s perspective as a whiter a person between them, the demand of the marriage can only be an insult to her white genes. She defines this proposal and his purpose as “unhealthy follies” because it is not possible for her to slip back in order to save the generation which is already mentioned earlier (Fanon, 1952, p. 41). However, the one who gets a marriage proposal from a white European man ceases her Negro being by rising her status in the society. She does not dream to haunt a white man anymore, she is in the white world which is seen the only way to exist for them and her status is upgraded to the mastery from slavery.

As it might be observed in the examples which are analyzed in Fanon’s book, despite the different experiences, it is processed and concluded in the same way; “A bilateral process, an attempt to acquire—by internalizing them— assets that were originally prohibited. It is because the Negress feels inferior that she aspires to win admittance into the white world.” (Fanon, 1952, p.42). The woman of color is desirous of being accepted to the white world as she perceives herself inferior and she looks for help from the phenomenon that is called *affective erethism*. Fanon (1952) explains the phenomenon:

“The Negro enslaved by his inferiority, the white man enslaved by his superiority alike behave in accordance with a neurotic orientation. Therefore I have been led to consider their alienation in terms of psychoanalytical classifications. The Negro’s behavior makes him akin to an obsessive neurotic type, or, if one prefers, he puts himself into a complete situational neurosis. In the man of color there is a constant effort to run away from his own individuality, to annihilate his own presence. Whenever a man of color protests, there is alienation. Whenever a man of color rebukes, there is alienation” (p.43).

2.1.3. The Man of Color and the White Woman

“Out of the blackest part of my soul, across the zebra striping of my mind, surges this desire to be suddenly white. I wish to be acknowledged not as black but as white”

(Fanon, 1952, p.45).

In another chapter for a better comprehension of the nature of the relationship with biracials, Fanon examines the colored man and the white woman's aspects to each other through a novel by René Maran. In the story, Jean Veneuse is a Negro of the Antilles who falls in love with a white woman named Andrée Marielle. He lives in Bordeaux for a long time so he is supposed to be a European; but he is black that is why he is a Negro. He is not capable of understanding of his own race; on the other hand, he is not understood by the society he lives in; and his betweenness stems from this dilemma. According to Veneuse, the French colonizer ignores not only the colonized Negro in the colonies, but also the Negro who is shaped by them in accordance with their own image (Cited by Fanon, 1952, p. 46).

When a woman flirts with him, he says: “[...] A Negro? Shameful—it's beneath contempt. Associating with anybody of that race is just utterly disgracing yourself” (Cited by Fanon, 1952, p. 47). Veneuse wishes to prove that he is a man similar to them; however, he is the one who is required to be convinced in the first place. Fortunately, the white lady is already in love with him. Although he decides to declare his love, he is still in need of a consent from some white man to justify his action and dare. The answer is clear for the white man since Veneuse lives in France for a long time and not visiting his native land, also acts, thinks and even loves like a real French. He seems like a Negro but he is seen as one of them as a mindset. When Fanon interprets this behavior pattern of the white, this acceptance of Veneuse as one of them has one condition; “You have nothing in common with real Negroes. You are not black, you are “extremely brown” (Fanon, 1952, p. 50). As it can be inferred his utterances, the only condition to be accepted is to be alienated to his origins; history, language, culture, way of thinking and so many others.

He examines Jean Veneuse within the scope of the study by Germaine Guex in *La névrose d'abandon; the abandonment neurosis* (1950). The author puts pre-Oedipal, which refers to the abandonment neurosis, towards the post-Oedipal conflicts -that is adopted by orthodox Freudians- in order to highlight Veneuse's situation: “It is this tripod—the anguish created by every abandonment, the aggression to which it gives rise, and the devaluation of self that flows out of it—that supports the whole symptomatology of this neurosis” (Cited by Fanon, 1952, p. 53). The negative-aggressive type brings a standstill to the enthusiasm of

living because of its obsession of the past and the failures as this type, unlike positive-loving type, tends to overthink about the disappointments and resentments in the past and present by creating a hidden and inner area which mostly forms a kind of autism. He is completely aware of this secret area and he relates everything to himself since he is more egocentric. Germaine Guex also puts forward about the abandonment neurotic:

“His aggressions and a constant need for vengeance inhibit his impulses. His retreat into himself does not allow him to have any positive experience that would compensate for his past. Hence the lack of self-esteem and therefore of affective security is virtually total in such cases; and as a result there is an overwhelming feeling of impotence in relation to life and to people, as well as a complete rejection of the feeling of responsibility. Others have betrayed him and thwarted him, and yet it is only from these others that he expects any improvement in his lot” (Cited by Fanon, 1952, p.53).

Fanon (1952) correlates these explanations with Veneuse’s situation since he also shows the same neurosis; he undervalues himself and complains about his past most of the time. A consent, from another white man, is needed to convince him that he is as valuable as the European to get married with a white lady. He often complains about his miserable childhood and teenage years in a boarding school; still he does not want to be left. There are also some consequences of the feeling of the devaluation such as being suspicious towards the one’s loveable sides, lack of sympathy, and a deep mistrust and all these are the obstacles for every single healthy relationship. This state of mind triggers the feeling of abandonment and isolation from the society as “the other.” Being the other means to be alert all the time in an instable position, but also to prepare everything to make the prophecy happen unconsciously. Moreover, the one who has an abandonment neurosis does not have self- confidence, he demands to be loved forever unconditionally. The lack of confidence stems from “[...] fear of disappointing, fear of displeasing, of boring, of wearying . . . and consequently of losing the chance to create a bond of sympathy with others or if this bond does exist of doing damage to it” explains Guex (Cited by Fanon, 1952, p. 56).

Cynthia R. Nielson (2013) highlights the difference between the white and the black bodily movement adjustments in the presence of the white woman. According to her, the white man has a self-confidence as it is an ordinary encounter. The black man, on the other hand, has a restriction in his bodily movements since a “wrong” move might lose what he has. Nielson states that: “Such an asymmetrical restriction of the black man’s freedom to

make bodily adjustments of this sort prevents him from developing a personal style which would enable him to emerge and differentiate himself from the phenomenal field in which he finds himself” (2013, p. 80).

As it is stated above, he is suspicious about the self which may not be loved by the others since he has already experienced it before in earlier stages of his life with a disappointment at the end. This abandonment neurosis is another branch of inferiority complex; the blacks do not have a confidence, they are under the burden of every single titles that are attributed by the whites, and they feel themselves inferior while deifying the white world’s standards. Within the scope of this, it can be said that the black man tends either internalizing the white man’s bodily movements as an ideal example for the chance of a connection between him and European woman or not approaching the white woman due to the awareness of negative racial perceptions.

As it is stated earlier, the black is associated with the tendency to be a criminal, wild, savage, and it restricts their social status socially, economically and politically. These make them to confront white standards; in other words, “the racial bodily schema as a product of racial oppression becomes internalized by black individuals through the very means of their embodiment” (Song, 2017, p. 56). However, Fanon (1952) clearly underlines that the Negro is supposed to refuse the discrimination based on the color of skin and break the chains; otherwise, there is no end of the effort for reaching the status of the whites. In these examples, Fanon (1952) makes an effort to comprehend the psychological elements which play crucial roles in the blacks’ alienation rather than a generalization of a black-white relationship directly and bring them together in a healthier way.

2.2. W.E.B Du Bois and the Theory of *Double Consciousness*

Another influential book belongs to William Edward Burghardt Du Bois; *The Souls of Black Folk* (1903), and in his book, he argues that the continuation of American history can only be provided with the interactive relationship between the majority and minority groups as a community which consist of two inseparable sphere forms of the consciousness (Meer, 2018). Du Bois also studies the variety of forms of the racialization of slavery and its created impacts specifically as well as a broad sense on the Blacks by the imperial power as an output; existential identity crisis. About the slavery and emancipation process, his studies and observations function as a guide that enlightens a labyrinth of the field. He titles the history of the so-called “modernization” process for Africans in the United States as the

history of the unknown and isolation (Eze, 2011). He argues the history of unknown and isolation which stem from racial segregation may be the highlight of the era which leads to an identity crisis for African-Americans and it is used to justify their African slave trade. Du Bois's book can be seen as a response in that sense:

“[...] it gives to a post-slavery racial identity an articulate shape. The work is indeed an autobiography of race; a key document on the emergence of racial double consciousness in modernity...like many anti-imperialists and anti-colonialists (notably Gandhi, Cesaire, Fanon, or Senghor), Du Bois played a racial hand that the architects of empire, colonialism, and white supremacy had dealt in the very idea of race” (Eze, 2011, p. 885).

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). There are inevitable consequences for the individuals who have to confront the two-ness in their souls; and according to Homi Bhabha, one of them can be explained with the term of *third space*. The term is coined to define the situation of these people. Bhabha uses the term to describe the people who neither follow the principles of their cultural heritage nor adapt themselves to their new society; as a result, they create an area; a third space, in order to maintain their existence (Homi Bhabha, 1994). As identity is not a rigid notion, many who suffer from identity crisis due to in-betweenness; which means in this context as neither leaving the past behind, nor adapting to the new society, turn into the victims of double consciousness. It is a compound of the two different cultures; therefore, it leads to identity conflicts.

Du Bois benefits from two essential resources in his theory; one of them is the outcome of European Romanticism and American Transcendentalism—this is the figurative version of the term and it can be found in some early texts such as Emerson's essay “The Transcendentalist” (1843) in which it is defined as the process of looking for the “Transcendentalist” point of view on the self and world—and the other belongs to the historian Arnold Rampersad who

analyzes Du Bois's work in the field of psychology to briefly describe the split of the personality (Bruce, 1992). The use of the notion broadens until the late nineteenth century and becomes highly common for psychological discussions. Bruce (1992) states W.E.B Du Bois's main concern and motivation to write his essay called *Striving of the Negro People* in the chapter of the same book:

“Although in the essay Du Bois used “double consciousness” to refer to at least three different issues –including first the real power of white stereotypes in the black life and thought and second the double consciousness created by the practical racism that excluded every black American from the mainstream of the society, the double consciousness of being both American and not an American— by double consciousness Du Bois referred most importantly to an internal conflict in the African American individual between what was African and what was American” (p. 301).

The theorist clearly puts forward the paradox between the increasing financial profit with the exploitation of the colored people and decreasing morality due to plantation and colonialism. This contradiction reshapes the perception of morality in the formation of the true self in terms of both; the colonized and colonizer since it does not contribute to form neither the true self of the individual nor national consciousness in America which is most needed according to Du Bois (1903). Therefore, both parties are being racialized and strangely stay in the purgatory which is the split in their souls with the two-ness; an American and African parts. However, Du Bois's main concern is to benefit from the polychromy of this duality and build a new identity as an African-American (Eze, 2011).

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. Rucker (2002) states: “Rooted in a series of historical paradoxes, black life in North America is full of

tragic irony—the enslaved in the land of freedom, the poor in the land of prosperity, the persecuted in the land of justice, and the despised in the land of opportunity” (p. 37). As it is mentioned in the first chapter earlier, the American Dream never comes true for blacks. However, they are able to perceive the promise of freedom thanks to slavery unlike White Americans and he puts forward:

“Actively we have woven ourselves with the very warp and woof of this nation. We fought their battles, shared their sorrow, mingled our blood with theirs, and generation after generation have pleaded with a headstrong, careless people to despise not Justice, Mercy, and Truth, lest the nation be smitten with a curse. Double consciousness thus provides insight into the content of American promises as they are not understood by those who have the luxury of taking those promises for granted” (2007 p. 176).

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 self-concept 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).

This hierarchy is not newly imposed on the colonized people— specifically African Americans in this context—they are confronted and exposed to inhumane treatment through evangelizing to convert them to Christians in times of the slave trade. However, according to the historical sources of colonial anthropologists, there is sufficient evidence that imperial powers could not achieve their goals thanks to local resistance until the nineteenth century. Converting Africans into Christianity only is managed in the late nineteenth century through military conquest rather than commerce or evangelization (Eze, 2011). Unjust implementations under the mask of God-fearing nations to justify what is done to them disconnect and marginalize the blacks socially and politically and it leads to staying behind the “veil” (White, 2014). Du Bois himself investigates the effects of religion on black life, and in his writings his thoughts on Christianity and ambivalence can be clearly seen. Even though he touches upon the positive and negative impacts of Christianity, it might be understood that he believes mostly in its drawbacks (Zuckerman, 2000). White asserts:

“Singling out the Catholic and Episcopal Churches in particular, he charged that the former aided and abetted the racist treatment of African-Americans through segregation and discrimination by such entities such as Ku Klux Klan, a self- proclaimed Christian organization (Horne and Young 181). Du Bois further accused the church of defending slavery, the system of castes based on color, the exploitation of labor, and war (Zuckerman 7)” (Cited by White 2014, p. 31).

Whereas he believes that the black church is the combination of elements in which it is brought theatre, newspaper, school and home together, according to his sociological findings, the Negro church also fails to reach its goals which are to uplift and strengthen the community, and the substantial reason for this failure is the lack of ability to manage its limited budget for every need (White, 2014). Due to the segregation and discrimination outside of the black church, it is almost impossible to practice spirituality and become a religious center. He claims the idea that the black churches are nonfunctional as they become caricatured versions of the white religious institutions and forget their main concern which is to lead the freedom movement and abolition. White asserts: “Du Bois saw the church as degenerating into a “refuge for frustration and despair, a social center and a center for uplift work” rather than a center of religious growth and development” (Cited by White, 2014, p. 33). Their spirituality is overshadowed by their status in America since they persistently seek the equality and spend their energy and time for that; Du Bois’s utterances related to their struggle support this, as he writes in *The Souls of Black Folks*:

“[...] the Negro lives in close contact with a great and modern nation [...] sharing in the soul-life of that nation... and affected by all the religious and ethical forces that are today moving in the United States. These questions and movements are, however, overshadowed and dwarfed by the all-important questions of his civil, political and economic status” (1903, p. 136).

The dilemma that the colored believers confront is a change in their attitude towards the sacred place and religion itself. Their religious practices turn more into a complaint and curse rather than worship (Evans, 2007). In addition to Evans, also Horne and Young (2001) assert that black Americans’ belief evolves to the triumph of Good that they are going to obtain at the end of their misery. Unfortunately, Du Bois’s writings on religion are sometimes ambivalent and contradictory as well as they are responsive, sympathetic, and challenging. All these interpretations by other intellectuals can be correlated to the definition of the black church by Du Bois which is “[...] a refuge for frustration and despair, a social centre” (1986, p. 837). He also expresses his perception of belief as: “I believe in God, who made of one blood all nations that on earth do dwell. I believe that all men, Black and brown and White, are brothers, varying through time and opportunity, in form and gift and feature, but differing in no essential particular, and alike in soul and the possibility of infinite development” (Du Bois, 1989, p. 17).

The history of double consciousness is known very well by Du Bois, and his intention is to communicate the pain which causes a moral tragedy that divides the self into two spheres, as mentioned earlier, through the uses of the term. He is aware of the fact that this tragedy does not stem from a natural disposition in the slave in America or colonized people in Africa, yet plantation and colonization with the slavery process bring out this psychology in the colonized. The division or split in the self impacts not only individuals but also the nation. As Eze (2011) asserts:

“For Du Bois, redemption and integrity are to be found in the moral and heroic pursuit of a higher self. But he also believed that this is a quest and redemption that could start, for the negro as for the nation, only when the injustices of slavery and colonization, and ideologies of racial supremacy and their legacies, had been recognized and progressively dismantled” (p. 888).

The Negro is responsible for its own redemption through the struggle with racial double consciousness. He is subjected as the blessed one with a second-sight, who is able to

see the truth of history, in order to reveal his gift and achieve his goal of a genuine revolution rather than victimizing himself and being passive. Eze (2011) explains Du Bois's double consciousness: "In 'W.E.B Du Bois and the Idea of Double Consciousness,' . . . [he] employed the term 'double consciousness' to describe the struggle of being pulled back and forth between the realm of the divine and the rigors of daily existence" (p. 889). Du Bois seeks and finds an answer to the question of "What does Negro want?", according to him, he desires to construct his identity based on equality, take his place among the others rather than isolating himself, and take responsibility to build the culture together. Despite the obstruction of justice by means of slavery, colonialism or prejudices towards the blacks, Du Bois expects to overcome these hardships with the help of a revolution and reconciliation of the two sides.

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). He explicitly argues:

"Just as long as Negroes are taught in Negro schools and whites in white schools; the poor in the slums, and the rich in private schools; just as long as it is impracticable to welcome Negro students to Harvard, Yale and Princeton; just as long as colleges like Williams, Amherst, and Wellesley tend to become the property of certain wealthy families, where Jews are not solicited; just so long we shall lack in America that sort of public education which will create the intelligence basis of a real democracy" (Du Bois, 1935, p. 328).

He claims that colored people are not able to receive an appropriate education in the United States and he is strongly against the idea that the ethnic-specific minorities should study in segregated schools. Although they are accepted into these white-dominated institutions, they are not treated fair on campus, inside the classrooms, halls, or in student activities. (Du Bois, 1935). In spite of the law, they have pressure not to be admitted to these places, and they receive education in separate schools from Negro teachers instead of co-educated ones. This attitude, undoubtedly, is one of the main factors which feeds the inequality and the lack of sense of belonging in the community. The Negro develops a self-defence mechanism and puts another brick on the wall of two-ness in his soul due to isolation and alienation which is imposed by the whites. He also suggests that Negro students' attitudes toward their own schools and teachers must be changed. According to him, they underestimate them and reject to attend public movements. The reasons for that attitude are divided into two by Du Bois:

“The fear that any movement which implies segregation even as a temporary, much less as a relatively permanent institution, in the United States, is a fatal surrender of principle, which in the end will rebound and bring more evils on the Negro than he suffers today. The other reason at bottom an utter lack of faith on the part of Negroes that their race can do anything well” (1935, p. 330).

However, he believes that Negro schools are able to achieve equal success or even more than white institutions, if it is provided the same conditions as the white colleges. Yet, as long as the Negroes deny this reality and see themselves as inferior, the change is unfeasible (Du Bois, 1935). He considers the issue as bilateral; the white and black perspectives, and he intends to change the mindset of the black at the bottom. The black wishes to be admitted into Columbia just because the whites receive education there, not for learning. He is ashamed of being educated in black-majority schools such as Fisk or Howard and avoids these institutions. Therefore, Du Bois supports a radical change in the black folks' aspect towards their own school system and expects them to intervene in this inferiority (Du Bois, 1935).

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).

“Two souls, alas, reside within my breast, and each is eager for a separation: in throes of coarse desire, one grips the earth with all its senses; the other struggles from the dust to rise to high ancestral spheres. If there are spirits in the air who hold domain between this world and heaven? out of your golden haze descend, transport me to a new and brighter life!” (2000, p. 222).

However, he endeavours to reveal the both identities are entwined and striven to dominate each other equally in order to utilize their polychromy. In his essay called *Conservation on Races* (1897), Du Bois also remarkably expresses that:

“Am I an American or am I a Negro? Can I be both? Or is it my duty to cease to be a Negro as soon as possible and be an American? If I strive as a Negro, am I not perpetuating that very cleft that threatens and separates Black and White America? Is not my only possible practical aim the subduction of all that is Negro in me to the American? Does my black blood place upon me any more obligation to assert my nationality than German, or Irish or Italian blood would?” (1903, p. xiii).

In the light of what is mentioned in this chapter, it might not be incorrect to interpret that 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 colonization 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—had been well-established. Although Fanon’s enlightening book entitled as *Black Skin, White Masks* was published almost fifty years later than Du Bois’s *The Souls of Black Folks*, they problematized the same issues within the scope of white oppression and its bringings. It is more likely, for Fanon, to come across Du Bois’s writings at some point while conceptualizing his ideas, and the influence may be correlated to the examples of the Antilles and their double consciousness when they arrive and live in the motherland after the

abandonment of their original country in his book. Yet, there is no certain evidence to what extent Fanon was affected by Du Bois.

To conclude, 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.

3. THE REFLECTIONS OF INFERIORITY COMPLEX AND DOUBLE CONSCIOUSNESS IN THE SELECTED PLAYS

3.1 Lorraine Hansberry's *A Raisin in the Sun* (1959)

What happens to a dream deferred?

Does it dry up

Like a raisin in the sun?

Or fester like a sore--

And then run?

Does it stink like rotten meat?

Or crust and sugar over--

Like a syrupy sweet?

Maybe it just sags

Like a heavy load.

Or does it explode?

(Langston Hughes, "Montage of a Dream Deferred," as quoted in Lorraine Hansberry, *A Raisin in the Sun* (New York: New American Library, 1966), p. vi).

Lorraine Hansberry can be seen as one of the foremost African-American playwrights who struggled to put forward the background of the rotten realities of America through the black culture lens in a white-dominated society in her plays. She courageously stages ongoing debatable issues that almost every average black person confronts in their life just as her own experiences. She departs from her family members' experiences in order to draw attention by forming her story in a socially realistic manner which may trigger many black people who have still been suffering on the same matter. According to her 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.

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. 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). An average coloured person's life span is 10 years less than an average white person because of the miserable living conditions in the margins of the cities. With the abolition of slavery and the Great Migration, which lasted from 1916 to the 1970s, another chapter which deprives them of getting jobs, houses, or other kinds of rights has been opened with the hardships of ghetto life for this ethnically specific minority (Biggsby, 2007).

In Hansberry's 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.). 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:

RUTH: "Well, Lord knows, we've put enough rent into this here rat trap to pay for four houses by now..."

MAMA: Rat trap—yes, that's all it is. I remember just as well the day me and Big Walter moved in here. Hadn't been married but two weeks and wasn't planning on living here no more than a year. We was going to set away, little by little, don't you know, and buy a little

place out in Morgan Park. We had even picked out the house... But Lord, child, you should know all the dreams I had 'bout buying that house and fixing it up and making me a little garden in the back—(She waits and stops smiling). And didn't none of it happen" (1.1).

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).

Furthermore, the new lifestyle with deprivation of public rights drags them into a criminal way of living in order to survive under these circumstances. Because of this kind of substandard lifestyle in the slums, the new generations will be affected, and in the long run, they become criminals as victims of their environment. As mentioned earlier in Chapter I, the opportunities are substantially restricted in those areas in terms of education, sanitation, or healthcare. In *A Raisin in the Sun* (1959), Mama's daughter-in-law is pregnant; however, she decides to go to see the lady "down the Street" which refers to the underground abortion place in the ghettos due to the limited healthcare system. Besides, she does not wish to give birth and raise her child with the lack of education system in this marginalized region of the city in order not to put another brick on the wall for the criminal world. Hansberry mentions herself as that she is the

product of Chicago's segregated school system, and she is not able to calculate even a simple operation in the grocery store or count properly. When Ruth finds out that the new house is in a white neighbourhood, she touches her stomach and says: "[...] aware for the first time perhaps that the life therein pulses with happiness, not despair" (Hansberry, 1959, 3.1). When she compares the dangers of the ghetto life and angry neighbours of the white area, she chooses to move in even if she has to scrub all the floors of America instead of staying in that apartment and raising another child who may possibly confront the same hardships (Hansberry, 1959, 3.1).

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). Every description of the apartment highlights the condition of their living standards such as shared bedrooms with the family members as well as the shared bathrooms which are outside of their flat.

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.

As Moynihan (1965) suggests in the previous Family Structure chapter that the deterioration of the Negro society related to their socio-economic status leads to afflicting the institution of family. They are not able to maintain their family life due to the fact that it is not possible to afford family members' needs. "The white family has achieved a high degree of stability and is maintaining that stability. By contrast, the family structure of lower-class Negroes is highly unstable and in many urban centers is approaching complete breakdown" (Moynihan, 1965 p. 5). It is highly common to live in a communal way among black families in order to reduce the devastating results of poverty. Most of them live as either extended families or female-headed families as it is exemplified in Hansberry's play.

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 Chapter II, *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!" (1.1).

Also, these norms have shaped their identity formation. Fanon rejects being reduced into the color of their skin and he points out the reality that colored women also put another brick on the wall which causes the demonization of their culture and isolates black men even more. According to Parris (2011), Fanon (1952), as one of the subjects of the exploitation, approaches to the case is not only psychoanalytical due to the hegemonic structure, but also materialistic and historical which play a crucial role in their psychological alienation. Fanon (1952) emphasizes the importance of raising black awareness in terms of political and economic conditions as the key factors of their salvation. This salvation can be provided with radical alterations, and in the play, Hansberry (1959) implies burning the building that the family accommodates for a complete change rather than temporary solutions.

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 suggests that the African and American sides are split due to racialization by imprisoning them in betweenness which is why this twoness creates an internal conflict for the black people since they do not belong to one culture completely. However, Du Bois points out to benefit from this polychromy of duality and highlights the significance of building a new united identity upon the twoness (Eze, 2011). Similar to Du Bois, Fanon also rejects both polarized ideologies; the idea of ceasing being Negro and adoration of being Negro (1952). Moreover, he claims that religion is another way of oppression to justify their actions and make the oppressed believe that they are going to be rewarded at the end of their misery; Settler (2012) states: "He argues that religion, whether through established faith communities or indigenous traditions would undermine the struggle against oppression" (p. 6). In Hansberry's play, Beneatha portrays a caricaturized character in order to highlight the two extremes in her identity-seeking process. On the other hand, the mother of the family is typified as the assimilated African-American person through the years of evangelization; she goes to the Catholic church whereas Asagai believes in Yoruba priests. Also, she believes that there is no need to learn anything about her heritage:

BENEATHA: "Well, do me a favor and don't ask him a whole lot of ignorant questions about Africans. I mean, do they wear clothes and all that...All anyone seems to know about when it comes to Africa is Tarzan—

MAMA: Why should I know anything about Africa?" (Hansberry, 1959, 1.2).

The norm of spirituality has a crucial role for their salvation from Du Bois's point of view. Although his writings are highly ambivalent about Christianity, he mainly focuses on its drawbacks for the black community because of its deficiencies. He suggests that the Negro church was a combined institution which brought many elements together for them to stay as a community such as theatre, newspaper, school, home and religion. However, the church was unable to maintain these services for them because of its limited budget. Du Bois who sees the black church as a nonfunctional and caricatured version of the white church argues that the black church was inadequate to practice its main concerns; freedom movement and abolition (1903). Unlike the white religious institutions, the black church becomes the center of despair and frustration rather than "a center of religious growth and development" (White, 2014 p.33). Evans (2007) also states that black people's belief patterns have altered their form from praying and hoping to complaining and cursing. Similar to Evans, Horne and Young (2001) argue that their religious practices turn into the belief that they are going to be rewarded at the end of their misery. It is also possible to interpret that this belief is another element which raises colored people's alienation. In Hansberry's play (1959), the evolving religious belief is also exemplified through the educated character:

BENEATHA: '...I get sick of hearing about God...I mean it! I'm just tired of hearing about God all the time. What has He got to do with anything?

MAMA: '...you wasn't brought up that way. Me and your father went to trouble to get you and brother to church every Sunday.

BENEATHA: ... God is just one idea I don't accept... I get tired of Him getting credit for all the things human race achieves through its own stubborn effort.'" (1.1).

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 second-sight 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). Similar to Fanon, Du Bois also criticizes the segregated school system as one of the most striking factors that generates colored people's alienation and inferiority complex. As it was stated earlier in the chapter, he touches upon the same reality as Lorraine Hansberry writes in her book called: *To Be Young* (1970):

"Just as long as Negroes are taught in Negro schools and whites in white schools; the poor in the slums, and the rich in private schools; just as long as it is impracticable to welcome Negro students to Harvard, Yale and Princeton; just as long as colleges like Williams, Amherst, and Wellesley tend to become the property of certain wealthy families, where Jews are not solicited; just so long we shall lack in America that sort of public education which will create the intelligence basis of a real democracy" (Du Bois, 1935, p. 328).

Lorraine Hansberry's beloved intellectual mentor, Du Bois, strongly objects to the segregated school system which intensifies the racial alienation among colored people. The limited number of schools, which accept black students to be educated, do not allow them to have social interaction; on the contrary, they are isolated and feel a lack of sense of belonging on

the campus, in classes and in student clubs. In addition to what has been mentioned, colored students' attitude towards their own schools and teachers is another element that feeds the hierarchal system so that they do not have the faith to be successful (Du Bois, 1989).

As it might be interpreted, he suggests achieving a radical change bilaterally; in the eyes of whites and the mindset of the black community as Fanon and Hansberry also highlight. In other words, according to Du Bois, this disadvantageous group, which migrated from the southern states in order to reach a higher life standard with the help of the Great Migration, needs an uplift by changing their attitude towards the education system in the black institutions as a start point (Du Bois, 1989). Otherwise, they are not able to access their goals and they face the same hardships with the majority of their community. As stated earlier in the working conditions chapter, the rate of suffering from depression is twice of the white community due to unemployment (Holmes, 1974). According to Seeman, blue-collar jobs bring alienation with them which causes them to be estranged from their environment and eventually from the self (Chatman, 1990). However, Du Bois strongly underlines the significance of the self in order to connect two spheres of the African-Americans (Du Bois, 1989). The black community is isolated and they are more likely to stay in their inner circle, this alienation is also implied in Hansberry's play through Walter:

WALTER: "[...] tell it to my wife, Mama, when she has to go out of here to look after somebody else's kids. And tell it to me, Mama, every time we need a new pair of curtains and I have to watch you go out and work in somebody's kitchen...I want to go off somewhere and be by myself for a while.

MAMA: You got a job, a nice wife, a fine boy, and—

WALTER: A job. I open and close car doors all day long. I drive a man around in his limousine and I say, "Yes, sir; no sir; very good, sir"...Mama, that ain't no kind of job...Sometimes it's like I can see the future stretched out in front of me—just plain as day. The future, Mama. Hanging over there at the edge of my days. Just waiting for me—a big, looming blank space—full of nothing" (1959, 1.2.).

Within the scope of the first chapter that sheds light on the blacks' conditions in terms of their educational deficiencies due to lack of opportunities in ghettos, it might be said that he

feels alienated not only from the whole society but also the black community. Majority of the blacks work in the unsatisfying blue-collar jobs and they hope better opportunities for their future generations as it has been analyzed in the *Working Conditions* chapter. The estrangement which is stressed in both plays is racial as it has mainly depended upon the circumstances of ghetto life that they are stuck. In the light of what is mentioned, Du Bois highlights the cruciality of education on the way to their salvation which is highly parallel to what Hansberry implies in the play through Beneatha.

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.

3.2 Lynn Nottage's *Fabulation* or the Re-education of Undine (2004)

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. Therefore, the chapter aims to collate the historical elements with the two theories in order to put forward reflections of them. It also offers the playwright's approach through her play towards the problems that Fanon and Du Bois argue.

Lynn Nottage is a contemporary African-American playwright and screenwriter who received Pulitzer Prize in drama in 2009, and she often works in the field of African-American

women's experiences. Her narratives consist of the voices of women and stories which might otherwise remain unheard by society. In an interview with Jean Howard (2014), she states that she mainly writes her plays related to the exploitation of the African continent, especially the women's stories and she explains the reason as:

“There is a lot of tragedy and perhaps more tragedy there than in other regions of the world because of the way Africa has been exploited. I think now that Africa is in the midst of trying to rebuild itself, and it will, but it's going to take a number of generations because a lot of the wounds weren't self-inflicted. Africa is like a woman who hasn't been through psycho analysis and who hasn't been able to fully confront all the damage that has been done to her” (p. 848).

In an interview with Linda Winer (2011), Lynn Nottage explicitly depicts herself as “having sort of nomadica imagination, I grew up sort of a middle class neighbourhood or working-class neighbourhood in New York which was very multicultural and I think that influenced my approach to writing is that I was very curious about what was inside of all of those brown stones” (Winer, 2011, 01:14- 01:30).

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. This profession is deliberately chosen by Nottage—as she also points out in the title of the play—in order to draw attention to Undine's ability to create stories and fabulate her life story as she desires to live. 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).

Unfortunately, the situation in the suburbs has been worse than before; her grandmother is addicted to heroin and wants Undine to buy some from the drug dealer for her. Undine accepts unwillingly, and she is arrested by the police; what's more, her punishment is to attend the drug addicts' recovery group meetings. Even though she is there accidentally, she recovers spiritually over time when she spends time with her community; family members and mainly black drug addicts who struggle to stay sober. It might not be an incorrect interpretation that at the end of the play, Undine is reborn by her spirituality thanks to the return of her origins, awareness, wisdom and knowledge although she loses her wealth and social status in the society. There is no opportunity for the Negroes neither to liberate themselves from the ghettos nor to express themselves and their existence in a purified way other than the stereotypes in these clustered areas. Frantz Fanon takes their alienation into account within the frame of the psychoanalytic approach, and he supports that the blacks are enslaved by their inferiority and vice versa. He also suggests: "In the man of color there is a constant effort to run away from his own individuality, to annihilate his own presence" (1952, p.43). Thus, Undine—or Edna as an African—needs to determine another identity for herself in order to obtain a place—rather than the attributed roles—in society. As Fanon asserts in his theory, she ceases her Negro being due to the inferiority complex by leaving her heritage behind because of the fact that she must be a Negro "[...] in relation to the white man" (Sardar, 2008 p.xiii).

Undine 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. Many of them are forced to live together in a communal way, and the ones who are not able to be gathered under the same roof do not maintain their stability and fall apart (Allen, 1979).

In other words, entwined families can be seen as not only the survival instinct in a white-dominated society but also the maintenance of their family due to their socioeconomic conditions. 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. With her arrival in her old neighbourhood, we learn that she is not the only one who renames herself. Her brother no matter how he boasts about his roots and Africa's heritage also changes his name to “Flow.”

FLOW: “Well, I ain’t calling her Undine. If it was Akua or Nzingha, a proud African queen, I’d be down with it. But you are the only sister I know that gots to change her beautiful African name to a European brand.

UNDINE: Correct me if I’m wrong, but you weren’t exactly born with the name Flow” (Nottage, 2004, 1.4).

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. She leaves home and has a nuclear family on her own with her husband; however, her domestic life cannot maintain its stability and falls apart. She, as a future single parent like many other colored women, returns to her extended family for the continuation of her life. It is implied in the play that the mere option for the black is either to sustain the communal lifestyle for generations or to be annihilated by single parenthood's devastating consequences (Moynihan, 1965).

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 someting 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.).

However, the African soul, without disappearing, lasts to remain buried for fourteen years until a visit by the police officer who seeks her fraud husband. The questions in the investigation about Undine start to revive the striving of the two souls in her body when she introduces "Edna," and as a result, she wakes up at the hospital. She learns that she is expecting a baby. When Undine goes to the clinic for an abortion, the attitude of the doctor is highly similar to Fanon's inference about language in accordance with his observations. According to him, as it is already mentioned earlier, there is an adult and child relationship between white doctors and black patients. When they converse, the white man often "starts smirking, whispering, patronizing, cozening" (1952, p. 19). By doing so, the doctor reduces the black to the stereotypes that they have broken English and hardships to comprehend the situation as it is. It can be exemplified in Nottage's play:

(*The Doctor speaks slowly, adopting a patronizing, pedagogic tone*).

DOCTOR: "I can't impress upon new mothers enough the importance of prenatal care to the health of the fetus. Do you understand what I'm saying?

UNDINE: Doctor, English is my first language, you don't have to speak to me like an idiot. Get to the point" (2004, 2.5).

Being trapped in the stereotypes, as in the example above related to language, leads to alienation for blacks, and this estrangement has been seen in different fields. One of the reasons to be alienated can be clearly correlated with the promised American Dream as it is attached to every field of life from religious freedom to a house in the suburbs (Hochschild 1995). However, the colored people who expose to the hardships of ghetto life in the North are disappointed and isolated from society even more.

When Undine goes to social services which is the only option for the underprivileged women for abortion, she has faced with the reality of being isolated, unlike her past *white* (my emphasis) lifestyle. The neglected manner of the officer at the information desk can be seen as a reminder of the failure of the American Dream, and the woman in line expresses their hopeless struggle as: “I think that they like to give you the illusion that they can help—keep us busy so we forget that they ain’t doing nothing for us...Send word if you get to the promised land” (Nottage, 2004, 2.3.). Even simple demands of the black have been obstructed due to bureaucracy, and it leads many black women to give birth to unwanted children. Many black women deprive of having abortions on time because of bureaucratic obstacles in social services, and others experience a mortality risk to having an abortion in an unhygienic place where it is called as “lady down the street.” The common problem of the colored women is highlighted in the play when Undine connects a bond with another pregnant woman in the waiting room. Undine is also the victim of the health care system as a poor black woman because of the fact that she is not able to have an abortion within the allocated time:

UNDINE: “I tried to make an appointment with my regular doctor, but she wouldn’t see me without health insurance. I attempted to make an appointment with another gynecologist but I needed a referral from the local clinic. I went to the local clinic but I didn’t have the appropriate paperwork. Apparently when I became poor I was no longer worthy of good health care” (Nottage, 2004, 2.4.).

The doctor informs that she has to bore the baby, and it is the beginning of the revival of “[...] two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder” (Du Bois, 1903, p.xiii). In order to reconcile this two-ness, she has to experience the process just like pregnancy. Therefore, she has to either reconcile with her two-ness or allow this identity crisis to enslave her. Attending the addiction recovery meetings with her community and spending time in her neighbourhood connect the bond between her African and American beings. In the climax of the play, she is jailed for buying narcotic drugs from a drug dealer for her grandmother and it can be said that she decides to take an action, and this is the beginning of her spiritual journey back to her African heritage that Du Bois believes its essentialness in order to form the one’s identity in an independent way. In Undine’s case, prison refers to her inner conflict about identity. However, it is a painful process and one should endure the pain in order to achieve this goal.

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:

FLOW: “It ain’t finished. It ain’t done till it’s done. A fabulation takes time. It doesn’t just happen.

UNDINE: A fabulation? Yeah, but how long, Flow?

FLOW: I don’t know, fourteen years and nine months” (Nottage, 2004, 2.6.).

Her soul is trapped in the dilemma of two identities in one dark body as is also asserted in double consciousness theory. One must be saved from the strivings of two souls in order to prevent a split in the spirit; and it might be achieved through the reconciliation of the two parties thanks to the spirituality rather than materialistic world view, and utilization of the polychromy of the duality (Du Bois, 1903). The reference to the necessity of African spirituality—before the evangelization process in the continent—through a Yoruba priest is explicitly uttered in the play:

YORUBA PRIEST: “It seems you’ve angered Elegba, the keeper of the gate. He opens the doors to the spiritual world... He says it’s been a long time since you’ve been home... If I were you, I’d pay the spirit.

UNDINE: Will he take a check?” (Nottage, 2004, 1.3).

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:

GRANDMA: “[...] the Watkins family is there inside you...This is your home.

UNDINE: I really must have angered Elegba, I must have unsettled all of the powerful orishas. And I’m ready to surrender, I’m ready to concede. I’m so ready” (Nottage, 2004, 2.6.).

As Du Bois puts forward that the black church transforms into the caricaturized version of white institutions, and they undertake the responsibility to fulfil the needs of colored individuals such as newspapers, theatre, home and schooling; therefore, it is probable, for Nottage, to use a Yoruba priest rather than a Catholic one in order to put emphasis on underrated African heritage. Yoruba priest mentions the cruciality of reconnection to the African roots. Undine is alienated to her culture in order to whiten herself, and Nottage uses a Yoruba priest in order to remind her African spirituality. Similar to Nottage, Hansberry also points out the significance of spirituality by means of Asagai who is from Yoruba tribe as a counter argument against Catholic church (Hansberry, 1959). It is suggested the Negro must rebuild the bond with their African roots thanks to the Negroes' spirituality which involves their folklore, sufferings, language, history, religion and so many others. Tearing the veil away and utilizing their blessing—the second-sight— have vital roles in their inner identity seek process in order not to be demonized any more. In the play, Nottage refers to the second-sight through a clever black fellow; Velvet, who solves a complicated mathematic problem:

FATHER: “[...] I saw it in in his gaze, it was there for him. Absolute clarity. He talked about how white folks overcomplicate things by not seeing the basic formula and rhythm of life. I tell you, the solution was there as plain as the truth. It was the truth. And I believed him. Thel’ll have us believe that the problem can’t be solved, that it ain’t even with our grasp. So a nigger don’t even bother to reach. But there are brothers like Velvet all over this city” (Nottage, 2004, 1.4.).

William James (1890) explains that double consciousness is a result of splitting the soul into two different spheres. One of them is on the surface whilst the other is lurked in the background; and of course, in this context, the hidden side is African that restrains African Americans to utilize their blessings; second-sight. The forgotten and underestimated sphere should be brought to the surface in an equally constructed way with the other sphere. In order to remind this side of the soul, Nottage employs Devora in the play. Undine comes across two high school friends of hers on the street of ghettos.

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).

With the inferiority complex that is inculcated by the bringing of the ghetto life, she is embarrassed by her family and their cultural background. She is the only family member who is graduated from college, and this might give us a starting point to think about the opportunity of education that is only provided until a certain age to make them servants in low-paid blue-collar jobs. Her parents take the police exam six times and they could not make it somehow; as a result, they work at a university as security guards. Undine states the disappointing reality for them: "They took the police exam six times back in the seventies before they realized the city wasn't going to let them pass" (Nottage, 2004, 1.4.). Unfortunately, Undine sooner or later confronts the reality that it is valid not only for the working-class colored people like her family members but also for the educated as exceptional ones who finally get rid of the ghettos:

UNDINE: "How naïve, foolish of me, to assume that I was worthy of some comfort and good fortune, a better chance. They give you a taste "How ya like it?" then promptly take it away. "Oh I'm sorry, we've reached our quota of Negroes in the privileged class, unfortunately we're bumping you down to working class." Working. I'm not even working. I think I'm officially part of the underclass. Penniless. I've returned to my original Negro state." (Nottage, 2004, 1.3.).

As it is already stated in the case study which is done by Chatman (1990), low-paid blue-collar jobs cause alienation for blacks. American sociologist Robert Nisbet clarifies this gap as: "[...] a state in which man is estranged from others, from work, from place, and from the self" (Cited by Chatman, 1990, p.356). Coward and Ohlin, the researchers who carry the dehumanizing impacts of these work conditions, applied the term to the drug addicts in the ghettos in which there are many instances. According to them, the overuse of drugs in ghettos stems from the feeling of being neglected. In other words, the more colored people get lonely, the more they are alienated; as a result, they have started to use drugs as a way of escapism.

In the light of what is mentioned in Chatman's study on the alienation of black people in the ghettos, Nottage addresses this situation within the text between the lines. The estrangement of this ethnically specific group is also highlighted through the addicts' utterances about their feelings in the meetings:

Addict #1: “How come some people get to lead lives filled with meaning and happiness?...I think that they will never understand the joy and comfort of that very first moment you draw the smoke into your lungs, releasing years of stress, of not giving a damn whether you live or die” (Nottage, 2004, 2.1.).

In the play, the grandmother becomes a drug addict as another consequence of ghetto life's dissatisfaction. Additionally, it may be interpreted with the reference from Chatman's case study, she reduces her awareness of the fact that society does not care about them. At some point, they are estranged from society and accept the unsatisfying work to maintain their life somehow (Chatman, 1990). These people are also estranged from their social milieu, and they downgrade their social interactions even with their inner circle even though they have a communal lifestyle in a small flat. Grandma's addiction is not noticed by her family members except Undine. She expresses her loneliness and estrangement:

GRANDMA: “Sweet pea, I thought that I'd get to this point and be filled with so much wisdom that I'd know just how to control the pain that's trailed me through life. The truth would be revealed, and some great doorway would open and God's light would encircle and lift me out of the ordinariness of my life. One would think you'd be closer to God at my age, but I find myself curiously further away...I ain't happy. What do I get to look forward to each morning? The view of that brick building across the way and a perpetually gray life.” (Nottage, 2004, 1.5.).

Apart from health facilities, there is a caste system at every step of their life and one of the most crucial ones to overcome is education. As Du Bois suggests in his essay titled “Does the Negro Need Separate Schools?” (1935), there is a need for a fundamental revolution in the schools' caste system in order to overcome the lack of opportunities in every field for blacks. The Negro desires to be admitted into the highly white-populated schools such as Harvard, just because the whites are educated there, not for learning. Even if they are accepted in those schools with very limited numbers, they are bullied by the tutors, classmates, and in every kind of social event. Undine is aware of the fact that the city does not allow her to pass on the condition that she whitens herself by leaving her past behind. Otherwise, there is no other option but to be a servant in society since they do not receive the same education as whites in the ghettos' segregated school system.

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 Capécia (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-no-chance-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.

Through the end of the play, Undine and Hervé confront at the visitor's table in which he is prisoned. Whereas Undine blames him to steal everything from her including money, business, and simply her life, he says that he gives his father's name, Javier Dejesus Calles, to her. Hervé states she does not even notice that he has disappeared a long time ago before he left, and he blames her to be careless: "We give, we take, we are even" (Nottage, 2004, 2.7.). On the other hand, Undine claims that he was with her due to a green card to stay in the U.S. With reference to Fanon's theory, it can be said that Hervé perceives himself as superior since his name—as a European name with higher status in the society—gives an advantage to Undine, and it is sufficient enough to compensate what he takes in return. Moreover, Undine can be correlated to Mayotte Capécia who desires to have a bit of whiteness in her life through marriage even though she is not in love with the man. Hervé's accusations about Undine's neglect demonstrate the same pattern as Capécia. On the other hand, Guy, a man from the addiction recovery meeting, sincerely offers to have an affair with Undine; yet, he is rejected due to her inferiority complex. Undine perceives his social status as lower than hers and ridicules him because of color of his skin and his blue-collar job. Guy can be relevant Mactar from Frantz Fanon's book. Mactar dares to ask for a romantic relationship with a white lady, and the courage to demand such a request is an insult to the white woman (Fanon, 1952). The situation is remarkably similar to Undine's perception, however, she is convinced through the end of the play. Guy promises to stand by her in the delivery room and hold her hand. Undine accepts the offer and it also shows that she is eager to change: "I think it's safe to say that I have explored the full range of rage...it has been with me for so long, that it's comforting. I'm trying to move beyond it" (Nottage, 2004, 2.8.).

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.

3.3 Comparative Analysis on *A Raisin in the Sun* (1959) and *Fabulation or the Re-education of Undine* (2004)

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, 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 African-American 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.

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 caricaturized 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 unit 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.

REFERENCES

- Adell, S. (Ed.). (2015). *Contemporary Plays by African American Women: Ten Complete Works*. University of Illinois Press.
<http://www.jstor.org/stable/10.5406/j.ctt18z4h5h>
- Allen, W. R. (1979). "Class, Culture, and Family Organization: The Effects of Class and Race on Family Structure in Urban America". *Journal of Comparative Family Studies*, 10(3), 301–313. <http://www.jstor.org/stable/41601088>
- Atkins, S., M. (2016). "The Shapes of Her Pen: Ambiguity, Aesthetics, Narration, and Identity in Lynn Nottage's Plays". *ProQuest LLC* (2016).
- Barfield, T., Shephard-Massat, S. M., Hall, Katori., Salter, Nikkole., Thompson, L. B., Nottage, Lynn., Anderson, C., Diamond, L. R., Brooks, J. Nicole., & Garrett, Keli. (2015). *Contemporary plays by African American women: ten complete works* (S. Adell, Ed.). University of Illinois Press.
- Bellamy, L. (1997). "The Colonization of Black Theatre". *African American Review*, 31(4), 587-590. doi:10.2307/3042323
- Bhabha, H.K. (1994). *The Location of Culture* (2nd ed.). Routledge.
<https://doi.org/10.4324/9780203820551>
- Bigsby, C. W. E. (2007). *The Cambridge Companion to August Wilson*. Cambridge University Press.

Bruce, D. D. (1992). "W. E. B. Du Bois and the Idea of Double Consciousness".

American Literature, 64(2), 299–309. <https://doi.org/10.2307/2927837>

Chatman, E. A. (1990). "Alienation Theory: Application of a Conceptual Framework to a Study of Information among Janitors". *RQ*, 29(3), 355–368.

<http://www.jstor.org/stable/25828550>

Comstock, A. P. (1912). "Chicago housing conditions, VI: The problem of the Negro".

American Journal of Sociology 18:241-57.

Cruz, B. C., & Berson, M. J. (2001). "The American Melting Pot? Miscegenation Laws in the United States". *OAH Magazine of History*, 15(4), 80–84.

<http://www.jstor.org/stable/25163474>

Çetin, İ. (2012). "Kentsel Ayırışma ve Mekânsal Kümelenme Biçimleri". *İdealkent*, 3(7), 160-186.

Doyle, Rebecca M. (2015) "Assimila-who-ever?" Communication Between Characters in *A Raisin in the Sun* Examined Using a Double-Consciousness Spectrum,"

Liberated Arts: a journal for undergraduate research: Vol. 1: Iss. 1, Article 3.

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.
- Durkheim, E. (1964). *The Division of Labor in Society*. New York: The Free Press.
- Edith, W. (1913). *The Custom of the Country*. New York: Scribner's.
- Emerson, R. W. (1943). "The Transcendentalist," in *The Selected Writings of Ralph Waldo Emerson*, ed. Brooks Atkinson (New York: Modern Library, 1940), 100.
- English, D. K. (1999). "Selecting the Harlem Renaissance". *Critical Inquiry*, 25(4), 807–821. <http://www.jstor.org/stable/1344105>
- Evans, C. (2007). "W. E. B. Du Bois: Interpreting Religion and the Problem of the Negro Church". *Journal of the American Academy of Religion*, 75(2), 268–297. <http://www.jstor.org/stable/40006371>.
- Eze, E. C. (2011). "On Double Consciousness". *Callaloo*, 34(3), 877–898. <http://www.jstor.org/stable/41243197>
- 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>

- Ford, L., & Griffin, E. (1979). "The Ghettoization of Paradise". *Geographical Review*, 69(2), 140–158. <https://doi.org/10.2307/214961>
- Franklin, D. (1996). "Civil Rights vs. Civil Liberties? The Legality of State Court Lawsuits under the Fair Housing Act". *The University of Chicago Law Review*, 63(4), 1607–1638. <https://doi.org/10.2307/1600282>
- Frazer, E. F. (1957). *Black Bourgeoisie: The Rise of a New Middle Class in the United States*. Glencoe, 111.: The Free Press.
- Freud, A. (1946). *The Ego and the Mechanism of Defence*. New York, International Universities Press, p. 111.
- Gale, C. L. (2016). *A study guide for Lynn Nottage 's "fabulation; or the re-education of Undine"*. Gale, Cengage Learning.
- Gantt, P. M. (2009). "Putting Black Culture on Stage: August Wilson's Pittsburgh Cycle". *College Literature*, 36(2), 1–25. <http://www.jstor.org/stable/20642019>
- Gates, Jr., H. L. (1997). "Harlem on Our Minds," *Critical Inquiry* 24.
- Gilmartin, M., & Berg, L. D. (2007). "Locating Postcolonialism". *Area*, 39(1), 120–124. <http://www.jstor.org/stable/20004594>
- Gooden, S., T. & Myers, S., L. (2018). "The Kerner Commission Report Fifty Years Later: Revisiting the American Dream." *RSF: The Russell Sage Foundation Journal of the Social Sciences*, 4(6), 1–17. <https://doi.org/10.7758/rsf.2018.4.6.01>
- 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>

Guex, G. (1950). "La Névrose d'abandon" (Paris, Presses Universitaires de France), p. 13.

Hahn, S. (2003). *A Nation Under Our Feet: Black Political Struggles in the Rural South from Slavery to the Great Migration* (Cambridge: Belknap Press of Harvard University Press, 2003), 1-1.

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

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

Hayes, J., L. (2013). "Will the Circle Be Unbroken?": Lynn Nottage's Multicultural Plays. *UMI Dissertation Publishing*. 3592676. ProQuest LLC (2013).

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

Horne, G. & Young, M. E. (Eds). (2001). *W.E.B. Du Bois: An Encyclopedia*. Westport, CT: Greenwood Press. Print.

Hughes, L. (1966). "Montage of a Dream Deferred," as quoted in Lorraine Hansberry, *A Raisin in the Sun* (New York: New American Library, 1966), p. Vi

James, W. (1890). *The Principles of Psychology*. Harvard University Press.

Korman, H. (2005). "Underwriting for Fair Housing? Achieving Civil Rights Goals in Affordable Housing Programs". *Journal of Affordable Housing & Community - Development Law*, 14(4), 292–331. <http://www.jstor.org/stable/25782760>

Li, Y., Liu, H. (2016). "Africa as a Metaphor: Lorraine Hansberry's African Writing in the Raisin in the Sun". International Conference on Social Science.

- Locke, A. (with Harris, L.). (Ed.). (1989). *The Philosophy of Alain Locke*. Philadelphia, PA: Temple University Press.
- Locke, A. (with Gates, H. & Jarrett, G.). (Eds.). (2008). *The New Negro: Readings on Race, Representation, and African American Culture, 1892-1938* (pp. 112-118). Princeton: Princeton University Press. <https://doi.org/10.1515/9781400827879-019>
- 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>
- Marx, K. (1952). *The Eighteenth Brumaire of Louis Bonaparte*. New York: Labor News.
- Massey, D. S. (2015). "The Legacy of the 1968 Fair Housing Act". *Sociological Forum*, 30(S1), 571–588. <http://www.jstor.org/stable/43654407>
- Mathieu, S., J. (2009). "The African American Great Migration Reconsidered." *OAH Magazine of History*, 23(4), 19–23. <http://www.jstor.org/stable/40506010>
- McCormac, I. (1904). *White servitude in Maryland 1634-1820*. Baltimore, J. Hopkins.
- McLeod, J. (2000). *Beginning Postcolonialism*. Manchester University Press: Manchester and New York.
- Meer, N. (2019). "W. E. B. Du Bois, Double Consciousness and the 'Spirit' of Recognition". *The Sociological Review*, 67(1), 47–62.
<https://doi.org/10.1177/0038026118765370>

Mitchell, E. J. (2010). "Black Renaissance": A Brief History of the Concept".

Amerikastudien / American Studies, 55(4), 641–665.

<http://www.jstor.org/stable/41158720>

Moore, T. O. (2005). A Fanonian Perspective on Double Consciousness. *Journal of*

Black Studies, 35(6), 751–762. <http://www.jstor.org/stable/40034879>

Morrill, R., L.: "The Negro Ghetto: Problems and Alternatives", *Geogr. Rev.*, Vol. 55
361, reference on p. 342.

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

Murray, W. (2015). "The Roof of a Southern Home: A Reimagined and Usable South in

Lorraine Hansberry's *A Raisin in the Sun*". *The Mississippi Quarterly*, 68(1–2),

277–294. <https://www.jstor.org/stable/26468027>

Neal, L. (1968). "The Black Arts Movement," *The Drama Review* 12, 39.

Nielson, C. R. (2013). "Foucault, Douglass, Fanon, and Scotus in Dialogue: On Social
Construction and Freedom". *Foucault Studies*. New York: Palgrave Macmillan.

Nottage, L., & Howard, J. E. (2014). "Interview with Lynn Nottage". *PMLA*, 129(4), 847–

849. <http://www.jstor.org/stable/24769522>

Nottage, L. (2015). FABULATION, OR THE RE-EDUCATION OF UNDINE. In

Contemporary Plays by African American Women (pp. 201-). University of

Illinois Press.

Nowrouzi, T., & Faghfori, S. (2015). "Am I an African or an American? Duboisian

Double consciousness in *A Raisin in the Sun*." *International Journal of Applied*

Linguistics and English Literature, 4(3), 174-180.

[doi:https://doi.org/10.7575/aiac.ijalel.v.4n.3p.174](https://doi.org/10.7575/aiac.ijalel.v.4n.3p.174)

Otero v. New York City Housing Authority., 484 F.2d 1122, 1134 (2d. Cir. 1973).

Overbey, K. E. (2012). "Postcolonial". *Studies in Iconography*, 33, 145–156.

<http://www.jstor.org/stable/23924279>

Parks, K. "Post Black Paradoxes: Colorblind Racism And The Real Absurd In Twenty-First Century African American Satire" (2019). *Publicly Accessible Penn Dissertations*. 3415. <https://repository.upenn.edu/edissertations/3415>

Parks, Suzan-Lori. (1995). "Possession," in *The America Play and Other Works* (New York: Theatre Communications Group, 4.

Perrett, G. (1982). *America in the Twenties* (New York: Simon and Schuster): 88.

Peterson, R. D., & Krivo, L. J. (1993). "Racial Segregation and Black Urban Homicide". *Social Forces*, 71(4), 1001–1026. <https://doi.org/10.2307/2580128>

Quillian, L. (2014). "Does Segregation Create Winners and Losers? Residential Segregation and Inequality in Educational Attainment". *Social Problems*, 61(3), 402–426. <https://doi.org/10.1525/sp.2014.12193>

Quoted in Leroy Harris: "The Other Side of the Freeway: A Study of Settlement Patterns of Negroes and Mexican-Americans in San Diego, California", (unpublished Ph.D. dissertation, Dept. of Social Work, Carnegie-Mellon Univ., Pittsburgh, Pa., 1974), pp. 176-180.

Rampersad A. (1977). "The Art and Imagination of W. E. B. Du Bois" (Cambridge, Massachusetts, and London: Harvard University Press, 1976). Pp. viii, 325. *Journal of American Studies*, 11(3), 390–390. doi:10.1017/S0021875800004709

Report of First Race Congress, (1911), p. 330; MacDonald, Trade, Politics, and Christianity, p. 235; and Contemporary Review, August.

- Rucker, W. (2002). "A Negro Nation Within the Nation": W.E.B. Du Bois and the Creation of a Revolutionary Pan-Africanist Tradition, 1903-1947. *The Black Scholar*, 32(3/4), 37–46. <http://www.jstor.org/stable/41068999>
- Rudds, C. T. (2016). *Invisible Men: Space, Race, and Housing in African American*.
- Said, E. (1977) *Orientalism*. London: Penguin
- Said, E. (2009). "Chapter II: Introduction to Orientalism". In 1157556448 869580268 S. Thornham, 1157556449 869580268 C. Bassett, & 1157556450 869580268 P. Marris (Eds.), *Media Studies: A Reader*. New York: New York University Press.
- Scott, F. L. (1985). "Black Drama and the Harlem Renaissance." *Theatre Journal*, 37(4), 426–439. <https://doi.org/10.2307/3207518>
- Seicshnaydre, S. E. (2015). T"he Fair Housing Choice Myth." *Journal of Affordable Housing & Community Development Law*, 23(2), 149–203. <http://www.jstor.org/stable/24389791>
- Settler, F. (2012). "Frantz Fanon's Ambivalence towards Religion." *Journal for the Study of Religion*, 25(2), 5-22. <http://www.jstor.org/stable/24798422>
- Staples, R. (1985). "Changes in Black Family Structure: The Conflict between Family Ideology and Structural Conditions." *Journal of Marriage and Family*, 47(4), 1005–1013. <https://doi.org/10.2307/352344>
- Sudarkasa, N. (1980). "AFRICAN AND AFRO-AMERICAN FAMILY STRUCTURE: A COMPARISON." *The Black Scholar*, 11(8), 37–60. <http://www.jstor.org/stable/41068016>
- 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.
- Weales, G. (2006). "American Theater Watch, 2005—2006." *The Georgia Review*, 60(3/4), 750–759. <http://www.jstor.org/stable/41402797>
- White, S. A. W. (2014). "A Consideration of African-American Christianity as a Manifestation of Du Boisian Double-Consciousness." *Phylon* (1960-), 51(1), 30–41. <http://www.jstor.org/stable/43199119>
- Wilson, A. (1997). "The Ground on Which I Stand." *Callaloo*, 20(3), 493–503. <http://www.jstor.org/stable/3299355>
- 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>
- Winer, L. (2011). *Women in Theatre: Lynn Nottage*. CUNY TV. Retrieved November 11, 2023, from https://www.youtube.com/watch?v=j1-1eEY_c4E.
- Woodson, C. G. (1918). "The Beginnings of the Miscegenation of the Whites and Blacks." *The Journal of Negro History*, 3(4), 335–353. <https://doi.org/10.2307/2713814>
- Worseley, P. (1969). "Revolutionary Theories," *Monthly Review*, Vol. 21, May, 1969.
- Worseley, P. (1972). "Fanon and the Lumpenproletariat"; *The Socialist Registers*.
- Zuckerman, Phil, ed. *Du Bois on Religion*. Walnut Creek: Altamira Press, 2000. Print.