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### THE FUSING OF INNER LIFE THEORY AND OUTER LIFE THEORY IN LORRAINE HANSBERRY'S A RAISIN IN THE SUN AND AUGUST WILSON'S FENCE

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#### ABSTRACT

*The criteria of examining African American theater based theories espoused by the philosopher Alain Locke (1886-1954) and the sociologist W.E.B. Du Bois (1868-1954). They drew up the ground plans for modern African American drama. Du Bois' Outer life theory and Locke's Inner Life theory informed African American drama. Du Bois' Outer Life theory recommended the African American theatre as a medium for advancing propaganda that would promote the culture's battle against racism. A theater that presented the Negro as a cultured, intellectual, and feeling being. Alain Locke's Inner Life theory on the other hand considered the African American theatre medium as the vehicle of the New Negro, by which real life, believable characters could be presented in plays without the concern of any misinterpretation by white audiences. This meant that African Americans could be noticed through their lives and art by the community in which they moved. The aim of this study is to ascertain whether Lorraine Hansberry or August Wilson adhered to Alain Locke's Inner life theory or W.E.B Du Bois' Outer life theory in their dramaturgy.*

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#### Contribution/ Originality

This study contributes in the existing literature by negotiation two seemingly opposed theories in African American theater. Although there have numbers of studies on the debates of those two theories but none of them compare Hansberry's A Raisin in the Sun to Wilson's Fences in relation to these theories. This study documents based on primary and secondary sources.

## 1. INTRODUCTION

Invariably, through time, black theater practitioners and critics have viewed theater as critical venue for affecting and effecting black cultural politics. Du Bois and Alain Locke proclaimed the need for a black theater to articulate a distinct black identity. By the beginning of the twentieth century Du Bois was one of the preeminent public intellectuals in the world. His role as America's co-founder of the National Association for the Advancement of Colored People (NAACP), a leadership in organizing five Pan convergences and his position as a professor and sociologist made his writings and speeches shaped progressive opinions and politics in America and world in general (Zumwalt, 2008). He became the black America's most influential thinker and spokesman on African American life (Miller, 2011). Much of Du Bois' writing on or about art expresses the opinion that art produced by African-Americans was not inferior art. He believed he reader must broaden his view regarding art. At the same time art has to be a documentation of communal experience (Weir, 2014). One can see the influence of Du Bois' view in documenting the African American life in modern literature.

Du Bois' concept of double consciousness posited a kind of cultural duality with which every black American had to contend. It had great influence in black American theater. It questioned the inner opposition of being both an American and a Negro. He defined it as a duplicated awareness loaded with the fear of living in the American world which "yield him no true self-consciousness, but only lets him see himself through the revelation of the other world." (Dio Bois, 1903). Samuel A. Hay in his book *African American Theatre*, developed the idea of double consciousness into distinction between inner life and outer life as a means of characterizing Du Bois' views. The inner life of the black American is for internal use and can become better through cultivation and art is an essential aspect of cultivation. Art should be bound with the struggle against racism which is part of outer life of the black and considered a weapon in a political struggle. Du Bois school of theater was strictly political. For him theater should consist of characters and situations that depict the struggle of African American against racism. It should show people not as they actually are but also as wished to be. In another word African American representation was not realistic in the sense of portraying inner life. This portraying is only to support and reinforce the stereotyping and evoke the identification and recognition in the black audience (Hay, 2003). Du Bois wanted themes and characters that make people think of the significance of an action or belief. The stereotype that improving the racial pride and self-esteem. He envisioned African American theatre as a political scene. He wanted theatre to depict the outer life of the African American experience.

Locke was a scholar, critic and professor of literature in Howard University. His first measure of national repute came when he edited the anthology *The New Negro*, first published in 1925, in which he "fostered the literary and artistic careers of several important African-American cultural figures." (Molesworth, 2013). Locke was removed from the fears that shaped Du Bois' view. He argued that Du Bois' double consciousness always viewing oneself through the eyes of the other and this means the dominant of white culture. Locke criticized Du Bois' school of protest theater. He criticized theater as "propaganda." (Locke, 1928) For him the primary responsibility and

function of the artist is to express his own individuality, and in doing that to communicate something of universal human appeal. Locke saw black aesthetics quite differently than Du Bois, with whom he disagreed about the appropriate social function of Negro artistic pursuits. He believed that the African American should not ignore their cultural contribution and spiritual sources. He wanted "believable characters and situations, that sprang from the real life of the people, from what Du Bois called Inner Life." (Hay, 2003). He said that the artist should "lay aside the status of beneficiary and ward for that of collaborator and participant in American civilization." (Locke, 1925). The artist should trace the black's "humor, sentiment, imagination and tropic nonchalance. The black drama has to reflect the inner life of the Negro. Locke argued that the New Negro was more of "consensus of feeling than of opinion, of attitude rather than of program." (Locke, 1925) What is in the process of formation is the Negro's inner life.

Locke's notion became the class that showed the African people to be linked by blood, law or friendship. They simply could not walk away from their friendships regardless of how unpleasant or destructive they might be. Within this context that the dramatists explored the family tensions. Dramatic conflict arose when the family's expectations were broken by one or more of its members (Hay, 2003). This conflict showed the fusing of Inner Life theory and Outer Life theory. It revealed the contradictions and complexities of the African Americans. For instance the dilemma of Younger's family in *A Raisin in the Sun* and Troy Maxon family in *Fences* showed the fusing of outer life theory and inner life theory. Both of the plays offered a portrait of America in the era of Civil Right through the characters who were caught between the history and dreams of the past and the new generation who wanted to have his stamp in present life. The characters were caught between their inner conflict and what they want to gain.

Lorraine Hansberry was born in 1930 and died in cancer in 1995. Yet during her brief life, she made unforgettable mark on American theater. She was one of the poetic voices who left a legacy for black dramatists. She pointed the way to a new direction. Her work was new in content, attitude and purpose for black theater. She was "positive and unflinching, deadly serious." (Gayle, 1972). When her play *A Raisin in the Sun* won the 1959 New York Drama Critics Circle Award, Hansberry was unknown dramatist. She was the first black woman playwright to be produced on Broadway (Catanese, 2010). *A Raisin in the Sun* marked the beginning of a more confrontational era in black theater. It was the first in a series of "black reactions to black American repression in particular and human issues in general." (Effiong, 2000). She did more than document which was the most limited form of realism. She depicted the realistic image of the Black people with "greater realism and complexity," (Carter, 1985). but this did not "obscure her awareness of and sensitivity to African-American hardships and neither did it estrange her from the ordeals shared by most blacks" (Effiong, 2000). *A Raisin in the Sun* was embraced both for its universal themes and for its specific depiction of the struggles of an African-American family living in racial place. The fusing of Inner Life theory and Outer Life theory is presented by the fusing of its universality and its ethnocentric cultural quality. Many critics measured the play's universality against the racial and cultural aspects. The social critic Harold Cruse and others were still circumspect the play's appeal to the

white audience. He said that the publicity of the play was for its "racial account on stage, but a good old fashion, home-spun saga of some good working-class folk in pursuit of the American Dream (Cruse, 1997). Hansberry has rebutted such critiques by saying: "Well I hadn't noticed the contradiction because I always under the impression that the Negro people [are] people." (Nemiroff, 1995) The poet and critic Amiri Baraka confirmed the play's importance to the African-American community. He said that when *Raisin in the Sun* first appeared in 1959, the Civil Rights Movement was in its earlier stages and as a document reflecting "the *essence* of those struggles, the play is unexcelled. For many of us it was—and remains—the quintessential civil rights drama." (Baraka, 1986). It has come to represent not only the humanist ideals embodied by the Younger family, but also the socio-political conflicts that continue to affect life in America. *A Raisin in the Sun* importance was for its depiction of basic human struggle to find dignity and for being one of the first play to represent the family in an authentic way.

The fusing of the Inner Life theory and Outer Life theory is presented from the first act in *A Raisin in the Sun* as all the characters onstage are black. The blackness of the people onstage is an essential difference for the white audience but at the same time they are led to perceive how much those people are like them and their families. Helen Keysser shows that Hansberry's strategy leads the audience to feel kinship with the stage family. The audience is drawn into the family on stage by presentation of incidents so like those which are in any family whether it is black or white. The play opens in a Friday morning. A woman in her thirties trying to assist her family getting prepared for the day's activities. Later, when a white man enters the room on stage, he is an intruder to the white audience as well as the black audience and those on the stage. Hansberry shows the likenesses of black and white. The black characters on stage not only arouse sympathy through the familiarity of their problems and behaviors, but also they are admirable, witty and funny. The Youngers relieve anxieties in white spectators and reaffirm self-respect in black spectators, and they also delight and interest their entire audience (Keysser, 1988). Hansberry follows Du Bois' theory by writing "about" and "for" black people (Dio Bois, 1926). She also follows Locke's theory by tapping the gifts of the folk mood; its "humor, sentiment, imagination, and tropic nonchalance" (Locke, 1925) facts by depicting African American family on stage with all their problems and anxieties.

The play opens in the Youngers' house, in the living room that "would be a comfortable and well-ordered room." (*A Raisin*, 24) It is apparent that at one time the objects in the room were carefully selected and cared for. It is clear that "Weariness has, in fact, won in this room." (*A Raisin*, 24) Concern about decorum and comfort has given way to the simple act of living which qualify the "optimism in an American context." (Brown, 1974). Hansberry establishes this space as one that represents financial struggle, strain, and depression. Hansberry depicts a real African American plot, characters and theme which Locke called inner life that clarify the black "common vision." (Locke, 1925). That is the Negro life in common with other members of society. She also makes the plot centers around the question of just how exactly should the Younger family advance when presented with a large insurance settlement from the elder father's death. Hansberry intelligently

follows Du Bois Outer Life theory through showing "the condition of the colored people throughout the United States." (Forner, 1970). She reveals the depression, struggle and desperation of black people. She creatively questions the definitions of success and advancement for African-Americans.

The play is a response to the urban segregation, Hansberry's family has fought for so long and the capitalist system from which segregation grew, "we must come out of the ghettos of America because ghettos are killing us." (Nemiroff, 1995) It directly engages segregation struggles in Chicago as a symbol of the black oppression and protest. Such obvious segregation exposed her to the type of Du Bois' double consciousness. She ultimately perceived her Black self alongside the dreary perception that was heightened by the color line. By locating the younger family in the south side of Chicago, Hansberry traces the crisis that is produced by ghetto economies and dehumanizing way of living. She stages segregation aesthetically "to generate public testimony about urban black life, to represent her radically expansive notion of the real to provide a prophetic framework for anti racist,...gain force in US and the world." (Gordon, 2008) The fusing of Inner Life theory and Outer Life theory is shown in dramatizing racial segregation within realities of black and white life. Hansberry follows Locke by setting a "realistic facing of facts." (Locke, 1925). She has the courage to face facts without fear. She does not only offer the result of segregation, but also the true reason of it. She deals with segregation as "a socialist organization of society as the next great and dearly won universal condition of mankind." (Gordon, 2008). Hansberry directly engages crises produced by ghetto economies and dehumanizing living conditions, "restricted educational access, and explosive encounters along urban color lines." (Gordon, 2008). From the beginning of the play Walter refers to money and to the "set off another bomb,"(A Raisin, 26) which reflect the major conflicts. The concern over money and the kind of resistance and violence the family will face in trying to attain its dreams of going out of the ghetto show how racism has much effect on everything in their daily life.

Hansberry addresses the family material ambitions which are juxtaposed with more spiritual ideals. She presents "the moral conflict between the spiritual promises of the dream ideal and the frank materialism of the impoverished dreamer." (Brown, 1974) Lena, the matriarch head of the family, wants to save some money for her daughter Beneatha's college education and to make a down payment on a new house in order to get the family out of the overcrowded quarters and shared bathroom of their tiny apartment. Walter, Lena's son and Ruth's husband is a chauffeur for a white man. He is not satisfied of his job. He is a frustrated and restless chauffeur who hopes to have the same chance of "white boys".( A Raisin,74) Though he and Mama share the same dream of improving the family situation, he clashes with her for the money use. He wants to invest a liquor store. He wants to break the wall which is built around him and his family by a white racist society. The whole family members are moving under the control of their materialistic needs, their feeling and attitude which is part of their inner life "objectives," (Locke, 1925) and the outer life objectives which are "the ideals of American dream, the American institution and democracy." (Locke, 1925). For instance, the distance between Walter and her mother is caused by

his acceptance of the society's materialistic ideals that identify him as merely commodities. Such ideals that Mama rejects: "something has changed.... In my time we worried about not being lynched and getting to the North if we could and how to stay alive and still have a pinch of dignity too." (*A Raisin*, 52) Davis points out that the American dream which is held by Mama is as "unworkable in the day and age that held by Walter." (Davis, 2006) Mama's old fashioned morality is not the solution to being poor and being black in America, even in the suburb.

The conflict of the play centered on Mama's and Walter's differing ways of looking at the world. J. Charles Washington argues that this conflict gives the play "dramatic tension as well as intellectual and emotional appeal." (Washington, 1988) The fusing of Inner and Outer Life theories is explored in family tension. Hansberry focuses on Walter and his mode of thinking, as well as on the American and African values which formed his character. Walter is not just a black victim of white racism but also a victim of a materialistic American dream that can enslave men or women of any race. Washington says that the positive qualities of character which should lend dignity to Walter's character, such as his iron will, his high expectations of himself, and his determination to succeed, are those which often reduce him to "the role of villain when he is compared to his mother." (Washington, 1988). Mama may be a more "positive image." (Washington, 1988). Her way of dealing with Walter expresses her genuine character as patient, wise and selfless. She sincerely and deeply interacts with all members of the Younger family. In many respects she is the ideal mother; she is both the mother to her husband's children, and the domestic provider for her family. In spite of the opposites in Mama's and Walter's way of looking at the world and their responses to it, there is no hate exists between Walter and his mother. Hansberry follows Locke's theory that shows African people to be linked by "blood" (Hay, 2003) relationship and that they cannot go away from it regardless how hopeless or destructive they might be. Richard Shusterman explains, "for Locke, the blood link functions not on the biological level but instead as a social symbol of connection that provides special cultural inspiration through a sense of direct cultural kinship." (Shusterman, 2002) They are character types united by love for each other and for their family; both seek to improve the conditions affecting their lives.

The fusing of Inner Life theory and Outer Life theory is clear in Walter's character. Walter Lee is like many black poor who live in ghetto waiting for a chance changing their lives. Such economic pressure also occurs to white families but for Negro is reinforced by a "white male dominant society." (Miller, 2011). Negro man deeply suspected that white males design and control all important aspects of American society, ideological and practical. This knowledge that the society "not only denied non-whites property ownership but also denied non-whites their humanity and made them property to be owned," (Matthews, 2008) is one of the crueler lessons for Negro and keep him hopeless and frustrated. This notion of keeping him "in his place," (Locke, 1925) shapes Walter Lee Younger's world. This is evidence in Walter Lee character who is affected by economic pressure placed upon him by racist society. It leads him to a "kind of crazy." (*A Raisin*, 52) He displays hostility towards his wife for increasing his financial burden by becoming



pregnant, toward his mother for not giving him the insurance money and toward his sister for wanting some of the insurance money to help her continue to study to become a doctor.

However, once his mother gives him what remains of the money after she has made a down payment on a house in a white neighborhood and he sees the chance of changing his life, Walter's "happiness is deep in him." (*A Raisin*, 75) He behaves more gently and responsively to all three of the women. He takes his wife to the movies for the first time in ages and holds hands with her afterwards warmly presenting a gift to his mother, and affectionately teases his sister about the ambition and idealism he has previously scorned in her. One may miss Walter's real significance by "judging him on his surface actions," (Washington, 1988) as opposed to his deeper, underlying motives and traits of character. Hansberry follows Locke's by creating a character who has "faults and shortcomings." (Locke, 1925). Such a "multidimensional" (Carter, 1985) character who is admirable in many respects and criticized in others. He struggles bravely against a variety of personal and social pressures. He frequently arouses the audience's "interest" (Dio Bois, 1995) on his efforts. Douglas Turner Ward has correctly identified that Hansberry's real triumph is the depiction of Walter Lee as a complex character who thinks and acts not as "an author's marionette, but as a harbinger of all the qualities of character that would soon explode into American reality and consciousness." (Ward Douglas, 1979) To fail to see this complexity is to fail to see the essence of the play and, hence, its aesthetic value.

Hansberry creates major characters who are fully developed. All of *A Raisin in the Sun's* characters speak "to the text and are critical to its dramatic tensions and understanding. They are necessarily larger than life—in impact—but crafted meticulously from living social material." (Baraka, 1986). The characters are a mixture of real persons and stereotypes. Mama is probably the most recognizable and longest-perpetuated image of African American women in American society. Mama, who initially fits the popular stereotype of the Black Mammy. She rules everyone's life, even making a down payment on a house in all-white neighborhood without consulting her son. However, as she begins to comprehend the destructive effect of her actions on Walter, she relinquishes her authority and gives him what remained of the money to invest as he wishes. Walter's happiness does not live for long time, however, because he loses the money by entrusting it to his friend who steals it and disappears. In an effort to recover his loss, Walter tells his family that he will accept money from Karl Linder whose "characterization is a scornful commentary on white northern racism at the personal level". (Jose, 2014). He is the supposed neighbor of Walter who would rather buy him off than live next door to him. He says: "That white man is going to walk in that door able to write checks for more money than we ever had. It's important to him and I'm going to help him." (*A Raisin*, 94) The decision is a personal test for Walter, for he is sorely tempted to sacrifice his pride and integrity for mercenary values. In a highly dramatic moment, Walter gets down on his knees and shows his mother how he will beg, if necessary, for the white man's money. He bents his head and laughing in the style of the old Uncle Tom. Even with Walter's pitiful display Mama is not angry of him, but rather surrounds him with

her circle of love and compassion. She is just as the stereotyped image of the Mammy gives way to the caring, understanding mother, historic cornerstone of the black family (Wilkerson, 1981).

The development of the characters in *A Raisin in the Sun* reflects Locke's belief that the Negro character has to be real person focuses "his attention on controversial issues, to see himself in the distorted perspective of a social problem." (Locke, 1925). Hansberry tries to shed away the "unjust stereotype (Locke, 1925)" which is depicted in prior period of Harlem Renaissance. Negro art in Locke's estimation, Carter pointed out, had as its primary function representation of a Negro type that was socially acceptable and commendably ideal. The aim of much Negro art was to advance presentations of the Negro as civilized, cultured, and capable of making a worthwhile contribution to American society, or to portray blacks in America as a progressive people, needing only to be liberated from slavery or Jim Crow segregation to realize their true potential. In discharging this representative function, Negro art was consumed with the spread of stereotypes and counter-stereotypes. It had constantly to react against negative portrayals and stifling social pressures; to attempt to make out of Negro life and experience something worthy of respect, a fitting object of honor and emulation. In dealing with this specialized subject matter of social uplift Negro aesthetics segregates itself from the broader American social context and fails to achieve universal human appeal (Carter, 2012).

On the other hand Hansberry reflects Du Bois's hope to use stereotypes for "improving racial pride and self-esteem." (Hay, 2003) Mama expresses pride in her family's background and tries to root in her children a sense of respect for their ancestors, who were Southern slaves. Despite the family's terrible financial situation she refuses to forfeit the family dignity in pursuit of economic gain "Ain't nobody in my family never let nobody pay 'em no money that was a way of telling us we wasn't fit to walk the earth." (*A Raisin*, 112) Mama's opposition is primarily based on Du Bois' Outer Life theory of Negroes putting their best face forward. Wilkerson says that "Hansberry equates Mama's determination with the militant spirit of Du Bois' position." (Wilkerson, 1981) Lena Younger is not willing to help in passive way, but rather the folk figure, the courageous spirit that lends authority and power to the militant struggle. Walter who is characterized as restless, angry and a victim of his circumstance but at the same time he is the descendant of his proud forebears, struggling to transcend his victimhood. (Wilkerson, 1981). Miller argues that the two emotionally stirring moments in the play are Walter's decision to accept Linder's offer to buy back the house and his reversal of that decision. In the first instance, Walter Lee's decision is motivated by the fact that he is oppressed with the racial and social system. In the second instance Walter is far less concerned with whether or not his family actually needs the money than he is with the fact that Linder will likely see him, if he takes the deal, as an Uncle Tom, old-fashioned black man. The need to beg to make the deal is in Walter Lee's head and not Linder's requirement. Miller (2011) His personal crisis of pride, brought on by his inability to support his family in his job as a chauffeur, culminates with his decision regarding Karl Lindner's offer to purchase the Youngers' new house. Walter decides to reject Linder's offer and reclaims his personal pride, asserts his family's historical right to be treated fairly in their country, and support his family's dignity.



Hansberry portrays the African American "nostalgia which has been nurtured by the Younger's dream but which remains realistically counterbalanced by the inexorable facts of the younger's American identity." (Brown, 1974). For instance Beneatha embodies the yearning for a future which is informed by a sense of identity that proudly encompasses a more accurate knowledge of the African past. She attempts to embrace her heritage by changing her hair style to natural, her tribal dress and African dance. She is searching for her identity as a mature adult. Hansberry shows that "the African was much more than the primitive, savage exotic portrayed in American films and novels." (Elm, 2001). Beneatha rebels against her mother's orthodox Christianity in favor of a "rational humanism; as a woman by choosing the non-traditional vocation of doctor; and as a black by rejecting her moneyed assimilationist boyfriend." (Krasner and David, 2005). She dismissed the middle-class African George Murchison who considers her desire to be a doctor as laughable, and when she tries to talk to him seriously, he advises her "to cut it out." (*A Raisin*, 68) He only care about appearance "You're a nice-looking girl . . . all over. That's all you need, honey, forget the atmosphere." (*A Raisin*, 68) Through Beneatha's character, Hansberry reflects Du Bois' concept of "double consciousness." (Dio Bois, 1903). She describes Beneatha's sensation of feeling as though her identity is divided into several parts, making it difficult or impossible to have one unified identity.

Beneatha's other suitor, the African student Joseph Asagai, cannot be so easily dismissed, however, since he is somewhat complex and highly appealing. He is charming "mixture of idealism and sophistication." (Carter, 1985). He is a romantic hero who is the spokesman for many of Hansberry's political and philosophical views. Brown argues that Hansberry's dramatic insight of the "romanticization of Africa, in the person of Asegai, goes hand in hand with the emphasis on the Youngers' American commitment." (Brown, 1974) Asagai becomes the spiritual son of Mama. He is both "inheritor and exponent of the ancestral and human impulse for freedom, and Mama's dream takes on broader implications." (Elm, 2001). Asagai expresses in philosophical and political terms the affirmation that Lena Younger has lived. At this moment, he is her "symbolic son - the long-desired reuniting of Africans and Afro-Americans through shared beliefs, not color alone." (Wilkerson, 1986). Talking about Africa in *A Raisin in the Sun* resonates Du Bois who, that from Africa "arose one of the earliest, if not the earliest, of self-protecting civilizations, [which] grew so mightily that it still furnishes superlatives to thinking and speaking men." (Du Bois, 1915). At the same time, it reflects Locke's view, who called this civilization "our legacy.... Our ancestral culture." (Locke, 1969). For both of them it is functioning as both an "emotional inheritance" (Miller, 2011) and a "deep-seated aesthetic endowment." (Elm, 2001). They wanted to see the theater imprint Africa's contribution on the mind of African American.

Wilson was one the most celebrated African-American dramatist of the twentieth and early twenty-first century. One of only seven Americans who have won multiple Pulitzer Prizes for drama. He was regarded as "American Shakespeare." (Ifill, 2001). Early in his dramatic career, he wrote ten plays which, would depict African American experiences in the twentieth century, stood as "a record of black experience" (Powers, 2005) over the past hundred years presented in the form

of dramatic literature. Each play was to be set in a different decade, and would reflect cultural issues vital for giving a clear picture of life in the United States. His work traced the African American history of struggle and survival as well as the black tradition of a functional art of protest, Wilson stated, "I stand myself and my art squarely on the self-defining ground of the slave quarters." (Wilson, 2004)

*Fences* is a 1985 play. It was one of Wilson's important plays which confirmed his presence in American mainstream theatre, and led him towards Broadway. Not long after its success, *Fences* was produced to great critical acclaim and "reaped many awards including the Pulitzer." (Andrews, 2001). *Fences* did not only bring success for Wilson as a dramatist, but also, as a particular celebrated example among the bulk of African-American dramatic productions of the twentieth century, marked a turning point in the formation of black American drama in the history of American literature. *Fences* is like *A Raisin in the Sun*, has a similar focus on the family. It is set in (1958) the same period, when African Americans were becoming more vocal in demanding their rights. Wilson traces the fortunes of the Maxson family for three generations. He reveals their hopes, ambitions, battered pride, fears and their identities. He expresses the effort of a "race of people who cling to the fringes of society and try to drag themselves into the mainstream to stand up and be counted." (Pereira, 1995). Like Hansberry, he portrays the "devastating effects of racism and segregation," (Bogumil, 1999) on Troy's Maxon family. But Wilson explores different social tensions than Hansberry, with his central relationship between a father and his sons rather than a mother and her children, and the depiction of a more working-class family.

The fusing of Inner life and Outer life theory is shown in *Fences* from the beginning of the play through Wilson's attempt to develop "totally new Locke structures and idioms for the Du Bois themes. (Hay, 2003) Wilson shows the theme of the play and how the black is relegated to the margin of the American society by using prologue: "descendants of African slaves were offered no such welcome or participation," (*Fences*, 115) in the city. Wilson argues, that the promise of industry and the apparent success of European immigrants, makes millions of African Americans moved north at the turn-of-the-century in the hope of finding a better life. But this migration, according to Wilson, displaced many African Americans because it removed them from a distinctly African American culture already founded in the South. It is a play of protest, the continuous fight for equality, dreams and hopes of black people. Instead of using words to alert the audience of what kind of play to expect, Wilson used prologue music which is a "new tradition in high poetic form." (Gantt, 2009). Wilson is including prologues in which his overviews of the cultural life are acted out, becoming integral parts of the drama, rather than words. For some playwrights, any introductions and stage directions are simply directives to cast and crew; for Wilson, that is not so. They must be interpreted along with the dialogue, often carrying "significant dramatic weight." (Gantt, 2009). The importance of the use of prologues music for background and upcoming information lies in "the music's ability to delight as it informs with an immense economy." (Hay, 2003) A song, in *Fences* can say so much more beautifully than can dialogue.

The use of music is expanded to be a foretelling of the full action of the play in *Fences*. Wilson heightens the changes that all the characters undergo by giving a song to Rose, Troy's devoted, irreligious wife. In the play, Rose changes not only into a careless wife but also into an unforgiving woman who is obsessively religious. (Hay, 2003) The lyrics which are sung by Troy: "Had an old dog his name was Blue." (*Fences*, 181) Troy's repeated references to a good old dog can be seen that he thinks that the past was a better time. Furthermore, Troy is shown to be unable to let go of the past through both the reminiscent tone of the lyrics and the fact that it is a song created by Troy about his childhood dog. The musical genre of the blues is integral to understanding Wilson's dramatic perspective and his dramatic and cultural philosophy. For Wilson the blues is more than songs, it constitutes the "sacred harmonies, proverbial wisdom, folk philosophy, political commentary, ribald humor." (Baker, 1984) With the process of sampling the past it also serves to impose a politics of historic resistance. (Potter, 1995) For him music is a means to represent the flexibility of who have been displaced and oppressed. All the characters in his plays, "their ideas and their attitudes, the stance that they adopt, are all ideas and attitudes that are expressed in the blues." (Wilson, 2004). The fusing of Inner and Outer life theories is shown in Wilson awareness of the "tension of received notions of universality and the specific circumstances of African American communities." (Timpane, 1994) By music he recreates African American and American expressive traditions in heroic attempt to "heal the wounds of devastate individual and communities." (Werner, 1994). He shows a great evaluation of black music as a serious art. He follows Locke who emphasizes African aesthetic traditions like music, dance, poetry and painting as sources of "political and psychological resistance within black communities." (Locke, 1925). The blues has an influence in defining the inner and the outer world of Wilson's characters. Using black music to reflect the African American life is a challenge to racist thinking which considers the black as slaves and uncivilized.

The first act of the play is a portrait of Troy Maxson's life, the garbage man. Like Hansberry, Wilson shows the likeness of the black and white. He draws the audience attention to that black garbage man's life. The white audience find out that the content of this black garbage man's life is affected by the same "love, honor, beauty, betrayal, duty. Recognizing that these things are as much part of his life as theirs can affect how they think about and deal with black people in their lives." (Powers, 2005). In Troy's life there are different people. There is his best friend, Bono, whom he met while in prison. Now the two work together as garbage collectors and spend their free time together every Friday. Then there is Rose, Troy's loving and dutiful wife. Lyons, Troy's son from a previous relationship who is there to borrow some money. We also meet Gabriel, Troy's brother, who suffers from a World War II head wound and now thinks he is the angel Gabriel. Last, there is Cory, Troy's son by Rose. The spirit of protest is manifested in the very first scene of the play. Troy tells his buddy Bono that he protested to his boss the unfairness of having black workers lift garbage while white workers drive the trucks. Wilson develops Du Bois theory by depicting African American "struggle against racism" (Hay, 2003) in a new Locke's structure by showing members of nuclear and extended families under social pressure who are "permeated in common

experience."(Locke, 2007). Wilson traces the fortunes of Maxson family for three generations. He shows their hopes, ambitions, fears and their effort of as a race of people to get their rights.

Wilson traces Du Bois Outer Life theory and Locke's Inner Life theory through Troy's character. Wilson tries to present the positive image of a responsible black male. He tries to personify the values of the black American and place them on a stage in "loud action and to demonstrate the existence of a black's field of manners' and point to some avenues of sustenance." (Christiansen, 1988). He believes that the loss of historical awareness has led to self destruction of black male image. Troy embodies both "the psychological fragmentation of the black American and the dualistic nature of black baseball- a cultural institution." (Koprince, 2006). Troy's character is an "ironically compressed expression of shame and pride, of degradation and achievement" (Tgyiel, 2000). He has his weaknesses and strengths as black and as American. He suffered as a son, a husband, and a father. These sources of weaknesses have a psychological impact on him. On the other hand he has the ability to effect on the lives of those who are around him. Marry L. Bogumil has pointed that through showing Troy's shortcomings and merits, Wilson creates a complex character that "subverts the stereotypical view of African American male."(Bogumil, 1999) Like Hansberry, Wilson sheds away from the "unjust stereotype,"(Locke, 1925) that the negro male is suppressed under for generations. Troy has many faults and faces many obstacles in his life for instance his problem with his father, unfulfilled career as a baseball player and doing a jail time. Despite his faults and all these obstacles, he has the ability to effect on others. He is a responsible man, takes care of his family trying to protect them from discrimination, loves his wife, and a good friend. Troy articulates "the ideal of masculine loyalty and duty to family." (Christiansen, 1988). On the other hand such revelation of Troy's good side reflects Du Bois thought who considers it as a good method to gain " sympathy and human interest." (Hay, 2003)

It seems that Wilson follows Locke by presenting on the stage every character in the community, from "historical figures to street freak" (Hay, 2003). In the opening scene Troy recounts a story about a co-worker called Brownie who lied to their boss Mr. Rand. Brownie's embarrassment over possessing a watermelon is a direct reference to racist stereotypical images of African Americans. The caricature drawings and minstrel shows have "a profound psycho-sociological impact on the entire American nation: white, black, and the shades in-between." (Pinkeny, 2004). African Americans were frequently depicted as lazy, child-like people who enjoyed nothing more than eating watermelons all day or stealing watermelons for pleasure. These stereotypes have "lingered in the national consciousness of the United States." (Pinkeny, 2004). Troy and Bono think Brownie's embarrassment over having a watermelon was foolish on two levels. Wilson is conscious that minstrel characters institutionalized the tradition of stereotypical black characters in American entertainment. Through entertainment the fusing of Inner Life and Outer Life is concluded. Wilson reflects DuBois hope to use the stereotypes to better ends - for improving racial pride and self-esteem. Du Bois praises the entertainment which is not "mere laughing: It is the smile that hovers above blood and tragedy; the light of happiness that hides breaking hearts and bitter souls. This is the top of bravery; the finest thing in service." (qtd in Hay (2003)) At the same

time he utilizes using the historical figures to what Locke sees as a way to the sense of inferiority that must be "innerly compensated, self-conviction must supplant self-justification and in the dignity of this attitude a convinced minority must confront a condescending majority." (Locke, 1928). Wilson uses these stereotypes as cultural tools to express the inner life and outer life of black American. Sinikka Grant argues that Troy's humorous critique is directed both at the white man who "believes of the image of stupid but innocent fool. And he equally criticizes the black who makes use of age-old strategy, because it reveals his underling fear of the white man's power." (Gantt, 2009) Wilson has turned the tradition into a new way. He has written his own realized characters in such a way that they indirectly refer to the stereotyping of blacks very early in the play thereby sending a signal to the audience that this play's project is in part to present characters who are three-dimensional. Troy and Bono are not ashamed to be black and have confident enough that they would not be embarrassed to be seen with a stereotypical object like Brownie with his watermelon.

*A Raisin and Fences* reflect the fusing of Inner Life theory and Outer Life theory through the search of identity for both male and female. Rose is like Beneatha tries to be self-determining in the face of what life bring them which give them "a dimension audiences." (Gantt, 2009). Moreover, while they do not hold center stage, at their strongest, they represent the center of wisdom. They are like most of Wilson's women know their function on the "ground on which they stand." (Pryer Jackson, 2006) Arguably, the characteristics of strength, consciousness, respectability, and nurturing can be found in all of Wilson's and Hansberry's middle-aged black female characters. As the audience sees with Beneatha and Rose, they speak even when "not invited to and act not when asked to but because they can and must." (Gantt, 2009). Notably, both Beneatha and Rose use their voices to assert themselves in the culture that at times places constraints on them.

*A Rain in the Sun* and *Fences* are realistic plays. They deal with everyday situations. All most all of the characters are black and they speak in African American dialect. Hansberry and Wilson try to show that black are no less human than white. The Youngers and Maxon family have the right to live and hope of better life but unfortunately Youngers can only do that through either insurance of their father death and Troy through his brother disabilities check. This dilemma and others are expressed by the black themselves and for the black and the white at the same time. The problem of Walter and his mother and Cory and his father is similar to those which may appear in any other family. They depict families which approve their similarities to those who are around them. Even though at the end the two families achieve what they want as the Youngers are moving to their new house and the Maxon are finishing the fences, both families are aware of the future. Both of the plays are not so hopeful of the future but the hope lies in the strength and endurance of black people.

The widespread critical attention that Hansberry's and Wilson's work have enjoyed, help them to establish their statue in African American Theater. Both of them try to create works that achieve what Locke calls for supporting the African American theater to "develop its own idiom, to pour itself into new molds, . . . to grow in its own soil, cultivate its own intrinsic elements." (Locke,

1927) For them racism is the most important matter. They both agree that it is the "most identifiable part of our personality," (Wilson, 2004) that it "kills us not only our dreams." (Nemiroff, 1995) Du Bois Outer Life theory and Inner Life theory resonate in their attempts to dramatize the "strivings" (Dio Bois, 1903) of African American to "manage his double self into better truer self." (Locke, 1925). *A Raisin in the Sun* and *Fences* typify the fusing of Inner Life theory and the Outer Life theory by speaking life in African American theater. They transform the typical notion of African Americans and reveals the feeling of discrimination.

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