

CHAPTER IV

FINDINGS AND DISCUSSION

4.1 Findings

The writer found women's oppression in *A Raisin in the Sun* play written by Lorraine Hansberry. *A Raisin in the Sun* tells the story of the family that has an internal conflict to use the insurance money. The conflict triggered Oppression that experienced by the three main women characters of the play. The oppression occurs not only caused by the conflict, but also mentioned by external conflict like the prevention from the Clybourne committee when they buy a house in there. In this play, the oppression is not only done by men, but also the three main women characters can also oppress each other. The three women main characters experienced race, gender, and class oppression.

Intersectionality theory from Kimberle Crenshaw used to analyze the issue. Ruth, Lena, and Beneatha are experienced race, gender, and class oppression but different in how they deal with the Oppression. The writer found that only Beneatha who tries to resist the oppression when she is oppressed. All the oppression creates more disadvantages in the life of the three women main characters. Oppression that Lena experienced makes she wants to donate the insurance money and finally give the rest of the money to Walter even both Lena and Ruth disagreed to give the money to Walter. And Ruth cannot tell Walter that

she is pregnant and decides to abort the baby because of their economy condition. The situation of her is worst rather than Lena and Beneatha. The oppression does not much affect her because she always fight when she is oppressed.

In *A Raisin in the Sun* play, each of women main characters experiences the multiple oppression differently in 42 narrations. The intersectional oppression can occur more than one oppression in one narration. Lena experiences the oppression in 16 narrations which racial oppression appears in 7 times which is as much as 43,75%. There are 4 narrations which indicate the oppression of gender which is about 25%. The oppression of class occurs in 9 that covers 56,25% of the amount. And 3 narrations are show patriarchal system which is only 18,75%. In Lena character, there is no narration that indicates the oppression of sexuality, religion, and culture. The intersectional oppression is shown in 8 narrations.

There are 16 narrations indicate the oppression to Ruth, with 43,75% of them contain racial oppression. The oppression of gender is shown in 4 narrations which is about 25%. Same with the oppression of gender, class oppression occurs in the same amount. The patriarchal system appears in 9 narrations which is as much as 56,25%. And 1 narration that indicates sexuality oppression with only 6,25%. There is no oppression of religion and culture that is experienced by Ruth. The intersectional oppression is shown in 6 narrations.

18 narrations contain the oppression that is experienced by Beneatha Younger. There are 4 narrations show racial oppression and cultural oppression which are as much as 22,22%. Gender oppression appears in only 2 narrations

with 11,11%. Same with gender oppression, the oppression of religion is shown in the same amount. And 5 narrations indicate the oppression of class which is about 27,8%. There is no oppression of sexuality and patriarchy that is experienced by Beneatha. She experiences the intersectional oppression in only 2 narrations. (The lists of narrations are attached in Appendices section, Table 1.1 to 1.3).

4.2 Discussions

In this chapter, the writer analyzes women's oppression in *A Raisin in the Sun* play by Lorraine Hansberry which utilized Kimberle Crenshaw's intersectionality theory. The analysis is divided into three sub-chapters. The sub-chapters are Oppression toward Lena Younger, then continue to sub-chapters of Oppression toward Ruth Younger, and the last Oppression toward Beneatha Younger.

4.2.1 Oppression toward Lena Younger (Mama)

Most of black people are identic with their status as colored people and lower classes in the society. Those statuses make them marginalized and oppressed because of different status in society; it is even worse to black women than black men.

In *A Raisin in the Sun*, there are three women main characters that experienced the oppression of race, gender, class, and the other social identity.

Hansberry illustrates Lena as someone who has the nature of matriarchy or bossy but actually she is patient, hardworking, strong religious and down-to-earth person. She is always thinking about the best for her children even though sometimes her decision is not the same line with her son, Walter. As the head of the family after the death of her husband, Big Walter, Lena has the power to determine the important decisions in the family. Although she has the power and important role in the family does not mean she cannot be oppressed. The writer found several evidences that Lena is oppressed by his son, Walter, and also their neighbor, Mrs. Johnson.

WALTER (*to RUTH*): Did it come? (*RUTH unfolds the check and lays it quietly before him, watching him intently with thoughts of her own. WALTER sits down and grasps it close and counts off the zeros.) Ten thousand dollars—(He turns suddenly, frantically to his mother and draws some papers out of his breast pocket.)* Mama—look. Old Willy Harris put everything on paper—

MAMA: Son—I think you ought to talk to your wife . . . I'll go on out and leave you alone if you want—

WALTER: I can talk to her later—Mama, look—

MAMA: Son—

WALTER: WILL SOMEBODY PLEASE LISTEN TO ME TODAY!
(Act I, Scene II)

WALTER: You ain't looked at it and you don't aim to have to speak on that again? You ain't even looked at it and *you* have decided—(*crumpling his papers*) Well, *you* tell that to my boy tonight when you put him to sleep on the living-room couch . . . (*turning to MAMA and speaking directly to her*) Yeah—and tell it to my wife, Mama, tomorrow 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 and work in somebody's kitchen. Yeah, you tell me then! (*WALTER starts out.*) (Act I Scene II)

Lena's husband death insurance money \$ 10,000 is the key factor in the occurrence of the oppression. The low income of each adult in the family is a pressure that has been exists for a long time. Walter, Lena, and Ruth do not have

promising job's income per month. Lena and Ruth worked as a maid in the white people house and Walter works as a driver for white people too. In act I scene I, Younger's family is waiting for the postman who brings the insurance money. All the Younger's family members are quite dependent on the insurance money that a large sum of money which it took more than one year to get the money as much as the insurance money. Lena and Walter want insurance money to be used for the benefits of the whole family. Although both of them desire bring the benefit the family, each one has a different idea of what to do with the money and how to manage it to benefit everyone.

Someone who has power and important position in the family cannot be a guarantee that they will not be oppressed. In this case, Lena experiences the patriarchal system and class Oppression from Walter. According to Fergusson, stereotypical images of women as wives, mothers, daughters or lovers are largely the product of a male-dominated society (1977, p.7). The reflection of black women's role in the family makes them also have to face to the male domination in their organization or community. As the only adult man in the family, Walter feels that all family members must listen to his desire. Walter always speaks politely to Lena in the most of the dialogue between them because he wants Lena to listen his desire in order to build a liquor store. He knows the money belongs to Lena which has the power to use the insurance money of her husband's death also as head of the family.

Then Walter continue to intimidate Lena with the explanation about Travis who has to sleep in living room then Ruth has to take care on somebody else's

kids, and Lena has to work in somebody's kitchen in order to buy property things for them. By those economy conditions of the family, Walter tries to convince Lena that insurance money better to be used to invest for the liquor store business because he thinks it is more promising for the future of the family. Throughout the play, Walter is the member family who very dependent on the insurance money that he said as the only chance to realize his dream. Walter's domination toward Lena is a signifier of patriarchal system to oppresses Lena and the economy conditions of the family refers to class Oppression that reminds Lena to their position as lower-class people. The effect of the oppression makes Lena thinks to donate the insurance money to the church that successfully prevented by Ruth. The writer found that Lena is also experience gender oppression which is done by Walter because she does not want to discuss about his desire.

WALTER (*beseechingly*): Then why can't there never be no peace in this house then?

MAMA: You done found it in some other house?

WALTER: No—there ain't no woman! Why do women always think there's a woman somewhere when a man gets restless. (*picks up the check*) Do you know what this money means to me? Do you know what this money can do for us? (*puts it back*) Mama—Mama—I want so many things . . . (Act I Scene II)

WALTER: A job. (*looks at her*) Mama, 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; shall I take the Drive, sir?" Mama, that ain't no kind of job . . . that ain't nothing at all. (*very quietly*) Mama, I don't know if I can make you understand. (Act I Scene II)

United States' people tends to spend their time in a bar, whether when they are stressed, tired of work, or to forget the problem in their life. In the dialogue above, the writer indicates that Walter stress and want to go to bar because of the

liquor store proposal has been ignored by Lena. “Challenging the existing false cultural notions about their gender identity and develop a female discourse that will accurately portray their relationship to the world of reality and not to the world of men” (Bressler, 2007, p. 172-173). Lena experiences the oppression of gender when Walter thinks that woman will not understand about man’s desire and woman can just make him stress. So he decided to go to a bar where there no woman will bother him.

Walter thinks that woman will not have the same thought with him. Lena said that Walter has a good job which is denied directly by him. A job with low income cannot be called as a job for him and he is tired with driving a car and says the same words every day. The oppression of class becomes a factor that makes Walter oppressed Lena. According to Marylin, women are oppressed is frequently met with the claim that men are Oppressed too (2000, p.10). In this case, Walter oppresses Lena because he is also oppressed by his job. In fact, Walter did not have a promising income and cannot fulfill the needs of the family. The strong feeling to her son makes Lena cannot do anything except patient toward the gender oppression which is done by Walter. Lena suffers even more with the oppression which is done by Walter when she had used the insurance money to buy a house in a white neighborhood.

WALTER (*bitterly*): So that's the peace and comfort you went out and bought for us today!

MAMA (*raising her eyes to meet his finally*): Son— I just tried to find the nicest place for the least amount of money for my family. (Act II Scene I)

WALTER (*crossing slowly to his bedroom door and finally turning there and speaking measuredly*): What you need me to say you done right for?

You the head of this family. You run our lives like you want to. It was your money and you did what you wanted with it. So what you need for me to say it was all right for? (*bitterly, to hurt her as deeply as he knows is possible*) So you butchered up a dream of mine—you—who always talking 'bout your children's dreams . . . (Act II Scene I)

Walter oppresses Lena's decision in using the money to buy a house in white people society. The word 'peace' that Walter said means to bring the family in danger rather than peace because of the location dominated by white people because of the segregation of that time. In this case, Walter oppresses Lena because her gender as woman that cannot be the head of the family and making right decision. He do not want to blame Lena because her position as head of the family who has the power to decide. But he tries to hurt Lena that she has destroyed his dream which means that all decisions of women are wrong except build the liquor store. The effect of the oppression from Walter makes Lena gives \$6500 which is the rest of the insurance money (\$3500 for down payment of the house) and her position as the head of the family.

Hansberry illustrated the setting of place in the play like the real situation of the society at that time where there is big segregation between white and black people. In fact, in 1915 to 1970, six million African-Americans left their homes in the South and moved to the states in the North and West. This massive movement of black people from one part of the United States to another is known as the Great Migration. Jim Crow laws developed systematically rules in order to separate black in every aspect of life that made black people discriminated against the severe racial caste system (<http://www.history.com/topics/black-history/great-migration>).

The segregation life and the event of moving into a white neighborhood are events from the life of Lorraine Hansberry. In her life, Hansberry moved into the white people society and brought the segregation issue to the play where Younger also moved to the white people society, Clybourne Park.

JOHNSON: Ain't it something how bad these here white folks is getting here in Chicago! Lord, getting so you think you right down in Mississippi! (*with a tremendous and rather insincere sense of melodrama*) 'Course I thinks it's wonderful how our folks keeps on pushing out. You hear some of these Negroes round here talking 'bout how they don't go where they ain't wanted and all that—but not me, honey! (*This is a lie.*) Wilhemenia Othella Johnson goes anywhere, any time she feels like it! (*with head movement for emphasis*) Yes I do! Why if we left it up to these here crackers, the poor niggers wouldn't have nothing— (*She clasps her hand over her mouth.*) Oh, I always forgets you don't 'low that word in your house. (Act II Scene II)

JOHNSON: Lord—I bet this time next month y'all's names will have been in the papers *plenty*—(*holding up her hands to mark off each word of the headlines she can see in front of her*) "NEGROES INVADE CLYBOURNE PARK-BOMBED!" (Act II Scene II)

Lena' decision has been drawn with her plant that cannot grow because the lack of sunlight in the apartment. As foreshadowing of the plant, it could be that her family would not be able to grow or get the happiness if they still stay in that apartment. Lena tries to realize her dream to buy a house where there is nobody will bother them in the bathroom, Travis has his own bedroom, and he can play in the backyard of the house. Her decision to move to white people society is also oppressed by their neighbor, Mrs. Johnson that describe as a loudmouth. Mrs. Johnson talks about most of the black people around them are fear to move into white people society. She reminds Lena with the news of the colored people that were bombed out from their place out there.

Based on the dialogue above, the writer concludes that Lena is oppressed by her race and class. Youngers status as black and low-class people is considered by Mrs. Johnson as the factors that they do not deserve to move there. She added that their names will be on the headline of the news that refers to the segregation issue at that time.

Crenshaw argues that a key aspect of intersectionality lies in its recognition that multiple Oppression are not suffered separately but rather as a single, synthesized experience. According to intersectionality theory, the writer concludes that Lena suffered the oppression of race, gender, class, and patriarchal system. The writer refers to analogy of traffic in an intersection from Crenshaw that Lena experiences the Oppression of gender and patriarchal system that face from one direction. The Oppression of race and class come from another direction. And then the oppression colliding in Lena's life that makes her suffered the oppression as black woman worse than white woman or black man. In Lena character, the intersection of gender and class oppression is show in the way Walter intimidate her. Lena is considered as a person who cannot be the head of the family because her gender. Also, Lena is considered as a woman who lives under male domination or patriarchy system from Walter. Oppression that she experienced makes she wants to donate the insurance money and finally give the rest of the money to Walter even both Lena and Ruth disagreed to give the money to Walter.

4.2.2 Oppression toward Ruth Younger

Oppression could be happen to anyone, especially to a woman who lives under male domination or patriarchy system. Patriarchy system will be very difficult to remove the system of patriarchy in certain societies because usually it is rooted from its ideologies and beliefs (Peter & Wolper, 1995). Ideology and belief in certain society became factors which are made the system of patriarchy and it is difficult to be destroyed.

Crenshaw (1989) stated that an effort to develop an ideological explanation of gender domination in the Black community should proceed from an understanding of how crosscutting forces establish gender norms and how the conditions of Black subordination wholly frustrate access to these norms (1989, p. 155-156). In a community or organization, gender domination can break the norms and they can oppress toward gender that is dominated and create the patriarchal system. The meaning of domination here means the more powerful gender in a community or organization; it is not seen from the quantity. In *A Raisin in the Sun*, Hansberry describes Ruth as a calm young woman who is rapidly growing old in her life with Walter, provides a contrast with her husband, who is emotional and unreasonable. Ruth is an individual who under the patriarchal system from her husband.

RUTH: Walter, please leave me alone.

WALTER: A man needs a woman to back him up . . .

RUTH: Walter—

WALTER: Mama would listen to you. You know she listen to you more than she do me and Bennie. She thinks more of you. All you have to do is just sit down with her when you drinking your coffee one morning and talking 'bout things like you do and—*(He sits down beside her and*

demonstrates graphically what he thinks her methods and tone should be.)— you just sip your coffee, see, and say easy like that you been thinking 'bout that deal Walter Lee is so interested in, 'bout the store and all, and sip some more coffee, like what you saying ain't really that important to you—And the next thing you know, she be listening good and asking you questions and when I come home— I can tell her the details. This ain't no fly-by-night proposition, baby. I mean we figured it out, me and Willy and Bobo. (Act I Scene I)

In the dialogue above, it shows an evident that there is something wrong between Ruth and Walter relationship. Ruth is tired to listen about Walter's desire because always talking about the insurance money. The patriarchal system toward Ruth is shown when Walter wants her to persuade Lena because she has a good relation with Lena more than Beneatha and himself. In this case, there is powerful patriarchy system because they have been married for eleven years and the lack of the resistance from Ruth to fight the oppression. The resistance that Ruth can do is just by telling him to eat his breakfast in order to make him to be quiet. As a wife, Ruth do not have chance to explain about her opinion and the communication always one-sided between them. Walter just wanted Ruth to listen to his opinion and do what he wants her to do. The patriarchal system is also shown when Walter gives his money to Travis.

WALTER (*to RUTH only*): What you tell the boy things like that for? (*Reaching down into his pants with a rather important gesture*) Here, son-

(*He hands the boy the coin, but his eyes are directed to his wife's. TRAVIS takes the money happily.*)

TRAVIS: Thanks, Daddy.

He starts out. RUTH watches both of them with murder in her eyes.

WALTER *stands and stares back at her with defiance, and suddenly reaches into his pocket again on an afterthought.*

WALTER (*without even looking at his son, still staring hard at his wife*): In fact, here's another fifty cents . . . Buy yourself some fruit today—or take a taxicab to school or something! ((Act I Scene I)

As the head of the family (in this case his own family), Walter shows his dominance in the control of the financial or property in the family, while Ruth does not have the power for it. Walter still gives his money to Travis even though Ruth has told the truth that they do not have money. It shows that even though they have financial problem, Walter shows his masculinity in oppressing Ruth. The gesture of his eyes and Ruth clearly proves that the system of patriarchy makes Ruth inferior to Walter. Walter does not care about Ruth's feeling that he ignores Ruth's opinions which shown in several times throughout the play.

WALTER (*at the window*): Just look at 'em down there . . . Running and racing to work . . . (*He turns and faces his wife and watches her a moment at the stove, and then, suddenly*) You look young this morning, baby.

RUTH (*indifferently*): Yeah?

WALTER: Just for a second - stirring them eggs. Just for a second it was - you looked real young again (*He reaches for her; she crossed away. Then, drily*) It's gone now—you look like yourself again!

RUTH: Man, if you don't shut up and leave me alone.

WALTER (*looking out to the street again*): First thing a man ought to learn in life is not to make love to no colored woman first thing in the morning. You all some eeeevil people at eight o'clock in the morning.

In the dialogue above, Ruth experiences the oppression of her sexuality that it shows when Walter wants to reach her but she crossed away. Walter is mad with the Ruth's response that refuses to make love in the morning. As a wife, Ruth has a right with her body and sexuality. In the act I scene II, when Lena ignored, his proposal Walter does not even give a chance to Ruth who wants to say about her pregnancy until she wants to commit to abort the baby because of economy condition of the family. In fact, the number of illegal abortions in the United States during the 1950s and 1960s range from 200.000 to 1.2 million per year.

Feminist movements locate the oppression and subordination of women, which is seen to be historically extremely common and widespread, in the patriarchal domination of women by men (Fortier, 2002, p.108). The writer categorizes *A Raisin in the Sun* to second-wave feminism that the setting of time and the issues similar with the focus of the second-wave feminism. The issues of sexuality, reproductive right, and patriarchy which the focus of second-wave feminism Feminist movements locate the oppression and subordination of women, which is seen to be historically extremely common and widespread, in the patriarchal domination of women by men (Fortier, 2002, p.108). The writer categorizes *A Raisin in the Sun* to second-wave feminism that the setting of time and the issues similar with the focus of the second-wave feminism. The issues of sexuality, reproductive right, and patriarchy are experienced in the Walter and Ruth relationship.

WALTER (*frowning impatiently*): Don't call it that. See there, that just goes to show you what women understand about the world. Baby, don't *nothing* happen for you in this world 'less you pay somebody off!

RUTH: Walter, leave me alone! (*She raises her head and stares him vigorously-then says, more quietly.*) Eat your eggs, they gonna be cold.

RUTH: Eat your eggs, Walter.

WALTER (*slams the table and jumps up*):—DAMN MY EGGS — DAMN ALL THE EGGS THAT EVER WAS!

RUTH: Then go to work.

WALTER (*looking up at her*): See—I'm trying to talk to you 'bout myself— (*shaking his head with the repetition*) —and all you can say is eat them eggs and go to work. (Act I Scene I)

“Still, the fact remains that it is the black woman of America who is most likely to experience the worst of urban poverty, which brutally overtaxes her in the roles of wife, worker, and mother” (Ryan, 1975, p.381). As black women, Ruth carries the heavier burden because her roles a wife, worker, and mother.

Ruth is considered by Walter as a woman who just knows about the household problem, not the world. The lack of her knowledge about the world is also become a factor that makes her be oppressed of her gender. The resistance that Ruth can do is still just by telling him to eat his breakfast in order to make him to be quiet which makes Walter mad because he do not get support of her desire from Ruth as his wife. Instead of being sympathetic and reasonable, he begins a tirade about how the woman's role is to complement the man.

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 (drily, but to hurt): There are colored men who do things.

WALTER: No thanks to the colored woman.

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

She rises and gets the ironing board and sets it up and attacks a huge pile of rough-dried clothes, sprinkling them in preparation for the ironing and then rolling them into tight fat balls.

WALTER (mumbling): We one group of men tied to a race of women with small minds!

Instead of uplifting Ruth and recognizing how valuable she is as his wife and as a mother, he insults and dismisses her as unimportant and unintelligent. Unfortunately, although Walter belongs to the same racial group as his wife, he places her wife as black woman at the bottom of the socioeconomic scale. He believes that black woman cannot do anything in the world except take care of the house and children. In the dialogue above, black woman who cannot support her husband with his desire refers to the Ruth when she refuses not to talk about the insurance money. It can be seen clearly that Ruth is oppressed by her race and gender.

“Intersectionality caused by the intersectional experience that is greater than the sum of racism and sexism...” (Crenshaw, 1989, p. 139). The character of Ruth shows that she is also under the patriarchal system from Walter. She is being oppressed by race, gender, class, and sexuality simultaneously. It is shown when Ruth refuses to support her husband. As a wife, Ruth is considered inferior than her husband and makes her life under patriarchal system from her husband. Because of the intersection, Ruth cannot tell Walter that she is pregnant and decides to abort the baby because of their economy condition. The situation of her is worst rather than Lena and Beneatha.

4.2.3 Oppression toward Beneatha Younger

Beneatha is an intellectual woman, independent, and her desire to become a doctor demonstrates her great ambition. She believe that she can achieve it in spite of people around her doubt of her vision because there is just a few black women has profession as a doctor. She has more knowledge than Ruth and fewer patients than Lena that makes her always fight when she is oppressed. In spite of her family wanting her to marry a financially well-situated man, George, Beneatha stick to her plan to become a doctor at a medical school.

According to More & Greer, the number of black women doctors in the 1950s is so small as to be almost an anomaly at well under 1% from 1.7% practicing black women to be a doctor (2000, p.8). In fact, black woman who committed to be a doctor in 1950s can be counted by fingers. Laws

discrimination, family's income, segregation of the school and hospital in United States the strong walls for black women that have to be passed in order to reach well-education, especially doctor. In *A Raisin in the Sun* play, Beneatha not only face oppression based on both race and gender, and class but also she has to face oppression of her religion from Lena and her cultural identity from her close friend, George.

WALTER (*defensively*): I'm interested in you. Something wrong with that? Ain't many girls who decide—

WALTER and BENEATHA (*in unison*):— "to be a doctor." (*silence*)

WALTER: Have we figured out yet just exactly how much medical school is going to cost? (Act I Scene I)

WALTER: It ain't that nobody expects you to get on your knees and say thank you, Brother; thank you, Ruth; thank you, Mama —and thank you, Travis, for wearing the same pair of shoes for two semesters —

BENEATHA (*dropping to her knees*): Well—I do —all right?—thank everybody! And forgive me for ever wanting to be anything at all! (*pursuing him on her knees across the floor*) FORGIVE ME, FORGIVE ME, FORGIVE ME! (Act I Scene I)

According to the news in Chicago Tribune entitled “Medical School Pay Much of Doctor Training: Loyola Financial Typical of Rising Costs”, in 1950, the cost of the medical school in Loyola University, one of five universities in Chicago was \$540,000 annually. The tuition provides \$200,000 and \$340,000 of leaving a deficit. Each of the students should pay the tuition around \$1000 annually (1950, p.14). Hansberry never mentioned the name of Beneatha's university and the writer refers to the one of the universities in Chicago as the reference in order to know the range of the medical school tuition at that time. In fact, each of adult members in the family has to work hard in order to pay Beneatha's medical school tuition. That is considers to the oppression of class of Beneatha. Walter explains that all the members of the family affected because of

her medical school tuition, even Travis who wears the same shoes for the two semesters. Walter tries to remind her class belongs to the low-class that hard to pay the cost of the medical school. Beneatha also experiences the oppression of gender when Walter uses the stereotype of woman at that time. Unlike Ruth and Lena, Beneatha always fights when she is oppressed. She says thank you to all the family while she gets on her knees that helped her tuition medical school which is the form of her resistance against the oppression of class from Walter. Instead of going to work, Walter tends to continue oppressing Beneatha.

WALTER: Who the hell told you had to be a doctor? If you so crazy 'bout messing 'round with sick people—then go be a nurse like other women—or just get married and be quiet. . . (Act I Scene I)

Women are oppressed is frequently met with the claim that men are Oppressed too (Marylin, 2000, p.10).When men are stressed on the job or frustrated with their economic needs, they tend to look of impingement which is usually to women. The factor of the insurance money makes Walter to keep on oppressing Beneatha because he knows that Lena will use some of the money for her medical school. In the dialogue above, Walter returns to the stereotype while persuade her to be a nurse than doctor which is male-dominated position. Then he uses another stereotype of woman that will end in the house after they married. Again, Beneatha shows her resistance by saying that too late to become a nurse because she has studying medical education for three years. Beneatha's lack faith of God makes her oppressed by Lena.

BENEATHA: Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't

even think about it. It's just that I get tired of Him getting credit for all the things the human race achieves through its own stubborn effort. There simply is no blasted God—there is only man and it is *he* who makes miracles!

MAMA *absorbs this speech, studies her daughter and rises slowly and crosses to BENEATHA and slaps her powerfully across the face. After, there is only silence and the daughter drops her eyes from her mother's face, and MAMA is very tall before her.* (Act I Scene I)

The oppression of religion is come from the other main woman character, Lena. As the head of the family, Lena wants her children believe to existence of God that she has taught with engage her and Walter to the church every Sunday. She thinks rationally that God did not help her with her ambition to become a doctor. As an individual, she has the right to not believe in God because it is not considers as a crime while she still has moral. Hansberry describes her as a young girl who has a lot of interest and curious about something that makes her wanted to learn such as playing guitar, riding horse, photograph, and African culture.

BENEATHA (*cutting GEORGE off and staring at him as she replies to RUTH*): It means someone who is willing to give up his own culture and submerge himself completely in the dominant, and in this case *oppressive culture!*

GEORGE: Oh, dear, dear, dear! Here we go! A lecture on the African past! On our Great West African Heritage! In one second we will hear all about the great Ashanti empires; the great Songhay civilizations; and the great sculpture of Benin—and then some poetry in the Bantu—and the whole monologue will end with the word *heritage** (*nastily*) Let's face it, baby, your heritage is nothing but a bunch of raggedy-assed spirituals and some grass huts! (Act II Scene I)

Thomas Parham describes everything of value in life must be Black or relevant to the Blackness (1989, p. 190). Beneatha is an individual who is looking for her identity and culture of her ancestor, the African culture. She believes that her identity is from Africa, not America. The evidence explained in the play that she wants to learn about African culture from Asagai and wear the traditional hat

from Africa which is given by him. George, who is an assimilationist, oppressed by mocks her that they will go to the theater and not going to be in it. He feels that it an embarrassing thing to wear in the outside. As an assimilationist, George's statement tries to convince Beneatha that their culture was from slave because they were born in America. She fight the oppression with describes assimilationist as people who give up to their identity and mix it with the dominant culture, American culture. The discrimination of race and class make her and the rest of the family oppressed.

LINDNER: Well—you see our community is made up of people who've worked hard as the dickens for years to build up that little community. They're not rich and fancy people; just hardworking, honest people who don't really have much but those little homes and a dream of the kind of community they want to raise their children in. Now, I don't say we are perfect and there is a lot wrong in some of the things they want. But you've got to admit that a man, right or wrong, has the right to want to have the neighborhood he lives in a certain kind of way. And at the moment the overwhelming majority of our people out there feel that people get along better, take more of a common interest in the life of the community, when they share a common background. I want you to believe me when I tell you that race prejudice simply doesn't enter into it. It is a matter of the people of Clybourne Park believing, rightly or wrongly, as I say, that for the happiness of all concerned that our Negro families are happier when they live in their *own* communities.

Based on the dialogue above, it can be seen that all the family members is oppressed by race and class. Lena and Ruth are indirectly oppressed even though Lena does not in there and Ruth does not really understand. Karl Lindner is a white people and the chairman of the committee from Clybourne Park. He is an envoy of white people who live in there. He comes to Younger's family with a purpose and tries to not offend them in order to prevent Younger's family statuses as black and low-class people to move into their society. In his long explanations, he refers to the some incidents when the Big Migration happened and considers

that as the most trouble in the world. The denial from white people who live in Clybourne Park is a factor the occurrence of race and gender Oppression that are experienced by the members of the family. The use of 'honest' and 'hardworking' that is addressed to Younger in the previous dialog also have another meaning that white people afraid that they will do criminal to them one day. White people worries with their statuses as black and lower class people considered as threaten to them and a signal to another black people if they have move to their society. The gesture of Beneatha in exhale heavily and starts throw the fruit up and down in the air indicates her resistance toward Lindner explanation as an intimidation to make him under pressure.

Goertz and Mazur stated that intersectionality is a concept that describes the interaction between systems of oppression (2008, p.193). Intersectionality is conceptualizing among different oppression of identity such race, gender, and class that combine to create an individual "more disadvantages". The intersection of gender and class oppression in Beneatha's life is when Walter persuades her to become a nurse than a doctor. As a woman, Walter argues that Beneatha better to become a nurse because her gender and nurse is more suitable profession for her than doctor, male-dominated profession at that time. Beneatha is also considered as a low-class people that hard for Younger's family to pay the tuition of the medical school.