



Cappadocia University

School of Graduate Studies and Research

English Language and Literature Department

**DIFFERENT PERSPECTIVE OF BLACK AND
WHITE WOMEN PLAYWRIGHTS ON FEMINISM
IN THE POSTCOLONIAL ERA: A COMPARATIVE
ANALYSIS OF *CLOUD 9* BY CARYL CHURCHILL
AND A *RAISIN IN THE SUN* BY LORRAINE
HANSBERRY**

Başar ARI

Master's Thesis

Nevşehir, 2024

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KABUL VE ONAY

Başar ARI tarafından hazırlanan “Different Perspective Of Black And White Women Playwrights On Feminisim In The Postcolonial Era: A Comparative Analysis Of *Cloud 9* By Caryl Churchill And *A Raisin In The Sun* By Lorraine Hansberry” başlıklı bu çalışma, 11.10.2024 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylıyorum.

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Thank you all for your endless support and love.

Sincerely,

Başar ARI

DEDICATION

This thesis is dedicated to my beloved son, Ali Yaman, my beloved husband Ozan and my beloved family.

I would like to express my endless gratitude to my dear family, who supported me financially and spiritually at every stage of the thesis writing process and who never spared their love and care under all circumstances.

With all my love,

Başar ARI

ÖZET

Başar ARI. *Siyahi ve Beyaz Kadın Oyun Yazarlarının Sömürgecilik Sonrası Dönemde Feminizme Farklı Bakış Açılıarı: Caryl Churchill'in Cloud 9 ve Lorraine Hansberry'nin A Raisin in the Sun Adlı Eserlerinin Karşılaştırmalı Analizi*. Yüksek Lisans Tezi, Nevşehir, 2024.

Bu tez, feminist teorideki çeşitli perspektifleri inceleyerek, dünya genelindeki kadınların karşılaştığı zorluklara ve sosyo-politik bağlamlara göre önerilen farklı çözümlere odaklanmaktadır. Batı ve Batı dışı toplumlar arasındaki feminizme yönelik farklı yaklaşımları vurgulamak için Caryl Churchill'in "Cloud 9" ve Lorraine Hansberry'nin "A Raisin in the Sun" adlı iki oyununu analiz etmektedir. Çalışma, kadın sorunlarının kısmi bir şekilde anlaşılmasından kaçınmak için Batı dışı ve beyaz olmayanlar da dahil olmak üzere imtiyazsız kadınların seslerinin dikkate alınmasının önemini vurgulamaktadır. Oyunlardaki kadın karakterlerin ve onların özelemlerinin ayrıntılı bir incelemesi yoluyla tez, kadın sorunlarının karmaşıklığını ve tek tip çözümlerin sınırlamalarını ortaya koymaktadır. Kültürel ve toplumsal nüansları kabul eden bağlama dayalı yaklaşımları savunmaktadır. Araştırma, siyah feminizmi ve kesişimsel feminizmin perspektifleriyle uyumlu olarak, etnik açıdan spesifik veya çok kültürlü feminizm biçimlerinin gerekliliğini vurgulamaktadır. Bu çeşitli perspektifleri vurgulayarak tez, Donna Haraway ve Sandra Harding gibi akademisyenler tarafından keşfedildiği gibi, feminizmdeki nesnellik hakkındaki süregelen tartışmaya katkıda bulunmaktadır. Sonuç olarak çalışma, kadın sorunlarını ele alırken devam eden işbirliği çabalarının gerekliliğini savunmakta ve dünya genelindeki kadınların karşılaştığı özel bağlamlara ve zorluklara duyarlı çözümlerin gerekliliğini vurgulamaktadır.

Anahtar Kelimeler: Sömürgecilik, sömürgecilik sonrası, feminizm, sömürgecilik sonrası feminizm, *Cloud 9*, *A Raisin in the Sun*

ABSTRACT

Başar ARI. *Different Perspectives of Black and White Women Playwrights on Feminism in the Postcolonial Era: A Comparative Analysis of Cloud 9 by Caryl Churchill and A Raisin in the Sun by Lorraine Hansberry*. Masters Thesis, Nevşehir, 2024.

This thesis examines the diverse perspectives within feminism, focusing on the challenges faced by women globally and the varying solutions proposed based on socio-political contexts. It analyzes two plays, "Cloud 9" by Caryl Churchill and "A Raisin in the Sun" by Lorraine Hansberry, to highlight the differing approaches to feminism between Western and non-Western societies. The study emphasizes the importance of considering the voices of unprivileged women, including those from non-Western and non-white backgrounds, to avoid a partial understanding of women's issues. Through a detailed examination of the plays' female characters and their aspirations, the thesis reveals the complexities of women's problems and the limitations of one-size-fits-all solutions. It advocates for context-based approaches that acknowledge cultural and societal nuances. The research aligns with the perspectives of black feminism and intersectional feminism, emphasizing the necessity of ethnically specific or multicultural forms of feminism. By highlighting these diverse perspectives, the thesis contributes to the ongoing discussion about objectivity within feminism, as explored by scholars like Donna Haraway and Sandra Harding. Ultimately, the study argues for continued collaborative efforts in addressing women's issues, emphasizing the need for solutions that are sensitive to the specific contexts and challenges faced by women globally.

Keywords: Colonialism, postcolonialism, feminism, postcolonial feminism, *Cloud 9*, *A Raisin in the Sun*

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INTRODUCTION

This study examines women's problems such as; gender inequality, roles that are defined by men and society, working conditions and problems that women are still suffering from in *Cloud 9* by Caryl Churchill and *A Raisin in the Sun* by Lorraine Hansberry through feminist approach to the theatre. By analysing the characters as well as the interactions between them, the used language, and authors' viewpoints feminist critique will be applied to literature. This thesis emphasises the importance of handling common problems of women from different angles by examining the two plays within the scope of postcolonial feminist theory. In many works written on the theory of feminism, the problems experienced, and solutions provided by women are described subjectively as discussed previously in Haraway (1988) and Harding (1993). This thesis attempts to add to this discussion by claiming that reaching a common solution to women's common problems under the title of feminism should be done by addressing them universally as shown in the analysis of *Cloud 9* and *A Raisin in the Sun*.

The current study proves that the problems about feminism cannot be solved by partial and subjective approaches produced within the Western feminist discourse. Some of these problems can be defined as working conditions, expected women role, house lives, raising a child, and social roles assigned to women. For voicing and solving women's problems in the non-West and of non-white, it is necessary to distance from feminist discourses that resonate the views of the oppressor, the dominant, the master and the colonizer. The underpinnings of such a suggestion can be observed in Haraway's *Situated Knowledges*. This paper will explain in what ways women's problems are handled differently in Caryl Churchill's *Cloud 9* and Lorraine Hansberry's *A Raisin in the Sun*. By presenting different perspectives about the universal problems of feminism and postcolonialism, this study will prove the necessity of a

novel approach in the feminist discourse. This thesis will demonstrate that the problem mentioned above is possible by considering the individual problems experienced by women universally.

The scope of this thesis is the 1800s British colonial Africa during the Victorian Era, 1900s and 1960s Chicago and Nigeria and the plays that were written during these periods. Works that examine and/or exemplify similar theory from different or similar perspectives will also be examined and compared.

This study examines the perspectives of the playwrights who wrote about the effects of postcolonialism, and the difficulties experienced by women living in a society with a colonial past. Caryl Churchill and Lorraine Hansberry explained the same subject from different perspectives and exemplified in the literature how problems with the same basis cannot be solved by explaining them differently. Therefore, feminism is always seen as an unsolvable problem. Yet, the lack of combining individual problems to make them universal led to a complicated postcolonial feminist epoch. Postcolonial feminism is heavily criticised in both works, but the points of criticisms are different. This is exactly why a situation arises as if different feminism is being talked about. Having a different writer's perspective helps us understand deeply the theory and its effects. Caryl Churchill's *Cloud 9* and Lorraine Hansberry's *A Raisin in the Sun* offer a critique of postcolonial feminism from the white and black women's perspectives. So, in this thesis, these differences will be analysed in detail.

CHAPTER I – ANALYSING COLONIALISM, POSTCOLONIALISM AND POSTCOLONIAL FEMINISM

I. COLONIALISM

Colonialism refers to the practice of a nation extending its power and control over other territories, often distant and culturally distinct, for economic, political, and strategic purposes. Historically, colonialism has taken various forms, but it commonly involves one country, known as the colonizer or imperial power, exerting influence over another, known as the colony. The motivations behind colonialism include the desire for resources, economic exploitation, geopolitical dominance, and cultural or religious assimilation. Key features of colonialism include the establishment of colonies by the colonizing power, the imposition of its political and legal systems, exploitation of local resources and labour, and the assertion of cultural dominance. Colonial powers often introduced their language, religion, and societal structures, sometimes resulting in the suppression or erasure of indigenous cultures. Colonialism has had profound and lasting effects on both the colonizers and the colonized. While it contributed to economic development in some instances, it frequently led to the subjugation, exploitation, and impoverishment of indigenous populations. Social and cultural disruptions, as well as the imposition of new borders, often resulted in long-lasting conflicts and tensions. The legacy of colonialism persists in many regions, influencing contemporary political, economic, and social dynamics. Efforts to decolonize and address historical injustices continue to be important aspects of global discourse and activism.

The act of peoples and/or power which controls another people and/or region through creating colonies and mostly using the gap in economy, social, politics and confessional state is defined as colonialism. It mostly refers to power. “Colonialism is the direct and overall domination of one country by another on the basis of state power being in the hands of a

foreign power (For example, the direct and overall domination of Nigeria by Britain between 1900-1960)” (Ocheni and Nwankwo 46). At this point, it is important to analyse the definition of colonialism again in order to understand the effects experienced by both the colonized and the colonizing country. Inasmuch as these both side effects have a link with domination of colonizer. This domination causes bad effects for both sides. While experiencing this degenerateness, it also corrupts the society it colonizes. On account of living together makes both sides disturbed. Then, both countries lose their cultural unity, essence and identity. Combining the two points of view reveals the reality and this reality is non-negligible. Colonial studies have mostly concentrated on the destructive consequences of colonialism on the colonised nations; nevertheless, it is equally critical to acknowledge that the colonisers have not been impervious to the consequences of their own actions. An immigrant community that relocates to a new nation, where it must contend with unfavourable communal circumstances and unfriendly natives, inevitably degenerates. Colonizer’s first aim is to be exploitative. By being so, they will be able to gain the administration of the colonized countries for political, economic and religious domination. (Said 33).

When we talk about colonialism in Africa, we are talking about phenomenon which took place between 1800 and 1960s. It is a phenomenon which is a part and parcel of another phenomenon called imperialism. In fact, colonialism is a direct form of imperialism. This is why it is often said that “all colonialism is imperialism, but not all imperialism is colonialism” (Ocheni and Nwankwo 46).

As it is stated in the quotation above, it can be inferred that conquering one country is also imperialism. Ocheni and Nwankwo make no attempt to explain the real meaning of imperialism. Here the point is to understand the difference between imperialism and colonialism in order not to have any confusion. Undoubtedly, different races can live in one country, but this may not be colonization. In colonialism, there must be pressure within the

administration of a country so the necessary order and power can be established. Therefore, imperialism and colonialism have certain differences. “In its most general sense, imperialism refers to the formation of an empire, and, as such, has been an aspect of all periods of history in which one nation has extended its domination over one or several neighbouring nations” (Ashcroft, Griffiths and Tiffin 111). In his ground-breaking work *Culture and Imperialism*, Edward Said showed that imperialism is far beyond colonialism. Said also expresses colonialism is not something which is forcing a country to change its culture and origin. “Imperialism consolidated the mixture of cultures and identities on a global scale, but its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Western, or oriental” (Said 336). Said's quote clearly highlights the basis of imperialism's paradoxical character. It demonstrates how imperialism reinforced inflexible and destructive identity dichotomies while also promoting cross-cultural contacts. This dual heritage is still influencing our world today, therefore in order to create a more equitable and inclusive global society, we must critically analyse and demolish these ingrained beliefs. As Saman Abdulqadir Hussein Diyazi mentions in his essay that due to the circumstances of post-colonial era and the problematic conditions that faced newly freed nations and countries in their search and formation of self-identity the crisis floated on the surface (1000). In a society where values change, it is normal for individuals trying to adapt to the process to experience identity crisis. Colonization is not just a power struggle, but also controlling culture.

As it is widely known, during the 19th century Africa was divided by countries such as Britain, Germany, Spain, France and Portugal. As it can be inferred from Thomas and Thompson's essay diving Africa was the interest of a wider plan designed by European countries. It was an outstanding plan for capitalist development and an idea of imperial diplomacy that involved constantly adapting those cultures' reserves for the benefit of the

colonising society. "... that in those regions (Africa) where European and non-European migrants did mix, the power of imperial networks to discriminate against Asian and African peoples, and to exclude them from 'the privileges of responsibility and skill', was striking". (148). African land was very fruitful and Europeans needed developments in industry. The concern of how to supply much or adequate food to sustain the rapidly expanding urban population arose as a result of the decrease in crop yields. Africa was perfect place for this need, so most optimal solution that appeared was colonising African land. Expressing this dynamic, Ocheni and Nwankwo claim that ... the rural areas in Britain for example, were finding it increasingly difficult to produce enough food to feed the increasing urban population. Similarly, there was also need for market, not only for the production of raw materials but for food to sustain the increasing population (47). As it is stated above paragraph it can be concluded that another significant aspect of colonialism is industrial revolution which made people need to find new lands and labour for industry in Europe. For centuries, it has been well known that people and countries need good nourishment.

European countries that were in a similar shortage of food and raw material supply turned their faces to fertile and rich African soil. If colonialism is defined as dominating a state or community in every aspect, the moves made by other countries match the definition. Pointing to this reciprocity, Ocheni and Nwankwo state that the industrial revolution was a revolutionary trend in the history of mankind. The problem of how to lubricate machineries came up with the emergence of the industrial revolution. The slave trade and slavery have by this time fulfilled their basic function of providing the primitive capital. The quest for the investment of the accumulated capital and the need for raw materials led to the colonization of Africa (46). Despite the enslavement of several native American tribes throughout the colonial era, Africans emerged as the predominant slaves in America due to many factors. On history.com website, it is stated that throughout the 17th and 18th centuries, European and

American slave merchants purchased enslaved Africans who were transported to the Americas and forced into slavery in the American colonies and exploited to work in the production of crops such as tobacco, wheat, indigo, rice, sugar, and cotton. Enslaved men and women also performed work in northern cities such as Boston and New York, and in southern cities such as Charleston, Richmond, and Baltimore. We can associate the beginning and spread of slavery with the need to fill the labour shortage.

The quotations and information above clearly demonstrate the hunger for Africa. The profits earned by using Africans as slaves played a crucial role in supporting the Industrial Revolution in its early phases. Due to the demand for fresh investment opportunities produced by this pool of amassed cash, European countries turned their faces to Africa for both raw materials and a market for their industrial goods.

When behaviours of other individuals or groups are controlled by colonizer, identity and culture disappear. As it is clearly seen in the play *A Raisin in the Sun*, white people do not want Lee family to move to the place where white people live and they express their desire openly (Hansberry 114-115). For the play *A Raisin in the Sun*, colonialism has a significant role on the characters and play. As the play deals with colonialism and feminism at the same time, feminism's effects are strengthened by the effects of colonialism.

Colonialism is also an important topic when *Cloud 9* is analysed because colonialism is also one of the central themes in the play as Putri and Clayton described. According to them, Caryl Churchill ... produces *Cloud Nine* with colonialism as the central theme. In Act 1 of the play, she satirizes the phenomenon where oppressed people in colonized countries take on the identity of the colonizers. A white person cast Joshua, a black African slave of the white British master, as he identified himself with his master. Not only Joshua who must negotiate his identity in this colonial context. Clive, the British oppressor, must also negotiate

a new identity in a colonial society when he shifts from being the mediocre man in his country to the 'father' of an alien community with full of authority (2).

With this play, of course Churchill criticizes colonialism. Her cross-race casting is also a proof of this criticism. Putri and Klayton go on to state that the domination of the Welsh, Irish, and Scots by the English was an example of intergroup domination where a single authority exerted power over a culturally heterogeneous group of people. The existence of a hierarchical arrangement of power, wealth, and status among groups within English society is an example of intragroup domination (3). But still, considering the authority and pressure Clive puts on Joshua, criticism has gaps.

As Clive has the full authority over family, intragroup domination is exemplified in the play. It can be said that *Cloud 9* highlights the on-going effect of patriarchal and colonial power systems. Acquiring an idea of the historical and sociological circumstances of the play requires an awareness of both intragroup and intergroup domination. Caryl Churchill's *Cloud 9* is a pertinent literature to analyse in light of the above quotation since it delves into topics of colonialism, gender, and power relations. The play is divided into two acts, the first of which is set in Victorian-era colonial Africa and the second of which takes place in London in 1979. This division serves to emphasise how social standards continue to exist and change over time.

This part has examined the historical background of colonialism is and how it affected both colonizer and colonized societies. It is now necessary to explain the course of postcolonialism.

II. POSTCOLONIALISM

Postcolonialism is an intellectual and theoretical framework that emerged in the latter half of the 20th century to analyse and critique the legacies of colonialism. It encompasses a

diverse range of academic disciplines, including literature, sociology, anthropology, history, and cultural studies. In Şafak's terms postcolonialism means generally the ways in which culture, ethnicity, race, and human identity are portrayed in the modern era, after numerous colonized countries declared their independence (357). Postcolonialism examines the social, cultural, economic, and political repercussions of colonial rule after the formal end of colonization. Bringing the discussion to Third World Countries, Şafak goes on to state by the middle of the twentieth century, European countries dictated their rules over a great number of countries spread out into the different parts of the world, which are labelled as Third World Countries (357). Scholars sought to understand the on-going impacts of colonialism on societies and individuals. Postcolonialism explores how colonial history has shaped the identities of individuals and societies. "Postcolonial studies seek to answer such questions as what happens when one's ideas or one's personal background does not comply with the practices imposed by outside force(s)" (Şafak 358). It critiques representations of colonized peoples in literature, media, and discourse, aiming to deconstruct stereotypes and challenge Eurocentric viewpoints. The framework analyses power relations between colonizers and the colonized, both during the colonial period and in its aftermath. It investigates how power structures persist or transform in the postcolonial era. Postcolonialism emphasizes cultural hybridity—the blending of indigenous and colonial cultures. It explores how new identities, languages, and cultural expressions emerge through interactions between different cultural elements. Postcolonial scholars examine how colonial economic structures contributed to disparities in wealth and development. The exploitation of resources, unequal trade relationships, and the impact of global capitalism are focal points of analysis.

Postcolonial literary criticism scrutinizes works produced in the aftermath of colonization, questioning how literature reflects and responds to the complexities of postcolonial experience. "Postcolonial studies seek to answer such questions as what happens

when one's ideas or one's personal background does not comply with the practices imposed by outside force(s)" (Şafak 358). Authors from formerly colonized regions often play a significant role in this discourse. The framework explores the formation of national identities and the ways in which postcolonial societies resist or negotiate the legacies of colonialism. Nationalist movements, cultural revival, and political struggles are common themes. Postcolonialism engages with the effects of globalization on formerly colonized regions. It examines how economic, cultural, and political globalization processes impact postcolonial societies. The concept of decolonization is central to postcolonial discourse. This involves not¹ only the political independence of nations but also the on-going processes of challenging colonial structures, ideologies, and systems. Postcolonialism is a dynamic and evolving field, adapting to new geopolitical realities and incorporating intersectional perspectives. It continues to influence academic scholarship, cultural production, and social activism, promoting a deeper understanding of the complex and interconnected world shaped by colonial histories.

With an emphasis on the effects of human control and exploitation of colonised people and their territories, postcolonialism is the analytic study of the cultural, political, and economic legacies of colonialism and imperialism. As Darian-Smith noted, Postcolonialism asks somehow right and necessary questions: postcolonialism and its associated discourses of nationalism offer a false and unsustainable hope ... 'Who now has the power to speak for whom and with what authority?' (292). Part of the problem occurs because of European discourses that demonstrate colonialism as a natural outcome; which discourses were themselves backed by the 20th century Social Darwinism¹. As Bhabha stated, we might refer

¹ Social Darwinism, the theory that human groups and races are subject to the same laws of natural selection as Charles Darwin perceived in plants and animals in nature "Social Darwinism".

to it as hegemonic regularity². Although postcolonialism might be seen as a criticism of contemporary systems of dominance, its wisdom comes from realising how the past shapes the present. In the 1990s, whether it was possible to effectively decolonize a country or not opened many discussions in postcolonial studies. Postcolonialism also refers to strategies for critiquing colonialism's tangible and intangible cultural legacy. Therefore we can say postcolonialism is something like anti-colonialism. From a positive perspective, postcolonial ideology is a method of disobedience that may be used to fight any unfair and oppressive behaviour, independent of time and place. The negative effects of postcolonialism lie in the confusion, identity crisis and loss of identity for those societies racial and cultural mixture is nothing but inevitable phenomena. The social origins, cultural distinctions, and political inequalities that are used and naturalized by colonial and imperial machinery are the focus of postcolonial theory's critique. It is significant to understand the destruction caused by the postcolonial period and to understand what postcolonialism means, although it has many definitions. Of course, each definition is connected somehow and shows us how postcolonialism has great and bad effects. Now it is time to move on analysing postcolonial feminism in order to understand and analyse deeply the plays in terms of postcolonial feminism.

III. POSTCOLONIAL FEMINISM

Postcolonial feminism is a theoretical framework that combines insights from postcolonial studies and feminist theory to examine the intersections of gender, race, class, and colonialism. It emerged as a response to the limitations of mainstream feminism that often overlooked the experiences of women from formerly colonized regions. Postcolonial feminism recognizes the interconnectedness of various forms of oppression, emphasizing the

² Hegemonic regularity, which argues that international economic openness and stability is most likely when there is a single dominant state, is the most prominent approach among American political scientists for explaining patterns of economic relations among the advanced capitalist countries since 1945.

importance of considering how gender, race, class, ethnicity, and other factors intersect to shape individuals' experiences. It challenges the notion that feminist issues can be understood solely through a Western, white, or Eurocentric lens. The framework critically examines how colonialism has impacted women in diverse ways. Postcolonial feminists explore the legacies of colonial rule, including the imposition of patriarchal structures, cultural erasure, and the exploitation of women's labour and bodies. Postcolonial feminists analyse how representations of women from colonized regions are constructed in literature, media, and popular culture. They challenge stereotypes and tropes that reinforce Western-centric perspectives and work to amplify diverse voices and narratives. Postcolonial feminists examine the intersections of nationalism and feminism, recognizing that nationalist movements may prioritize certain women's issues while marginalizing others. They explore the complexities of navigating between feminist goals and nationalist agendas in postcolonial contexts. Postcolonial feminists emphasize the importance of transnational perspectives, recognizing that women's struggles are interconnected across borders. They advocate for solidarity among women globally and challenge ethnocentrism within feminist movements. Postcolonial feminism has significantly enriched feminist discourse by providing a more inclusive and nuanced understanding of the experiences of women worldwide. It continues to evolve and adapt to address emerging issues in a globalized world.

In terms of post-colonialism, when it is considered in accordance with colonialism, the result that we got requires focusing on the problems of the colonial countries. This has been seen in the case of postcolonial feminism. In the plays written after colonialism, the problems were limited by examining women's problems from the point of view of the playwrights who were living in these colonial states. As Mishra states; postcolonial feminism rejects Western feminism on the ground of its utter 'eurocentricism'. Hence it is fallacious to hope postcolonial females to be valued, appreciated and justified by the Western hands. Of course,

the long Western tendency to homogenize and universalize women and their experiences led to the emergence of 'postcolonial feminism'. Postcolonial feminism is a hopeful discourse it seeks peaceful solutions for all world marginalized women. Postcolonial feminists imagine a world in which differences are celebrated and enjoyed. Postcolonial feminists work for social, cultural, economic, and religious freedoms for women (129).

Western feminism is different from postcolonial feminism in a number of aspects. Mishra highlights the limitations of Western feminism and the need for a more inclusive, intersectional approach that celebrates differences and addresses the unique challenges faced by marginalized women. Both *Cloud 9* by Caryl Churchill and *A Raisin in the Sun* by Lorraine Hansberry explore themes of colonialism, gender, and identity, making them relevant texts for postcolonial feminist analysis. These works critique the overlapping oppressions of race, gender, and class, aligning with postcolonial feminism's goals of achieving social, cultural, economic, and religious freedoms for all women. But as it is mentioned in the next chapters, playwrights somehow cannot manage to show all aspects of feminism to criticize women's problems for all women regardless race, age and society.

**CHAPTER II – READING CARYL CHURCHILL’S *CLOUD 9* AND LORRAINE
HANSBERRY’S *A RAISIN IN THE SUN* THROUGH THE LENSES OF
POSTCOLONIAL FEMINISM**

A notable example of the different perspectives of feminism can be taken from Churchill’s *Cloud 9*. Churchill emphasizes that Joshua, her black character, is ashamed of being black with his rhetoric. In fact, she emphasizes that she is ashamed. Even though the problems that Africans experience are oppression, suppression and humiliation, having a white man to act a black man and to make him say my soul white is means denying his culture and origin, which creates a bigger problem and the real racism starts here. “My skin is black but oh my soul is white. I hate my tribe” (Churchill 4). If Joshua, the black servant, had tried to impose himself as he is, or if he had said that I am who I am, we might have come to the conclusion that Churchill was in favour of oppressing the colonialists, which she tried to arouse in us, but actually she said and showed the opposite.

Caryl Churchill's *Cloud 9* and Lorraine Hansberry's *A Raisin in the Sun* are both notable works that engage with issues related to colonialism, but in different contexts and with different focuses. While *Cloud 9* primarily addresses British colonialism and post-colonialism, *A Raisin in the Sun* explores the African American experience in a racially segregated United States. Analysing these plays in terms of post-colonial features offers insights into how they critique colonialism from both white and black women perspectives.

Churchill's *Cloud 9* employs role-reversal and cross-gender casting, allowing characters to experience different aspects of oppression and privilege. The play critiques colonialism by revealing its oppressive nature, not just on the colonized but also on those who represent the colonial power. Churchill uses satire to mock and critique colonial attitudes and values. The absurdity and humour in the play serve as a lens through which the audience can critically examine the impact of colonialism on both colonizers and the colonized. The play

explores the complexity of identity and hybridity in a post-colonial context. The characters' struggles with gender, sexuality, and cultural identity reflect the disorienting effects of colonial legacies and the attempts to forge new, liberated identities. The play engages with the theme of decolonization and the pursuit of liberation. The characters, especially women characters, challenge and resist the norms imposed by colonial structures, embodying the desire for autonomy and self-determination.

While *Cloud 9* by Caryl Churchill and *A Raisin in the Sun* by Lorraine Hansberry are distinct works with different settings and thematic concerns, both plays provide insightful critiques of colonialism from both white and black women perspectives, incorporating various post-colonial features.

Act I of *Cloud 9* is set in colonial Africa, offering a satirical critique of the colonial mind-set from a white perspective. Characters like Clive and Maud represent the oppressive colonial attitudes, exposing the racial prejudices, gender roles, and cultural superiority prevalent during the Victorian era. Churchill employs the technique of cross-gender and cross-racial casting, challenging traditional roles and highlighting the performative nature of gender and race. This theatrical innovation aligns with post-colonial efforts to deconstruct and re-evaluate established norms. The play explores how colonialism affects women differently, with female characters like Betty grappling with oppressive gender norms and sexual repression. Post-colonial feminism is evident as the play delves into the complexities of gender roles within the colonial context. The unconventional structure of the play, with Act II set in 1979 London, illustrates post-colonial transformation. Characters age significantly less than the actual time span, reflecting the lasting impact of colonialism on contemporary society and personal relationships.

A Raisin in the Sun addresses racial oppression in the United States, which can be seen as a form of internal colonization. The Younger family's struggle for a better life and equal

opportunities reflects the systemic racism and discrimination embedded in American society. The character of Lena Younger (Mama) represents the strength and resilience of black women in the face of racial adversity. Her determination to provide a better future for her family reflects the resistance against the effects of historical and on-going oppression. The Younger family's aspirations for a better life represent post-colonial features such as displacement and the pursuit of self-determination. The desire for a new home and a better neighbourhood reflects the yearning for agency and autonomy after years of racial oppression. The play explores issues of cultural identity and assimilation within the African American experience. The characters grapple with the question of how to preserve their cultural heritage while seeking upward mobility and acceptance in a predominantly white society.

A Raisin in the Sun explores the aspirations of a black family in 1950s America, grappling with the legacy of slavery and racial discrimination. The play critiques the systemic racism that limits the dreams and opportunities of the Younger family. The struggles of the Younger family to improve their living conditions can be seen as a reflection of the enduring impact of colonialism on black communities. The play highlights the systemic obstacles that limit economic and housing opportunities, paralleling post-colonial economic challenges. The characters' efforts to define their identity and resist assimilation into a dominant culture align with post-colonial themes. The play emphasizes the importance of cultural heritage and self-determination, echoing post-colonial narratives of reclaiming identity. *A Raisin in the Sun* addresses intersectionality by exploring how race, class, and gender intersect to shape the characters' experiences. This intersectional lens is a key aspect of post-colonial feminist analysis.

In both plays, post-colonial features are evident through the deconstruction of traditional norms, the exploration of identity and agency, and the lasting impact of colonial histories on characters and societies. The works offer nuanced perspectives from both white

and black women, contributing to a more comprehensive critique of colonialism within the broader context of post-colonial literature and drama.

Both plays depict characters resisting various forms of oppression. The characters, particularly women, assert agency and strive for autonomy, challenging the legacies of colonialism and racism. Both works explore the complexities of identity in post-colonial settings. The characters negotiate their identities in the context of changing social norms and seek to transcend the limitations imposed by historical and colonial structures. Both plays critically examine power structures and question the legitimacy of societal norms that perpetuate oppression. They highlight the need for dismantling oppressive systems and creating spaces for marginalized voices to be heard. In summary, while *Cloud 9* and *A Raisin in the Sun* engage with different aspects of colonialism and post-colonialism, they share common themes such as resistance, identity exploration, and a critique of power structures. Through the perspectives of white and black women, these plays contribute to a nuanced understanding of the complexities and legacies of colonial histories and their impact on individuals and communities.

CHAPTER III – *CLOUD 9*, CARYL CHURCHILL

Caryl Churchill is a renowned British playwright known for her innovative and influential contributions to contemporary theatre. Born on September 3, 1938, in London, Churchill has crafted a diverse body of work that spans multiple genres, tackling complex themes such as gender, sexuality, power dynamics, and societal structures. Her writing is characterized by its experimental form, sharp wit, and insightful social commentary. Churchill is recognized for her ground-breaking contributions to theatrical form. She often experiments with structure, language, and staging, challenging traditional norms and expectations. Unconventional narrative strategies are used in notable works like *Cloud 9* and *Top Girls*. These tactics include cross-gender casting and non-linear periods. Set in colonial Africa and 1979 London, *Cloud 9* critiques social and sexual norms, using cross-gender and cross-racial casting to highlight power dynamics and societal expectations. There is more to Caryl Churchill's influence on the stage than just her huge number of plays. Her desire to break rules, question accepted wisdom, and tackle important societal concerns has impacted playwrights in later generations. Churchill is regarded as one of the most important and inventive playwrights of the late 20th and early 21st century because of her investigation of form and topic, which has had a lasting impact on modern theatre.

Churchill is well-known for her exploration of feminist and sexual themes as well as her dramatization of power abuses via non-naturalistic techniques. She has authored over thirty plays in addition to several translations and adaptations, and she still produces fearless new works that have revolutionised the theatre industry.

The play *Cloud 9*, which was published in 1979, is written in an ironic and sharp language that tries to describe the post-colonial era, problems of Africa. The two acts of Caryl Churchill's drama *Cloud Nine*, which takes place in two distinct periods and locations, complete one another. In terms of the characters, some of the feminine ones, like Betty and

Cathy, are portrayed on stage by men, and some of the male ones, like Edward, are portrayed by women. As a result, the play includes contentious sexual depictions and doubling for ideological voice. Although she seems to criticize Europeans and the oppression in Africa, her work reflects the opposite of what she said. “We must resist this dark female lust, Betty, or it will swallow us up” (Churchill 45). Clive shares his concern about Africa. Clive draws a parallel between women's weakness and the alleged brutality of Africa. The notion that Betty's desire is "black" alludes to an extreme sin that is uncontrollable for women. Clive insists that he and Betty have to work together to combat the forces of evil. Betty is not actually given credit for her own choices by him; instead, he maintains that her identity is a result of his control over a feminine weakness.

By revealing the performative aspect of gender and the influence of colonial legacies on identity formation, Churchill's use of cross-gender and cross-generational casting subverts traditional assumptions. The protagonists in *Cloud 9* explore the complex relationships between gender, ethnicity, and class as they battle the repressive powers of both colonial control and cultural expectations. The play highlights the significance of tearing down these institutions for the empowerment of marginalised groups while criticising the patriarchal and imperialist structures that mould people's lives and wants. As a result, *Cloud 9* is recognised as a thought-provoking work that not only questions the standards of the day but also makes a substantial contribution to the postcolonial feminist conversation.

There are several examples of postcolonial feminist concerns and problems in Caryl Churchill's masterwork *Cloud 9*. We may evaluate the play from a variety of angles and get to different conclusions. First of all, we may deduce the roles that men and women play in society, the roles which women must play, and gender discrimination if we can truly comprehend the traits of the characters and the roles they act and represent.

Despite the chronological difference, the same characters appear in both acts, but with significant changes in age and relationships. The characters' shifting genders and ages highlight the fluidity of identity and challenge traditional norms. Characters like Clive, his spouse Betty, their kids, and other colonial figures are introduced to us in Act I. The performance explores topics of gender roles, sexual repression, and colonialism while satirising and criticising the oppressive societal conventions of the Victorian era. Act II is set in a more modern era, with characters who are just 25 years old, even though the real time period is considerably longer. The play interacts with complicated subjects through comedy, satire, and absurdity, pushing viewers to re-evaluate social standards and challenge the constraints placed on them by gender, sexuality, and social customs. The play is praised for its avant-garde theatrical narrative technique as well as its provocative examination of identity and social expectations.

Clive, one of our main protagonists, is an administrator of British colonies. Joshua, an African youngster, was adopted by him. Clive thinks Joshua is a devoted person. After a few episodes, the spectator can, nevertheless, understand his betrayal. From the perspective of postcolonial feminism, Clive's actions in Caryl Churchill's *Cloud 9* are extremely important. As a metaphor of the colonial patriarchal system, Clive personifies the repressive and imperialist sentiments that characterised Victorian culture. His persona is a reflection of the cultural haughtiness and gendered power relations that come with colonisation. The way that Clive asserts authority in the family and in society is similar to how colonialists impose their rules and beliefs on formerly colonised areas. Clive's insistence on adhering to traditional gender norms is indicative of the interwoven nature of patriarchal and colonial traditions within the framework of postcolonial feminism. His demands on Betty and Ellen, among other women, to play submissive roles are reminiscent of the methods colonists used to force their values on countries they had colonised. In order to examine the interconnectedness of

oppression, the play shows how Clive's domination upholds colonial hierarchies and gender roles. Moreover, Clive's self-serving dishonesty and inconsistencies reflect the performative character of colonial masculinity. When compared to his own hidden desires, his restrictive views on homosexuality highlight the hypocrisy of colonial principles. By drawing attention to the contradictions and fundamental weaknesses in the colonialist patriarchal paradigm, this facet of the character deepens the criticism of postcolonial feminist theory. Essentially, postcolonial feminism aims to dismantle the oppressive colonial and patriarchal structures, and Clive's actions in *Cloud 9* are a symbolic portrayal of these forces. Churchill asks the audience to critically consider how gender, sexuality, and imperialism intertwine with the larger story of post-colonialism by challenging these power systems through his persona.

Edward, a son of Clive, experiences his father's persecution. It's clear from the play that Clive believes Edward is a woman. In actuality, Edward's gender is evident. We are led to believe that in some moments. Because they support the play's critique of colonial and gender standards, Edward's actions are noteworthy in the perspective of postcolonial feminism. Act 1's Edward, who was originally performed by a woman, stands in for the Victorian era's social demands that people adhere to rigid gender norms. Act 1's portrayal of Edward's attitude in a colonial setting is consistent with the expectations of a young boy, illustrating the ways in which patriarchal and imperialist systems of the day were reinforced by gender standards. The choice of a female actor for the part highlights the performative aspect of gender in this era and reveals how colonial society imposed restrictive restrictions on people according to their given gender. Act 2's transformation of Edward's personality to a male performance emphasises even more how gender roles are manufactured and subject to change. In 1979, as an adult, Edward defies the oppressive conventions of the colonial era by navigating his sexuality and relationships. His personality serves as an example of how being set free from the confines of colonial and heteronormative standards may lead to personal freedom and

self-discovery. Edward's actions, especially in Act 2, show how the destruction of colonial systems permits a rewriting of gender identities, which adds to the larger postcolonial feminist debate. The figure offers a reflection on the performative dimensions of gender, illustrating the ways in which individual expression and conduct may be influenced by society expectations. Ultimately, postcolonial feminism may examine how gender, colonialism, and individual agency interact through the prism of Edward's role in *Cloud 9*, highlighting the necessity of questioning and surpassing constrictive gender standards that have been passed down from colonial legacies.

Clive's wife Betty is repressed and she lives a life which is defined by her husband. She always does what Clive says and she never objects to his husband's rules. She is a traditional mother. She protects her children, does housework and what her husband says. Through the lens of postcolonial feminism, Betty's actions are essential in bringing to light the nuances of gender roles. At first, Betty is presented as a woman who complies with social expectations of a colonial wife by following traditional gender conventions. However, as the play goes on, her character changes which is growing more self-assured and independent. Betty plays the obedient colonial wife in the first act, fulfilling Clive's and society's expectations of her. The manner that colonialism imposed strict gender norms and strengthened the patriarchal systems in both the colonial and home domains is reflected in this image. Because Betty's character illustrates the interconnections of gender, colonialism, and societal expectations, she functions as a microcosm of the greater postcolonial feminist criticism. Act 2, which takes place in 1979, is when Betty's metamorphosis is revealed in the play. Breaking free from the constraints of colonial times, she investigates her own sexuality and wants, questioning the oppressive standards that had previously defined her. She defies the conventional, hetero-normative assumptions of colonialism in her relationship with Lin, a female partner. This metamorphosis represents the possibility of empowerment and

emancipation that postcolonial feminism aims to accomplish. Betty's journey is a reflection of the ways in which postcolonial feminism works to challenge gender norms that are repressive and have been around since colonial times. Her persona demonstrates how feminism and decolonization are intertwined and how changes in society affect personal autonomy and identity. In the end, Betty's actions support Churchill's examination of how gender roles are created and flexible within the broader context of postcolonial feminism.

Joshua is a character that can be analysed through the lens of post-colonialism. Joshua is a black African figure who personifies the intricacies of resistance and postcolonial identity. Joshua is probably exposed to the harsh colonial rule in Act I, which is set in colonial Africa. He stands in for the people who have been colonised and oppressed, subjected to racism, exploitation, and cultural erasure that are hallmarks of colonialism. The difficulties and hardships faced by those living under colonial control are reflected in his character. Joshua could represent agency and resistance despite the repressive environment. His persona may oppose colonial rule in a number of ways, demonstrating the tenacity and might of the colonised people. Churchill may use Joshua to refute the notion of the docile, obedient colonial subject. Joshua's postcolonial experience could have influenced who he is. The drama may examine how people, like Joshua, struggle with who they are in the wake of colonisation. Joshua's persona may be a reflection of issues with cultural hybridity, the conflict between traditional norms and Western influences, and the pursuit of a postcolonial identity. It is possible to evaluate Joshua's persona in terms of how it either dispels or supports colonial preconceptions. By addressing racial and cultural clichés that were common in colonial discourse, Churchill might be able to provide a more nuanced picture of the difficulties associated with postcolonial identity. Joshua's persona may alter as the play moves to Act II, which is set in London in 1979, to reflect changes in the balance of power following independence. Act II's characters' developing friendship may serve as an example of how

colonialism's legacy still affects social systems and interpersonal relationships. Joshua's study might explore how his experiences in the postcolonial environment are influenced by his intersecting identities as a black person, an African American, and, depending on interpretation, a homosexual person.

Maud is a character whose portrayal can be analysed through the lens of post-colonialism. Act I's Maud, a figure situated in colonial Africa, can reflect colonial prejudices and depictions. Her actions and attitudes can be a reflection of the patronising and ethnocentric attitudes that colonisers frequently have towards the colonised. A feeling of superiority, racial intolerance, and cultural insensitivity are a few examples of this. Maud might also serve as an example of the internalised colonialism phenomena. When members of the colonised population absorb the ideals, convictions, and biases of their colonisers, this happens. Maud's behaviour, language, and conformity to colonial standards might all be signs of internalised colonialism. The play frequently touches on gender issues while examining post-colonialism. It is possible to evaluate Maud's persona in terms of how colonialism shapes gender norms and expectations. Her experiences may be a reflection of the restrictions and demands that women faced in the colonial era. It is possible to interpret Maud's persona as either supporting or opposing the colonial endeavour. Depending on what she does and says, she could represent the inner struggles people have while negotiating the authority structures of colonialism. Act II of the play, which is set in London in 1979, will see Maud's character transform to reflect changes in the balance of power after independence. Her interactions and connections might provide light on how colonialism's legacy still affects social systems and individual relationships. Churchill may use Maud's persona to criticise the lingering effects of colonialism. The playwright can examine how colonial beliefs influence people's lives even after official colonial authority ends through Maud. The analysis can explore the ways in

which Maud's identities—as a woman, a coloniser, and possibly a person struggling with sexuality—intersect and influence her experiences within the postcolonial framework.

In act I, at the very beginning of the play, Betty shows her obedience to her husband. “I live for Clive. The whole aim of my life is to be what he looks for in a wife. I am man’s creation as you see, and what men want is what I want to be” (Churchill 4). Hereby, she admits that she lives only for her husband and tries to be the woman whom her husband desires. In other words, she strongly believes and adopts her role which is defined by a man.

Even Joshua is African and he was adopted, he also does not respect to Betty. When Betty asks Joshua to pass the book, he does not give. When Betty complains about it to Clive, Joshua continues to defend himself. At that scene, Clive looks like he becomes angry with Joshua by saying “Now Joshua, it won’t do you know. Madam does not like that kind of joke ...You know your place Joshua. I don’t have to say any more” (Churchill 10). However; when Joshua leaves the stage, Clive winks at him and expresses that he is not serious. Although he looks like he gets angry, by winking him secretly, he shows that he does not care about Betty. He seems like protecting his wife but actually he is joking. This incident makes it clear that a woman has no right to voice her complaints, and that when she does, others ignore her. It is also possible to doubt Joshua's allegiance at this scenario. He is an adopted African youngster who is supposed to act politely and in accordance with the law, but he responds to Betty. In this incident, Joshua's disobedience is evident. Usually, he has to stop apologising, stop talking, and simply turn to go in shame. But it's not visible.

As it stated before, Clive thinks Edward does not behave like a real man. When Clive sees Edward holding Victoria’s doll, he gets angry. Although Edward tries to explain why he is holding it, Clive insists on Edward has to give it to Ellen. It is believed that only girl can play with a doll. "You must never let the boys at school know you like dolls. Never, never. No one will talk to you, you won't be on the cricket team, you won't grow up to be a man like

your papa” (Churchill 40). This illustrates how gender roles are expected in society to be expressed clearly, especially when it comes to a young boy's interests and conduct. It communicates strict and restrictive gender standards that specify what conduct is appropriate for guys. The focus is on avoiding behaviours associated with femininity, such as playing with dolls, and adhering to stereotypically male hobbies and activities, such as playing cricket. Phrases like "you must never" imply that there is social pressure to fit into stereotypical gender norms. The inflexibility of these standards is highlighted by the boy's dread of social rejection and the suggestion that he won't be welcomed or engaged in conventional masculine activities if he shows an interest in dolls. The comment suggests a clear connection between the boy's toy preferences and his gender identification in the future. The concept that the boy's play with dolls may prevent him from becoming a man like his father serves to support the thesis that gender identity is greatly impacted by adhering to particular habits and interests. By linking some activities (such playing cricket or becoming a man) with masculinity and suggesting that deviating from these standards might be harmful to one's identity and social position, the quotation perpetuates old gender stereotypes. The statement implies that the boy's identity and sense of self-worth are linked to his acceptance of society gender standards. Internal tensions over self-expression and personal identity may arise from the fear of not being accepted or of becoming like his father as a child. This brief exchange demonstrates how cultural norms and expectations around gender roles may be constrictive and prescriptive, affecting people from an early age. The pressure to live up to conventional gender standards may have a big impact on how one feels about themselves, how other people see them, and how long gender inequality persists in a community.

Also this belief can be proved in the ball playing scene. Betty and Mrs. Saunders are playing with a ball. When they catch the ball, men give a big applause but they laugh aloud. Actually men humiliate women in this scene. Edward says “Mama, don't play. You know you

can't catch a ball" (Churchill 25). When Edward asks Betty to sit, Betty admits that she cannot play well and sits. Again, there is how society and men decide what a woman should and should not do. When Edward starts playing, he also cannot catch the ball. Therefore, Clive calls him "butterfingers". Although Betty defends her son, Clive does not admit it. When Betty tries to protect Edward by saying "You've hurt Edward's feeling" (27) Clive rejects it. "A boy has no business having feelings" (27). With Clive's this statement, it can be concluded that at that period, men were condemned for being emotional and for feeling the emotions that women feel and the man can be humiliated just for feeling an emotion. By prohibiting guys from expressing their thoughts, it represents a limited and destructive attitude on gender roles. It is essential to comprehend and question these constrictive standards in order to promote more positive, inclusive views of masculinity and emotional wellness. It also reflects archaic and constrictive gender standards that dictate specific emotional displays according to a person's gender. The implication of the phrase is that guys are expected to repress or ignore their feelings. This is a reflection of a social norm that prescribes emotional stoicism and hardness as male attributes, while associating emotional outpouring, weakness, or sensitivity with femininity. Boys may not develop the abilities needed to manage and successfully convey their emotions as a result of social norms that discourage the awareness and expressing of feelings. Associating emotions with femininity and suggesting that expressing emotions is incompatible with norms of masculinity, the phrase perpetuates old gender stereotypes. The wide range of human emotions is restricted by this rigid conception of gender roles.

Even Joshua thinks women are evil and they are the cause of every single evil thing. "God made man white like him and gave him the bad woman who liked snake and gave us all trouble" (Churchill 47). It carries patriarchal and misogynistic undertones, linking women to negative attributes through a biblical narrative. The beginning story in which God created

man white is referenced in the quotation and problems is said to have been brought about by "the bad woman who liked the snake." This storyline upholds a patriarchal perspective by blaming women for bringing challenges into the world. Additionally, it is a symbol of conventional gender roles, in which women are frequently shown as troublesome or accountable for the results of disobedience. Stereotypes that have historically been used to defend women's subjugation are strengthened by this story. It perpetuates a binary conception of gender roles in which women are adversely represented and men are said to have been made in God's image. The power dynamic that exists between men and women is maintained by this binary viewpoint. Feminist groups frequently oppose patriarchal readings of religion, promoting an egalitarian and inclusive view of faith that disavows damaging gender stereotypes and upholds the agency and autonomy of women. The statement perpetuates conventional gender roles and blames women for problems, all in line with patriarchal standards. By opposing these narratives and advocating for a more equal, empowering, and inclusive understanding of gender relations, feminist analysis aims to criticise and question them.

Clive's mother Maud is a traditional woman. She expects a woman must be dutiful mother and wife. She always insists on a woman must honour and give well service to her husband and take care of her house. "We can't expect it. The man have their duties and we have ours" (Churchill 14). By saying so, she expresses her feelings and thoughts. Although she is a woman she accepts the role which society casts. When Betty complains about waiting her husband all the time, Maud says "Betty you have to be patient. I am patient. My mama was very patient" (15). According to Maud, a woman should always act in accordance with her husband's wishes and always should be patient because patience is considered as woman's duty and must done behaviour.

EDWARD: Can I have some?

MAUD: Oh no Edward, not for you.

CLIVE: Give him a half glass.

MAUD: If your father says so. (Churchill 24)

When they are celebrating with champagne, Edward wants to drink. Maud says no directly because it's wrong for the little boy to drink, but Clive says it could be. He only allows the little boy to drink because he is a man.

During that period, men were perceived as the ultimate authorities. They were considered the sole possessors of knowledge, the primary decision-makers, and the definitive sources of understanding and expertise on what actions to take and how to execute them. "You would not want to be told about it, Betty. It is enough for you that Clive knows what is happening. Clive will know what to do. Your father always knew what to do" (Churchill 39). The reference to Clive as "Your father" suggests a patriarchal authority figure, reinforcing traditional gender roles where men are positioned as the decision-makers and problem-solvers within the family. This is indicative of past power arrangements in postcolonial contexts, when colonial control frequently enforced patriarchal norms and reduced the autonomy of women in colonised cultures. The comment suggests that paternalistic views may still exist in areas where colonial legacies are perpetuated. Racial and gendered hierarchies were frequently upheld by colonialism, and the belief that Clive "knows what to do" could be an example of these deeply held beliefs. Betty's being instructed not to know or be informed about certain topics implies that women's autonomy and voices are being marginalised. Postcolonial feminist critiques are in line with this, pointing out that women's voices and contributions are frequently marginalised in both colonial and postcolonial settings. An examination of the ways in which the play's characters challenge or uphold gender stereotypes may be part of a postcolonial feminist reading. Betty's character may be a kind of resistance to the patriarchal conventions that were carried over from the colonial era if she questions or rejects the roles that are enforced. Using a postcolonial feminist lens, one might examine how Maud's comment either challenges or represents patriarchal institutions that date back to

colonial times. The intricate interplay of colonial legacies within the play's setting is revealed through the interaction of gender roles, power relations, and women's autonomy.

When the relation between Harry and Betty was shown up, Clive's first thought was his friendship with Harry. "I know the friendship between us, Harry, is not something that could be spoiled by the weaker sex. Friendship between men is a fine thing. It is the noblest form of relationship" (Churchill 51). This quote shows a perspective rooted in patriarchal beliefs, emphasizing the perceived superiority of friendships between men and diminishing the value of relationships with women. Labelling women as "the weaker sex" reinforces negative assumptions about their talents and qualities. It is a reflection of a patriarchal mind-set that favours labelling women as weak and other undesirable qualities in order to maintain their social inferiority. It suggests a gender hierarchy by saying that friendships between males are better than those involving "the weaker sex." Men are viewed as superior and women as inferior in conventional gender hierarchies, which are reinforced by this. The idea that a relationship between two men is "not something that could be spoiled by the weaker sex" implies an intention to keep women out of the friendships that males view as noble or pure. This discriminatory viewpoint upholds patriarchal standards that restrict inter gender relationships and divide genders. By upholding the notion that interactions involving males are intrinsically more noble or desirable than those involving women, it perpetuates patriarchal standards. This is part of a larger system that gives males priority and benefits in many areas of life. Such patriarchal viewpoints are contested by feminist analysis, which promotes the overthrow of gender hierarchies as well as the equal significance and worth of connections between people of all genders. Furthermore, it is a reflection of a patriarchal mind-set that values friendships between males more than relationships with women and places a higher priority on them. Such gendered structures are challenged and dismantled by

feminist analysis, which promotes equality and respect for all parties involved in relationships, regardless of gender.

When one night Mrs. Saunders visited Clive's home, Maud and Betty shocked but Clive thinks this is an amazing thing. "There is no cause for alarm. Mrs. Saunders has been alone since her husband died last year, amazing spirit" (Churchill 15). Clive calls it courageous for a woman to be out alone at night, but he expresses it so casually because his wife or daughters do not do it. It also draws attention to a conflict in Clive's beliefs about women and their capacity for autonomy. It draws attention to a conflict in Clive's beliefs about women and their capacity for autonomy. While Clive says that there is "no cause for alarm" and compliments Mrs. Saunders on her "amazing spirit" while she is by herself, there is a contradiction. This double standard highlights Clive's inconsistent opinions and exposes a gap between his convictions and his appreciation of women's skills. According to Clive's first impression, women depend on males for safety or approval from society. This is consistent with old-fashioned patriarchal ideologies that restrict women's independence and uphold the notion that males must approve of or accompany their behaviour. These statements might be criticised from a feminist standpoint for upholding gender norms that limit women's independence and the notion that women's actions need male affirmation or approval. Feminism promotes the elimination of these constrictive standards and the acknowledgment of women's autonomy as an essential entitlement. Clive acknowledges women's liberty, although with surprise, and her comments show a contradiction between these two viewpoints. This conflict highlights the difficulties women encounter in negotiating society expectations and highlights the significance of feminist initiatives to question and demolish such constrictive gender norms. In this approach, intersectionality must also be taken into account. Based on variables including ethnicity, socioeconomic status, and cultural

background, women's experiences might differ. Intersectional feminism acknowledges the connections between different types of oppression.

At the end of Act I, although Edward saw Joshua shooting his father, he didn't warn others. It is believed that this is a deliberate choice made by the playwright to highlight complex themes related to power dynamics, identity, and societal expectations. The play is well-known for exploring a number of societal topics and having an unusual format. Power relations are explored in the play, and Edward's silence at this crucial juncture could represent the repressive forces at work. It could allude to how internalised power systems are and how hard it is for people to question or defy accepted standards. Throughout the play, Edward travels around struggling with his own ambitions and identities. His silence during this sequence may have something to do with how he's coming to terms with who he is and where he fits into the intricate web of connections and power dynamics. The play encourages interpretation and analysis, challenging viewers to consider the deeds of the individuals as well as the larger societal criticism woven throughout the story. Given that the play examines power relationships, colonial history, and the influence of social standards, this scene may also be studied in terms of colonialism. It's possible that the characters' internalised colonial systems are reflected in Edward's passivity. The drama examines how people, especially those living in colonised nations, may absorb and maintain the power structures brought about by colonial control. Edward's silence may be interpreted as a criticism of the cooperative quiet that colonial communities frequently experienced. It illustrates how people, whether intentionally or inadvertently, support colonial systems by their deeds or inaction. *Cloud 9* delves at the intersections between colonialism and gender. Another layer of intricacy to this study is the possibility that Edward's behaviours are influenced by his gender identity and cultural norms associated with masculinity within a colonial context. One way to see the moment when Edward does nothing as Joshua pulls a gun is as a subtle examination of

internalised oppression, colonial power relations, and the difficult decisions people must make when living under colonial rule. It illustrates more general themes of resistance, teamwork, and how historical power systems affect personal action.

Joshua's intention of killing Clive at the end of Act I has nuanced motives that are connected to the play's exploration of the complicated web of connections, power dynamics, and societal restraints. Serving a white, patriarchal household in a colonial context is Joshua, a black servant. The play criticises how colonialism dehumanises and marginalises people who are under its authority, as well as how repressive it is. Joshua may have deep-seated resentment and annoyance against the colonial system that devalues and subjugates him, which is why he may be motivated to assassinate Clive. The racial and socioeconomic inequalities present in colonial settings are shown in the play in great detail. Joshua's actions might be interpreted as a kind of protest against the systemic racism and social inequality he encounters. He may be trying to regain agency in a system that rejects him by killing Clive. Joshua's intention to murder Clive could be a plot element used to draw attention to the combustible tensions that exist within the patriarchal and colonial environment. By challenging the dehumanising circumstances placed upon him, Joshua is attempting to establish his agency and reject colonial and patriarchal authority. This dramatic change of events is used by the play to examine the intricate relationships between identity, power, and emancipation in a colonial setting.

A satirical criticism on the power dynamics present in colonial relationships is presented in Act I. The characters serve as representations of the colonisers, colonised, and people caught in the middle of colonial society. Characters like Joshua, a local servant, and Clive, a British colonial administrator, are shown to highlight the dehumanising effects of colonial control and its ingrained hierarchies. Act II takes place in a post-colonial London of 1979, when the characters are coping with the fallout from colonialism. The characters' issues

with sexuality, identity, and relationships are clear manifestations of the legacy of colonialism. Characters like Edward—who endured colonial tyranny and still struggles with self-identity and social expectations—help illustrate the lasting impacts of colonialism.

Churchill emphasises how both colonialism and gender issues contribute to the subjugation of people by tying them together. The power structures of colonial relationships reflect the constrictive gender norms of the Victorian era. Act 1's casting of performers in roles that don't always correspond with their gender or race questions established conventions and emphasises how fabricated these structures are.

In Act II, the setting shifts to London in 1979, approximately 25 years after the events of Act I. The act continues to explore themes of identity, sexuality, and societal expectations but in a postcolonial context. Act II is set in a drastically different time and place, transitioning from colonial Africa to a postcolonial London. The characters from Act I have aged and new characters are introduced. The examination of identity and cultural standards is further complicated by ageing, which makes it significant. Churchill is able to investigate how the characters deal with colonialism's repercussions because of the post-colonial London environment. Imperialism has an impact on the identities and relationships of colonisers as well as their descendants, in addition to the colonies. The drama exposes the shortcomings and exclusions of Western feminism in order to critique it. The protagonists question the Eurocentric viewpoints that have occasionally defined feminist movements, particularly those who defy the popular narrative of feminism. The complexity of identity, sexuality, and agency in a post-colonial setting are examined in Act II from the viewpoint of a post-colonial feminist. The protagonists contribute to a complex and multidimensional feminist debate by navigating the legacy of colonialism and questioning and redefining established gender norms.

In Act II, Churchill keeps challenging conventional gender roles. Gender binary notions and hetero-normativity are questioned by characters such as Cathy, who explores her lesbian identity, and Edward, who is performed by a woman. This is in line with feminist objectives of accepting a variety of gender and sexual expressions and dismantling traditional gender norms. A critique of conventional feminist movements is presented in the play. Churchill raises the question of whether certain feminist tales have been exclusive or have not adequately represented the range of experiences that women have by depicting characters that do not adhere to traditional feminist standards. Act II is full of feminist themes that question established beliefs, honour diversity, and provide criticism on elements of both modern and historical feminism. The drama explores the complexity of women's lives while promoting emancipation, individualism, and a larger, more inclusive feminist viewpoint.

Characters in the play continue to question conventional gender roles as they explore their sexuality and deal with changing social expectations. The protagonists consider how colonialism has continued to impact their relationships and way of life. The drama explores the difficulties of negotiating independence as well as the fallout from earlier historical events. Satire is used to make observations about the difficulties and sociological shifts of the postcolonial period. The dynamics and interactions within families are further studied.

The characters' current lives are clearly impacted by their pasts, and colonialism's aftereffects can still be seen in their interpersonal and personal conflicts. The play doesn't lose its sense of humour or its critical viewpoint on social norms. The topics presented in Act I of *Cloud 9* are essentially continued in Act II, but in a distinct historical and cultural setting. Thanks to Churchill's unique theatrical technique, the play keeps its provocative examination of identity, power relations, and cultural standards.

Feminist objectives are fulfilled if Cathy's character opposes or questions patriarchal systems. Cathy's part contributes to the play's overall challenge of society norms and

expectations by upending preconceived notions about women's roles and conduct. A guy portrays the five-year-old girl Cathy. She understands bad language and uses it, and she doesn't worry about adults hearing her. "Jack be nimble, Jack be quick, Jack jump over the candlestick. Silly Jack, he should jump higher, Goodness gracious, great balls of fire" (Churchill 63). The playwright uses Cathy's improper words as an effective tool to expose the restrictions placed on women and to question social standards by dissecting and criticising Victorian-era traditional gender roles. Cathy's behaviour can represent the conflict between personal preferences and social norms. Her offensive remarks might be interpreted as a declaration of her uniqueness and a defiance of the repressive social standards that she was raised with. Cathy's talks draw attention to the unequal treatment of men and women when it comes to sexuality. During the Victorian period, women were supposed to remain chaste and quiet, while males frequently had greater latitude to express their desires publicly. Cathy's actions highlight this disparity and call into question its justice. Additionally, Cathy's acts might be seen as a critique of the patriarchal systems that restricted women's autonomy and expression in the Victorian era. She questions the authority of the male-dominated culture and unsettles established roles for women by using explicit language and action. It is possible to see Cathy's offensive words and deeds as a kind of sexual liberty and autonomy that challenges the oppressive Victorian standards. Women were frequently expected to follow rigid moral rules at this time, and Cathy's actions defy these expectations.

The reinforcement of traditional gender roles can have implications for relationships. If boys are conditioned to avoid expressing vulnerability, it may affect their ability to form emotionally intimate connections in the future. Feminist perspectives often emphasize the importance of dismantling such norms for healthier relationships.

VICTORIA: Tommy was hitting him with a spade.

BETTY: Well, he's a real little boy. And so brave not to cry. (Churchill 70)

The quotation may be examined from a feminist perspective, especially in light of conventional expectations and gender stereotypes around femininity and masculinity. The quotation draws attention to gender-based social constraints on how one might express one's emotions. Feminist viewpoints frequently criticise the restrictions imposed on people by upholding binary ideals of emotional conduct, which prevent boys and men from crying or showing vulnerability. The statement might be seen by feminists as supporting a restricted and binary conception of gender roles. Feminism advocates for a more inclusive and egalitarian understanding of emotions and conduct, regardless of gender, and works to challenge and dismantle such inflexible assumptions. Additionally, a feminist analysis would probably criticise these expectations and push for a more inclusive and emotionally genuine view of gender roles because it reflects and promotes old gender norms associated to masculinity.

In Act I, no matter what happened Betty never thought leaving Clive. But now although she is not sure and she cannot admit she wants this.

VICTORIA: Did you say you're leaving Daddy?

BETTY: Do you darling? Shall I put them on you? My ears aren't pierced, I never wanted that, they just clip on the lobe. (Churchill 71)

Victoria's difficulty in expressing her need for a divorce in a patriarchal setting is indicative of larger feminist issues. Power disparities within the institution of marriage may be brought to light by the representation of Victoria's incapacity to talk about divorce. Husbands have historically had more authority and influence in marriages in patriarchal societies, which make it challenging for women to voice their preferences, including the desire to dissolve the union. Women should have the freedom to make decisions that are in line with their own needs and well-being, and feminism promotes this. Victoria's situation highlights the need for social transformation, allowing women the freedom to make choices

about their relationships and personal lives without fear of negative social consequences. “I find when I’m making tea I put two cups. It’s strange not having a man in the house. You don’t know who to do things for” (82). As Lin is alone, Betty is not sure of being alone is a good thing. Loneliness is very difficult, especially for a woman who is used to living under the protection of a man and who grew up under the pressure of a patriarchal society. The sentence conveys a sense of reliance or dependency on having a male in the home. Making tea for two, assuming that one of the recipients is a man, is a reflection of conventional gender roles in which women are frequently expected to take care of the home for their male counterparts. The statement may be criticised from a feminist standpoint for supporting gender stereotypes and the notion that a woman's satisfaction or purpose depends on her relationship with a man. Feminism promotes seeing women as unique persons with their own agency and purpose and pushes against such strict expectations. The phrase highlights the ingrained gender norms and expectations that still exist in society. From a feminist standpoint, it calls into question issues of individual agency, autonomy, and the necessity of redefining and challenging gendered norms that confine women to certain duties in the home.

One conversation between Cathy and Betty is about piercing ears. Although Cathy is too young, she insists on it. But then Betty states something which can be analysed in terms of colonialism when Cathy says she saw a girl who got ears pierced. “I don't expect she's English, darling” (Churchill 72). The statement's underlying presumption could have its roots in the historical legacy of British colonialism, which frequently saw Western cultural practices as "civilised" or superior to those of the colonised countries. Typical aspects of colonial control included the denigration of local customs and the imposition of Western norms. Betty's answer can also point to an internalised colonial mind-set, in which members of the colonised society take on and maintain the biases and ideals of their colonisers. Even

after direct colonial authority ends, this internalised viewpoint may endure and have an impact on interpersonal relationships.

A number of issues, including gender, sexuality, power relations, and society norms, are explored in this thought-provoking drama. A primary feature of the play is its nuanced and non-traditional handling of sexual complexity. Churchill questions gender norms, sexuality, and identity in a way that mirrors the late 20th-century shifts in societal paradigms. Churchill addresses weighty subjects, such as sexuality, with comedy and sarcasm. The satirical style of the play enables a critical analysis of cultural standards pertaining to relationships and sex. An analysis of Lin's sexual preference or the relationship between Edward and Gerry allows Churchill to parody and critique age, gender, and sexuality norms in society while also encouraging viewers to consider how these norms are constructed and how they affect people in particular within historical and cultural contexts.

GERRY: Eddy, so stop playing injured wife, it's not funny.

EDWARD: I'm not playing. It's true.

GERRY: I'm not the husband so you can't be the wife. (Churchill 91)

The exaggerated and unusual nature of Gerry and Edward's connection is a sarcastic remark on the restrictive nature of social expectations and the arbitrary norms controlling sexual activity. Gerry's reluctance to give up his independence also influences their relationship. As a multidimensional and intricate character, Gerry explores topics of gender, sexuality, power relationships, and cultural expectations, among other things. Churchill also makes use of these relationships to highlight the similarities between sexual and colonial oppression. These intricate linkages were also used to convey political statements. Churchill aims to present individuals from that era's society who are unique and don't adhere to the popular mind-set. Additionally, Churchill was opposed to assigning certain societal gender norms to her characters.

The play explores gender, sexuality, and cultural expectations through the lens of Edward, a character who experiences major alterations. The play's larger examination of how

cultural norms affect identity is reflected in Edward's character. Edward is a symbol of the constrictive expectations and conventions that are imposed on people, especially in Act 1, which is set in the Victorian era. His internal conflicts over identity and wants serve as a metaphor for how oppressive society's standards are, particularly when it comes to gender and sexuality. His trip in Act 2, when he examines his identity in a more accepting social setting, is reminiscent of a release. The interactions that Edward has, especially with Victoria in Act 1 and with Gerry in Act 2, highlight how social expectations affect intimate partnerships. His experiences demonstrate how cultural norms impact and limit people's ability to express their sexuality and make their own decisions. Churchill uses his character as a prism to examine how society norms affect gender, sexuality, and identity while highlighting how theatrical and manufactured these ideas are.

Act II, scene III, Lin, Victoria and Edward was talking about religion and they were singing a chant. The characters are multi-identity individuals whose lives are formed by the intersections of several influences. The theological discussion between Lin, Victoria, and Edward can touch on other facets of their identities, such gender, colour, and sexual orientation. An investigation of the ways in which religious convictions interact with, support, or contradict established gender standards is prompted by intersectionality. As an instance, some religious beliefs may support a patriarchal system, which affects how the characters view gender. An investigation of the power relationships within religious organisations is encouraged by intersectionality. The degree of privilege or oppression that Lin, Victoria, and Edward encounter may vary depending on their intersections of identity. For instance, their access to authority and agency in religious settings may be influenced by the combination of gender, race, and class. The drama is set in several historical eras, and the social mores of each one have an impact on how the protagonists perceive religion. A more nuanced understanding of the ways in which power systems based on race, gender, and class interact

with religious experiences is possible when intersectionality is taken into account in conjunction with the historical background. Analysing the ways in which identity intersects with religion can help illuminate the characters' journeys towards emancipation. Understanding the characters' navigation and resistance of oppressive systems within the framework of their religious beliefs is made easier by the concept of intersectionality.

The play's gender-bending and role-switching give the characters' identity issues further depth. Particularly Lin, Victoria, and Edward struggle with adhering to the rigid gender roles that are enforced by both religion and society. A complicated web of ambiguities and conflicts is created when gender identity and religious expectations collide.

Postcolonial literature and criticism appeared during and after many countries gained or struggling for independency ... One of the controversial issues of post-colonialism is the question of identity and culture. In the modern world with the increase of immigrant numbers, hybrid nations, and constitution of countries with different cultural diversities the question of identity came to the surface. (Dizayi 1000-1001)

The religious discussion emphasises how the protagonists' identities have been shaped by organised religion. The protagonists experience a sense of crisis as they debate whether to follow established ideas or follow their own unique pathways due to the pressure to comply to religious conventions. The religious discourse functions as a symbolic representation of broader society norms and expectations. It represents the tensions people experience when their religious beliefs and personal identities diverge. The challenges faced by the protagonists grow to represent larger social forces. The portrayal of the individuals' identity difficulties is significantly aided by the religious debate. A feeling of disorientation and self-discovery is facilitated by the tensions between one's own views, society expectations, and shifting conventions. This allows for a deep study of identity within the play's setting.

The British feminist plays of the 1980s tend to take the subject matter of women in majority of the plays. Significantly, Margaret Thatcher and her policy has influenced British Theatre and drama in the eighties framing this period as Thatcher's Theatre. Since Margaret Thatcher is an effective figure of British history, her presence and attitude towards women reflect the dramatization of the era. The political stance of

Thatcher is the subject-matter of most women's drama especially criticising the lack of solidarity and sisterhood among women. (Erkan 22)

Cloud 9 was written during a time when Margaret Thatcher served as the Prime Minister of the United Kingdom (1979-1990). Although there isn't any concrete proof that Thatcher had any impact on Churchill when she was writing *Cloud 9*, the play is frequently seen as a reaction to the social and political milieu of Thatcherite Britain. "Thatcherite policy privileged the upper-class capitalist private enterprises, which cause inequality among different classes of British society" (22). When the relationships between characters in the play are analysed, it can be concluded that Churchill also criticized these privileges. The fact that there are people from different classes in almost every scene and discussions take place between them supports Churchill's criticism. But since these discussions included issues related to feminism, criticisms remained as unseen. *Cloud 9* is notable for its deconstruction of conventional gender roles. Cross-gender and cross-age casting in the play emphasises how gender is a performative concept. This might be seen as a challenge to the notion of rigid, predetermined gender roles and a reaction to the conservative beliefs of the Thatcher period. Strong, authoritarian leadership was a defining characteristic of Thatcher's style. It is possible to see *Cloud 9* as a form of resistance to this kind of authority, challenging the pre-existing power structures and promoting greater personal liberty, particularly when it comes to issues of sexual orientation and identity. The historical background of British colonialism is highlighted in the opening act of *Cloud 9*, which is set in Victorian-era colonial Africa. This decision can be seen as a commentary on Britain's colonial past and the persistence of historical power relations in the modern day, even if it has nothing to do with Thatcher's time specifically. The drama is frequently interpreted in light of its historical and political setting, even if there may not be concrete proof that Churchill's opinions about Thatcher influenced *Cloud 9*. It is a reflection of a wider cultural reaction to the social and political upheavals that Thatcher experienced as prime minister.

Act II, Scene III features a song that serves as a distinctive and noteworthy element of the play. Also the song can be thought as a link with social problems. The song is a joint and joyous moment that adds to the play's overarching themes and improves the theatrical experience. Act II, Scene III's song is frequently seen as a celebration of freedom and self-discovery. The song "*Cloud 9*" becomes a metaphorical representation of the protagonists' newfound independence as they defy social conventions and break free from oppression. The song's cheerful melody fits in with the play's larger themes of resistance and emancipation. One may argue that "*Cloud 9*" is a reflection of the historical and cultural environment in which it was created. During the late 1970s, a time of significant social and political change, the drama was performed. It's possible that the song both reflects the social changes of the time and the spirit of the age. "It'll be fine when you reach Cloud 9 ... Twentyfive years on the same Cloud 9 ... Upside down when you reach Cloud 9" (Churchill 99-100). The play's emphasis on the performative and created character of identity is further highlighted by the song's inclusion. It creates a critical awareness of the theatrical medium itself by serving as a reminder to the audience that they are watching a planned and prepared show. The song accomplishes a number of goals, such as celebrating uniqueness, expressing satire, building community, and expressing personality. It enhances the play's theatricality and further its examination of issues of resistance, emancipation, and identity. One might examine *Cloud 9* as a civilization where evil exists in addition to being a really joyful environment. The phrase 25 years in the same *Cloud 9* refers to societal issues or colonial subjugation. The assurance that everything will be well gives the impression that *Cloud 9* is a pleasant place to live.

Act II, scene IV, Cathy comes with a nosebleed. "They hit me. I can't play. They said I'm a girl" (Churchill 107). This quote in terms of feminism brings attention to the issues of gender-based discrimination and the challenges that individuals face when societal norms limit their opportunities based on gender. This phrase might be seen as a plea for gender

equality by feminists. It emphasises how urgent it is to identify and resolve instances in which girls are excluded or treated unfairly based only on their gender. Feminism promotes a society in which people are assessed on the basis of their skills and passions rather than their gender. It also emphasises the feminist criticism of discrimination based on gender and the significance of questioning social conventions that limit chances due to a person's gender. It draws attention to the more general problems of gender stereotypes that are oppressive to women, violence against them, and the need for a society that is more inclusive and egalitarian.

At the end of the play, Clive's last words are very essential. "And Africa is to be communist I suppose. I used to be proud to be British" (Churchill 111). The quotation captures ideas about colonialism's demise, imperialism, and the shifting political climate in former colonies. The comment made by Clive emphasises a sense of entitlement and control over Africa, reflecting a colonialist viewpoint. "I used to be proud to be British" expresses a sentimental longing for an era in which British colonialism was viewed as a source of pride, authority, and control over African lands. A post-colonial critique of the imperialist mindset may be seen in Clive's comment. It draws attention to the uneasiness and opposition colonialists could experience when their once unquestioned power begins to fade. The criticism also includes the imposing of Western political systems and ideas on formerly colonised areas. A post-colonial critique of the imperialist mindset may be seen in Clive's comment. It draws attention to the uneasiness and opposition colonialists could experience when their once unquestioned power begins to fade. The criticism also includes the imposing of Western political systems and ideas on formerly colonised areas. Clive's declaration of pride in his British heritage is ironic. The pride connected to colonialism is frequently criticised from a post-colonial standpoint due to its exploitative and repressive qualities. The phrase draws attention to the contradiction that exists between the reality of imperial history

and colonialism nostalgia. Concerns about political shifts, colonial authority passing, and the influence of international political philosophies on former colonies are all reflected in the statement. Examining these viewpoints advances our knowledge of the intricacies and enduring effects of imperialism in post-colonial discourse.

One of the most important scenes in the play is from Act I Betty's coming and their hug with act II's Betty. "Clive's goes. Betty from Act I comes. Betty and Betty embrace" (Churchill 111). In the context of feminist discourse, the hug between Act I and Act II Betties becomes a potent symbol of resiliency, acceptance of oneself, and togetherness. This scene is noteworthy because it questions social conventions, subverts established gender roles, and provides commentary on the development of feminist theory. One way to interpret the hug between Act I and Act II Betties is as a representation of female togetherness. Within the larger framework of feminism, female unity and solidarity are essential for subverting patriarchal systems. The hug emphasises common experiences from several historical eras and represents a bond that is timeless. This act of acceptance denotes a release from the limitations imposed by cultural norms about women's conduct and interpersonal interactions. Act I and Act II's temporal separation permits an examination of how feminist theory has evolved. Betty's acceptance of who she is throughout time points to a development in her conception of identity, independence, and agency. It depicts a path towards female unity and self-acceptance. The patriarchal role Clive's departure creates the space for the ladies to embrace and bond. This may be seen as a symbolic denial of the power and influence of patriarchy. Women now have more freedom to develop their identities and relationships on their own without Clive's interference. As a conclusion, a feminist statement about unity, rejecting patriarchal conventions, the development of feminist theory, and the release of women from social limitations may be read into the closing scene. In the context of feminist

discourse, the hug between Act I and Act II Betties becomes a potent symbol of resiliency, acceptance of oneself, and togetherness.

Significant implications for a postcolonial feminist analysis are raised by *Cloud 9*'s conclusion, particularly with regard to the relationship between gender, colonialism, and identity. A detailed analysis of these topics is made possible by the play's distinctive structure, which places the second act in 1979 London and the first in colonial Africa. Churchill is able to make comparisons between the social mores and expectations of each age and the repressive systems of colonialism because he chose these particular historical periods. The drama examines how colonialism affected relationships and gender norms in the first act. Gender dynamics are shaped by colonial history, which is examined by postcolonial feminism. The play's conclusion, with its juxtaposition of time, emphasises how colonialism's legacy continues to influence postcolonial ideas about gender and identity. The play's resolution offers a prism through which to examine the long-lasting impacts colonial patriarchy has on the relationships and lives of the characters in the postcolonial environment. It raises concerns about the manner in which societal institutions are still shaped by gender standards that were created during colonisation. The play's ending could make people think about international feminist solidarity. Postcolonial feminism recognises common struggles against interlocking kinds of oppression and fosters links between women in diverse cultural and national settings. In conclusion, postcolonial feminism's interpretation of "*Cloud 9*"'s ending encourages a critical analysis of the ways in which gender, identity, and power relations are formed by colonial legacies and continue into the postcolonial era. It emphasises how crucial it is to take into account many oppressive and resistive layers in order to fully comprehend the complexity of experiences for postcolonial feminists.

Through the use of a variety of theatrical devices, deep character development, and a non-linear narrative framework, *Cloud 9* provides a thoughtful analysis of the impacts of

colonialism. By illustrating the effects of colonialism on both the colonisers, who impose their cultural standards, and the colonised, who endure marginalisation and subordination, Churchill reveals the repressive character of colonialism. The play examines the relationship between colonialism and gender, highlighting the ways in which colonial systems both influence and perpetuate gender norms. The protagonists struggle with gender-specific and colonial-related societal expectations, bringing to light the complexity of identity within these overlapping contexts. Churchill explores how colonialism affected sexuality and individual liberties. Act I characters encounter colonial norm compliance and sexual repression. The drama examines how colonial rulers enforced limiting views on sexuality and how those views affected people's lives. Act II, which takes place in London in 1979, challenges conventional standards and expectations with its cross-gender casting and character reversals. Characters constantly battling the consequences of the past, this inversion reflects the lasting impacts of colonialism even after its formal conclusion. The drama investigates how people absorb repressive structures. Characters may absorb and maintain colonial views, especially those in a colonial environment. This can result in a cycle of oppression that spreads beyond of the initial colonial context. The play moves between several historical eras to highlight how colonial legacies continue to influence modern reality. Act II finds the protagonists still navigating the effects of colonialism while considering how past power systems have shaped their current circumstances. In a colonial setting, Churchill portrays the collision of civilizations and the emergence of hybrid identities. The characters struggle with the deterioration of long-standing cultural norms and the intrusion of Western values. An identity crisis and a sense of cultural displacement are exacerbated by this conflict. Churchill explores the flexibility and instability of identity through his unorthodox theatrical methods, such as cross-gender casting and character ageing. The structure of the play itself becomes a criticism on how performative society roles are and how pliable colonial identities are. The drama

questions the ideas of superiority and inferiority that were ingrained in colonial beliefs and presents a critical viewpoint on imperialism. Churchill highlights the folly and destructive nature of imperialist views using comedy, sarcasm, and creative theatrical techniques. The play's power dynamics, especially those involving character interactions, are a reflection of the hierarchical institutions that are frequently connected to colonialism. Churchill criticises the ways in which society structures—including those shaped by colonial legacies—wield power. The play emphasises the constraints placed on people because of cultural expectations and implies that gender norms are entwined with colonial power dynamics. Because of its humorous features, "*Cloud 9*" might be viewed as a postcolonial critique even if it is not a direct historical analysis. The play questions and satirises colonial and patriarchal ideals with its unique structure and comedy. Churchill's strategy invites viewers to consider and ask questions about how colonialism affected interpersonal relationships and society norms. In conclusion, by exploring the power struggles, cultural collisions, and residual legacies that impact the lives of its characters, the drama explores the impacts of colonialism. Churchill's investigation is multi-layered and thought-provoking, providing a rich tapestry of dramatic components to interact with the intricacies of colonial history and its lasting effects.

Cloud 9 criticizes women's problems but also it does not show these problems directly. The problems that are demonstrated throughout the play are all accepted by women. Women in the play are all delighted the roles assigned by society and men. This play is important for this thesis because the problems in Churchill's play are hidden under other issues and are covered up. As it will be understood when the play *A Raisin in the Sun* is examined in the next section, the perspective on women's problems and the clear display of these problems in plays are very important. In order to find a solution to a common problem, the problems must be laid bare, because only in this way can a single universal solution be found by organizing collectively.

CHAPTER IV- A RAISIN IN THE SUN, LORRAINE HANSBERRY

African-American Lorraine Hansberry was the first female playwright who is originally African but born and lived in America. The best known play of her is *A Raisin in the Sun*. Her work, *A Raisin in the Sun*, sheds light on the racial segregated lifestyles of black people who are Chicago residents.

The story *A Raisin in the Sun* explores the issue of identification and the absence of genuine self-awareness amongst people of an African American family. In the ideas and works that are dealt with African American discussion, identity has great significance. Most of the writers were Europeans and they actually had no idea what Africans had been through. Then there was Lorraine Hansberry's voice with her play *A Raisin in the Sun* and it reached great fame. The "raisin" in the title of the play has a special meaning. We can link American dream with raisin. Even if it ends in disappointment, we see the dream to be achieved throughout the play and we encounter a story that emphasizes raisin and contains a desire to rise. Many people, especially white ones, regarded raisin as a tale about overcoming discrimination "through housing and unification". They appreciated the message it sent about the American Dream, demonstrating that it was still attainable despite obstacles like poverty, racism, and prejudice. What both this praise and criticism appear to miss is the play's revolutionary, fiercely political, and feminist perspective. The more overt motifs of racial conflict, discrimination in housing, and the following of one's desires in *A Raisin in the Sun* may make the play's feminist elements seem lost. Even if the play's feminist message may be less over than the themes that got it both praised and criticized, they are nevertheless there. "Assimilation implied a fusion that entailed a profound and irremediable loss of one's ethnic identity. In assimilation, the marginalized group identity dissolved into the culture of the dominant larger group: white America" (Saber 452). The loss of identity became inevitable when Africans, who were trying to protect their identity under the colony, were also ruled by

a dominant group. The struggle of the colonised people for their cultural identity and the social building of the new sovereign countries was one aspect of cultural transition that led to confrontation with the culture of the coloniser. The postcolonial era is characterised by the resistance to colonialism and the search for identity as evidence of liberation. The quest for identity becomes much more complex and challenging for individuals living under the colony when tyranny and imposition are combined with it. The post-colonial environment and the difficult conditions that recently liberated nations and countries faced in their pursuit of the formation of self-identity caused the crises to erupt. "She takes a final desperate look, pulls her coat about her, pats her hat and goes out. The lights dim down. The door opens and she comes back in, grabs her plant, and goes out for the last time" (Hansberry 151). We can define identity crisis and losing it very clearly at the end of the play. The act of leaving the apartment can be seen as a spatial metaphor for breaking away from the constraints of a racially divided society. The physical area stands for the constraints imposed by societal and historical systems, while Mama's departure signifies a metaphorical path towards more autonomy and self-governance. It is possible to interpret the flower she carried with her as a sign that she wishes to replace the hope she lost in America. The flower that Mama takes at the end of the play is a symbol of hope, new beginnings, and the nurturing of dreams. The plant, a little green seedling that Mama cares for during the play, stands in for the family's hopes and possibilities for development in spite of the difficult conditions they must overcome. The plant represents the Younger family's goals and desires. The family's optimism for a better future is reflected in Mama's attempts to take care of the plant, despite the obstacles and disappointments. The plant becomes a symbol for their dreams, which need to be nourished and looked after in order to grow. At the play's conclusion, we witness a lady whose hopes for America have failed and whose life has fallen apart. She stands for the independence, identity, expectation, hope, and culture that were lost throughout the colonial

and/or post-colonial periods. One way to interpret Mama's last deed is as a testament to her perseverance in the face of past misfortune. The protagonists, who represent a post-colonial resilience that aims to transcend the remnants of colonial oppression, strive for a brighter future despite the obstacles posed by systematic racism.

The poem by Langston Hughes which is written at the beginning of the play explores the deferred dreams and aspirations of African Americans, contemplating what happens to these dreams when they are delayed or unfulfilled. "What happens to a dream deferred? Does it dry up like a raisin in the sun?" (Hansberry xii). The symbolism of the raisin encapsulates the central theme of the play, emphasizing the importance of hope, perseverance, and the pursuit of dreams even in the face of adversity. It turns into a moving allegory for the difficulties the Younger family faces overcoming social boundaries and pursuing a better life. The withering and shrinkage of these dreams when they are delayed or unfulfilled is symbolised by the sultana. The drama delves into the characters' struggles with goals, the effects of structural oppression on their lives, and the resiliency required working for a better future.

Every character in the play has a significant role. Each character is connected with each other to make audiences get involved in the play. In the play, Willy Harris is a character who is significant to the plot, but he never appears on stage. Piece highlights the fallout from his deeds and the terrible consequences of his treachery on the Younger family, especially Walter Lee, by keeping him offstage. His absence deepens the emotional effect of Willy Harris's actions. In the absence of any direct interaction with him, the viewer observes the fallout from his treachery and how it affects the family. The audience may react more strongly emotionally as a result of this. The absence of Willy Harris from the stage in *A Raisin in the Sun* accomplishes thematic and dramatic goals. It makes it possible to concentrate on how his

activities have affected the Younger family, heightens the suspense and tension in the story, and highlights how symbolic his character is as a spark for treachery and conflict.

The setting and the plot of the play also has great importance for the play. The descriptions of the furnishings in Act I, Scene 1, and the last scene provide insight into the transformation of the Younger family's living environment over the course of the play. The variations between these scenes show the protagonists' emotional and psychological travels in addition to changes in their physical conditions. The living quarters of the Younger family are characterised as simple, claustrophobic, and worn out in the opening scene. There's a feeling of restriction and effort, and the furnishings are plain. There is not enough room or storage in the little flat. The family's financial struggles are symbolised by the dated furniture and little living space. The family has chosen to relocate to a new house, and in the last scene, Mama is getting ready to leave the flat. The moment signifies a big change as she takes the plant with her. The plant itself is a sign of growth, optimism, and the cultivation of dreams. They are moving away from the confines of their past and towards a better future as they leave the flat and take the plant with them.

Act I's furnishings hint to the family's difficult living circumstances and financial struggles. Moving to a new home in the last scene implies that their material circumstances have improved. Act I's old furniture serves as a metaphor for the family's struggles and constraints. When Mama takes the plant in the final scene, it represents a symbolic change and the family's hopes for development and a better life. In the last scene, the plant takes centre stage as a sign of growing potential and promise. It draws attention to the characters' journey throughout the play by contrasting with the opening scene. Moving into a new home after living in a small flat and bringing the plant with you symbolise a change of viewpoint. The characters are making their way out of the limitations of their past and into a more promising future. The descriptions of furnishings in Act I, Scene 1, and the last scene of the

play highlight the evolution of the Younger family's living environment. The change in physical surroundings mirrors the characters' internal transformations, aspirations, and the pursuit of a more promising future.

It's essential to consider the context of the play, *A Raisin in the Sun*, which deals with issues of race, class, and gender in 1950s America. Although Walter is an African man, he criticizes her wife's skin colour. "First thing a man ought to learn in life is not to make love to no colored woman first thing in the morning" (Hansberry 27). It can be analysed in terms of feminism, particularly in how it reflects societal attitudes and stereotypes about women, specifically women of colour. Black women and other women of colour frequently endure interlocking kinds of racism and gender-based oppression. Walter's comment implies a failure to acknowledge the dual burden that women of colour may bear, given that their ethnic identity and gender both influence their lives. Walter's remarks reveal a sexuality and relationship viewpoint that is dominated by men. The focus on what a man "ought to learn" perpetuates conventional gender roles and power relations by implying a sense of entitlement and control over women's bodies. Within the larger framework of the play, a feminist interpretation would examine how these beliefs contribute to gender inequality as well as how the female characters deal with and overcome these obstacles.

Also during the play identity crisis can be analysed. Also Walter's quote in the previous paragraph can be linked with identity crisis. Although he is black, he complains about her wife's colour. The check (money) is one of the main issues during the play. Everybody waits for the check but they all have different purposes. "One of the significant points in post-colonial literature is identity issues" (Putri and Clayton 1). It emphasizes the central role that questions of identity play in works that engage with the aftermath of colonialism. The idea of cultural hybridity—where traditional cultural aspects combine with those imposed by colonial powers—is frequently explored in post-colonial literature. New

identities are created as a result of this mingling, which are neither exclusively indigenous nor colonial. Colonial stereotypes that were placed on colonised peoples are often contested and rejected in post-colonial literature. Writers support the agency of colonised people in forming their own identities and defying the reductionist categorizations imposed by colonial authorities by dissecting these stereotypes. Identity difficulties, which represent the complex effects of colonialism on national, cultural, and personal identities, are in fact a major theme in post-colonial literature. Post-colonial writers engage with the complexities of identity formation, negotiation, and resistance in the aftermath of colonial rule, offering nuanced perspectives on the enduring legacy of colonization. “Check coming today?” (Hansberry 26). “Check coming tomorrow, huh?” (28). At the very beginning of the play, the focus is money. The pursuit of money often intersects with the characters' personal identities and aspirations. Each family member has different dreams and desires, and the arrival of the insurance check symbolizes a potential transformation of their financial status. Their distinct personal identities and ideals are reflected in the many reasons they seek the money. For Walter, his feeling of manhood and identity are connected to his financial success. When his vision collides with the various goals of the other family members, conflict develops. Ruth's need for stability, Walter's aspirations for his business, and Beneatha's desire for education all symbolise individual pursuits of self-fulfilment. The money's many uses illustrate the intricate relationship between a person's identity and their financial goals, which exacerbates the family's on-going identity dilemma. The characters' struggles with issues of ancestry and identity highlight how historical factors, such as colonisation, have shaped the development of cultural identity. The play highlights the significance of knowing one's origins by implying that the fight for self-identity is closely related to the historical background of colonialism and its repercussions.

The Younger family's experience of systematic racial oppression in the US may be understood in terms of domestic colonialism. African Americans faced systemic racism, economic inequality, and segregation while being citizens, drawing comparisons between the experiences of colonial people and imperial powers. "The sociology of race was vastly stimulated by political, cultural and demographic shifts that took shape in the postwar decades" (Winant 171). Colonialism frequently resulted in the erasure or marginalization of indigenous cultures, languages, and traditions. Post-colonial literature grapples with the loss of identity experienced by colonized communities and individuals. "You something new, boy. In my time we was 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" (Hansberry 74). Mama's statement alludes to the historical context of racial violence and migration during the period. The fear of lynching reflects the brutal legacy of racial oppression in America.

Post-colonialism often involves the process of decolonization, where formerly colonized individuals and communities assert their autonomy and reclaim control over their destinies. In this quote, Mama is encouraging Walter to step into his role as the head of the family, reflecting a push for autonomy within the domestic sphere. "I'm telling you to be the head of this family from now on like you supposed to be" (Hansberry 107). As post-colonial cultures transition from colonial control to self-governance, they struggle to negotiate power relations. Mama's request that Walter assume leadership in the family dynamic alludes to a re-evaluation of authority and power dynamics inside the home, reflecting greater changes in society. A post-colonial lens can be used to analyse this quote by taking into account the themes of autonomy, identity reclamation, resistance to outside pressures, power dynamics negotiation, intersecting identities, the legacy of inequality, and the pursuit of economic empowerment within the larger historical context of systemic challenges that African Americans face. The quest for self-determination and economic empowerment is a common

aspect of post-colonialism. From the perspective of their socioeconomic hardships, Mama's encouragement to Walter might be seen as a plea for him to take responsibility for the family's financial destiny.

Through the play, the characters' relationship with each other gives us a lot of clue about race, gender, economic-social problems and in terms of feminism. Ruth and Walter are not happily married couple. Ruth and Walter face significant economic challenges. Walter's aspirations for a better life and financial success lead to tensions within the family. The struggle for economic stability contributes to the overall strain in their relationship. When Travis asks for money which is only fifty cents, Ruth does not give and says they do not have. "Well, I ain't got no fifty cents this morning" (Hansberry 28). Ruth knows and accepts their financial situation and tries to spend their money according to this. However, Walter does not care about the money and he believes they will not have money problem anymore when they receive the check. He is pretty sure that they will be rich very soon. Therefore he gives fifty cents to Travis. The argument starts and the relationship is shown with this argument.

WALTER: You know what I am thinking 'bout in the bathroom this morning?

RUTH: No.

WALTER: How come you always try to be so pleasant!

RUTH: What is there to be pleasant 'bout!

WALTER: You want to know what I was thinking in the bathroom or not!

RUTH: I know what you thinking 'bout. (31-32)

Ruth's longing for a normal family life clashes with Walter's frustrations and ambitions, leading to a breakdown in communication between the pair. Their marital difficulties and misunderstandings are caused by their closed communication. Traditional gender norms and expectations are examined in the play. Ruth faces the difficulties of being a wife and mother, while Walter struggles with society expectations that he be the provider. Their interactions and the dynamics of their partnership are influenced by these established roles. The couple's experiences are impacted by the institutionalised racism of the era. The stress in their relationship is exacerbated by Walter's challenges at work and the constraints they experience

as an African American family. The relationship between Ruth and Walter is characterised by gender role expectations, communication problems, and the effects of systematic racism. Nonetheless, it also presents instances of tenacity, affection, and the possibility of development in light of the financial difficulties African American families had in the 1950s.

Most conversation between Ruth and Walter also reflect traditional gender role and can be analysed in terms of feminism. “A man needs for a woman to back him up...” (Hansberry 32). Walter's statement reflects traditional gender roles where the man is seen as the primary decision-maker and provider, and the woman's role is to support and back up the man. In a feminist analysis, this can be seen as reinforcing stereotypical expectations of how men and women should behave within a relationship. The relationships between Walter and Ruth are significantly shaped by the financial difficulties the Younger family faces. Traditional gender norms can be made worse by economic demands; a feminist study would look at how outside forces affect how power is negotiated in relationships.

Walter always wants her wife's support and whatever he says, he wishes Ruth's approval without any hesitation. But Ruth is not that kind of woman and mostly she does not care what he says. “Eat your eggs, they gonna be cold” (Hansberry 33). In spite of the fact that Walter talks about how they will become rich, Ruth does not care and she does not reply accordingly. Additionally, Walter sees the liquor store as a means of achieving financial freedom and a means of escaping structural tyranny. In a world where African Americans face prejudice based on race and have few options, Walter views entrepreneurship as a way to overcome financial limitations and gain some degree of independence. According to one interpretation of this remark, the woman's function is secondary and essentially supporting, while the man is seen as the main performer. Ruth has a complicated and multifaceted role in the family and struggles with her own goals and wishes. As previously stated, it is possible to

deduce gender roles, intersectionality, conventional standards, and stereotyped expectations from Ruth and Walter's remarks as well as from their relationship.

The dream about being rich is wanted by Walter the most. He really wants to give a better life to his family. However, it is difficult for an African American person. He knows this beneath the surface but he cannot help him dreaming about. He also feels disappointment about their financial situation. "and all I got to give him is stories about how rich white people live" (Hansberry 34). The mention of "rich white people" underscores the racial and economic disparities ingrained in the society depicted in the play. The establishment of white racist beliefs throughout colonialism frequently served to uphold racial inequalities. The systemic effects of these historical legacies are reflected in Walter's dissatisfaction. Walter appears to be operating under an internalised colonial mind-set, viewing the way of life of "rich white people" as the gold standard for achievement and well-being. The urge to integrate into a dominant culture, which has historically been linked to colonial powers, can be exacerbated by the internalisation of colonial ideology. In Walter's comment, the differences in wealth across racial groups are emphasised. In the past, colonisers frequently exploited colonised countries for their own financial gain. One may argue that the play's depiction of economic inequality is a reflection of the lingering effects of colonial-era exploitation. Thus far, the statement captures the persistence of colonial mentalities, the consequences of racial and economic inequality, and the on-going battle for identity and agency in a post-colonial setting. Within the play's larger themes, the phrase emphasises the nuanced interaction between past legacies and modern aspirations.

Mostly, Walter blames his wife not supporting him enough. With regard to his accusation, he also forgets his skin colour and blames Ruth being black. Even though he does not say this directly, his words refer to. "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” (Hansberry 34). Ruth both has been suffering from financial problems and his husband’s accusations about being thoughtless and not praising her husband. The intersectionality of race and gender is emphasised by post-colonial feminism, which recognises that women of colour’s experiences are influenced by both their racial and gender identities. Walter's quotation illustrates this intersectionality by focusing on the difficulties that "coloured women" encounter in a culture that is characterised by disparities in both gender and race. One of the play's most significant instances of feminism is when he disregards the fact that he is black and almost offends his wife. One interpretation of the remark is that it highlights how gender dynamics in the African American society are affected by colonial legacies. Expectations of gender roles and obligations may have been shaped by historical injustices and power disparities, which in turn may have affected the relationships between men and women. The only issue is that he refuses to acknowledge his own shortcomings and blames his wife's lack of support and race.

Whereas the historical diversity and local specificity of postcolonialism as a discipline, and its capacity to embrace the insights about gender and sexuality deriving from feminist theory, are usually recognized, differences within feminisms are not always acknowledged in the same way. This has much to do with the current political climate in which the narrative of “feminist individualism” is seen as the only feminist narrative and is increasingly being challenged, in the West as well as the non-West. (Chambers and Watkins 299)

Being able to integrate ideas from feminist theory—which encompasses a wide range of viewpoints on gender, sexuality, and power dynamics—is what defines postcolonial feminism. This suggests that postcolonial feminism integrates several feminist frameworks into its analysis and acknowledges the interconnectedness of identities and experiences. The declaration highlights the growing challenges to the dominant narrative of "feminist individualism" and condemns it. The focus of feminist individualism is usually on the agency and autonomy of the individual woman, but it can sometimes ignore larger structural problems and the group dimensions of feminist movements. This narrative's debunking raises the need for more inclusive and varied feminist viewpoints. The mention of the present

political atmosphere raises the possibility that some feminism-related narratives, like "feminist individualism," are more prevalent and privileged than others. This dominance may obscure other viewpoints that prioritise intersectional, communal, or community-oriented methods, and it may also affect how feminist theories are interpreted and used.

Whenever Walter cannot find the support he expects he levels against Ruth. "We one group of men tied to a race of women with small minds!" (Hansberry 35). He humiliates Ruth and of course all women. Feeling the right to humiliate his wife just because he does not get the support he wants or because she has a difference of opinion with him is one of the greatest psychological violence a man can do to a woman. In the play, this issue is explained very clearly through Walter. One may see Walter's annoyance at being dependent on women as a criticism of conventional gender norms. It may be an expression of his dissatisfaction with the way society expects males to be in positions of power and control, restricting their independence and self-determination within the confines of the family and society. Gender roles are fairly clear-cut and specific throughout that time. If someone doesn't, society may view it as weird and believe they are entitled to take any action they want against that individual. The phrase "race of women" introduces the intersections of race and gender, adding another level of complexity. The statement emphasises the connections between different identity categories by implying that the characters' struggles are not just determined by gender dynamics but also by racial issues. The cultural and historical background of the play should be considered in the study, as well as how the characters' conceptions of gender roles may have been influenced by prevailing society expectations and conventions at the time.

In addition, it is important to analyse Walter's and Beneatha's relationship. In the first scene where Beneatha appears, her fight with Walter is shown. The duo appears more like enemies than two siblings. Beneatha, 20-year-old-girl, wants to be a doctor. Of course, since

the family is having financial difficulties, Walter wants Beneatha to work instead of studying. “Who the hell told you you had to be a doctor? If you so crazy ‘about messing ‘round sick people– then go be a nurse like other women– or just get married and be quiet...” (Hansberry 38). With just one sentence, Walter's opinion about women and the professions that women can do are learnt very clearly. While being a doctor seems to be a profession that only men can do, it is considered strange for women to study. When considered from a feminist perspective, being a doctor seems to be a profession that men can do, it is considered strange for women to study. When considered from a feminist perspective, her statement that "you must study, at least become a nurse as a woman" clearly reveals the oppression that men put on women" clearly reveals the oppression that men put on women in that period. He questions the idea of a woman aspiring to become a doctor, implying that there are predetermined roles for women (such as being a nurse or getting married) that align with societal expectations of the time. By questioning the desire to be a doctor and proposing alternative roles, Walter implies a devaluation of Beneatha's aspirations. This mind-set implies that some occupations are seen as better suited for women, which restricts their options for careers based on gender stereotypes. The advice to become a nurse or get married implies that women should restrict their aspirations to careers that are seen as more conventional or subservient. This is consistent with historical standards, which frequently required women to put family life ahead of their career goals. Beneatha plays an important role in the drama as well. Using Beneatha's relationship with Asagai and George, Hansberry utilises her to highlight the struggles faced by African Americans and Americans alike.

Beneatha provides audiences insight into a shared experience of African Americans grappling with cultural identity through her interactions with two suitors, George Murchison and Joseph Asagai. Through Hansberry's juxtaposition of George as a symbol of assimilation and Asagai of Afrocentrism, she demonstrates the vexing African American struggle to find a distinct identity in one of two unattainable extremes. (Brady 32).

While her relationship with two men literally describes the conflict, the contradictions she experiences within her describe the difficulties she faces as a woman. African Americans' desire to blend in with white culture is symbolised by Beneatha's romance with rich George Murchison. Asagai, of course, symbolizes Beneatha, who does not want to lose her essence, culture and tradition. George Murchison represents a character who embraces assimilation into mainstream American culture. He is more concerned with material success and conforms to societal norms. The conflict between assimilation and maintaining cultural identity is brought to light by Beneatha's encounters with George. Beneatha is prompted to consider how much she is ready to give up in order to fit in because of George's point of view on cultural heritage. A persona that welcomes integration into the dominant culture of the United States is George Murchison. Following social standards, he is more focused on achieving monetary achievement. The conflict that exists between maintaining cultural identity and assimilation is brought to light by Beneatha's encounters with George. Beneatha is prompted to consider the extent to which she is prepared to forgo her cultural background in order to gain social acceptability by George's viewpoint. She negotiates the conflict between cultural pride and assimilation, representing the larger identity crisis that African Americans were experiencing at the time the drama is set. The need to balance the preservation of cultural origins with the goal of social acceptability is at the centre of this problem.

Moving on now to consider Mama, in her first scene, she talks about her plant while Walter and Beneatha are discussing. A mother is expected to over the quarrel and to soothe them. As it is mentioned before, the plant has significant meaning. Hansberry's description of Mama: "She was the ideal mother." Even though she is arrogant, she loses her beautiful mother profile at the part where she observes their quarrel and shows no concern for them. "My children and they tempers. Lord, if this little old plant don't get more sun than it's been getting ain't never going to see spring again. (She turns from the window)" (Hansberry 40).

One of the main difficulties that Mama experiences is being in a tight situation. She is responsible for her son, daughter, daughter-in-law, grandson and the plant. A grandmother is seen who cannot decide which is more important. Relationship between Mama and the plant serves as a symbolic and poignant element in the play. Referred to as the "scraggly little thing" at first and then as a "struggling little bush," the plant has important metaphorical value when considering Mama's personality and the goals of the Younger family. The plant is a representation of dreams, optimism, and raising ambitions. It represents the aspirations of the Younger family for a better life and upward mobility. The plant's struggles and scraggly appearance are a reflection of the challenging conditions the family is facing and their uphill climb to achieve a better future. Only Mama seems to be concerned about the plant, despite its significance. The family's journey and the transformational power of resilience and care are symbolised by the plant. The plant also symbolizes colonialism. While it represents hope, it also tells about the difficulties they experience and how they try to survive despite those difficulties. It shows the fight for freedom. Similar to the family members that had to suffer through every challenge and live under the colony; even the plant blooms and fades from time to time. "Boundaries changed and colonized countries in Asia and Africa fought for freedom for years, eventually regaining their independence" (Burney 44). Among the family's dreams while living in America is to become one of them. Walter is the best example of this. Being a White person living under colonial control and being cut disconnected from your culture and traditions is not an easy task, though. Walter is the only family member who isn't sure what to think. Living among white people is incredibly tough for black men, and their predicament is made even more terrible by their desire to be one of them.

While facing feminism during the play, lots of colonial speeches are shown up. Even if they are not ashamed of being black, they are also afraid of not being a white race. When they talk to white people they feel like they have to be like one of them.

MAMA: Then you better stay home from work today.

RUTH: I can't stay home. She' be calling up the agency and screaming at them ...

MAMA: Well, let her have it. I'll just call her up and say you got the flu ---

RUTH: (*Laughing*) Why the flu?

MAMA: 'Cause it sounds respectable to 'em. Something white people get, too. They know 'bout the flu. (Hansberry 42-43)

Mama assumed that white people would be understanding of Ruth's illness and would thus allow her to claim that she had the flu as a justification for missing work. Mama's proposal acknowledges the power relationships that exist in a society that is predominately white. There is frequently an unequal distribution of power between colonisers and colonised peoples in a colonial setting. A certain level of assimilation or acceptance to the cultural norms and expectations of the dominant group is suggested by Mama's thought of presenting a justification that she thinks white people appreciate. The recommendation to use the flu as a justification might also have something to do with past inequalities in healthcare in postcolonial and colonial settings. Colonised communities frequently had limited access to healthcare, which resulted in distinct attitudes and reactions to sickness. One may see Mama's recommendation as a way to navigate these historical legacies. Mama's statement may also be an example of internalised colonial mentality, in which members of marginalised groups absorb the beliefs and worldviews of their oppressors. As people move through a culture affected by colonial ideas, this internalisation may have an effect on their conduct and decision-making. Examining Mama's proposal through the lens of intersectionality brings to light the intricate decisions people make about their health, race, and class. This idea emphasises an intersectional perspective to power relations, recognising that Mama considers a variety of considerations when making decisions. Mama's advice may be interpreted as an example of cultural code-switching, in which people modify their behaviour and speech to suit various cultural circumstances. When dealing with the dominant culture, marginalised populations frequently use this survival tactic. "In the play, Mama fights to save her children from the enclosure of the ghettos of Chicago which she sees as a danger t their health and

happiness” (Ghani 1297). Later in the play, when she tells Ruth to stay at home, Ruth states that they need money, so she has to work. Then Mama says the check will come. As a mother, it can be clearly seen that she has a protective instinct. Mother's maternal instincts are highlighted by her struggle to save her children from the confines of the Chicago ghettos. The universal concept of mother protection is seen in her desire to safeguard her family from imagined threats. Because she believes that the environment creates a risk to her children's health, Mama is acting to ensure a better future for them. Despite giving the impression that she doesn't give a damn about money at times during the play, Mama demonstrates that she is a mother who will do whatever it takes to provide for her kids. The Chicago ghettos are mentioned, drawing emphasis to the socioeconomic difficulties the Younger family faces. Mama worries about more than just her children's immediate physical safety; she also worries about how their living circumstances may affect their general well-being. The family's ghetto obstacles serve as a metaphor for the larger structural difficulties that families, especially African American families, encountered at the period. Family unity may face difficulties because to ghetto strife and restricted economic possibilities. Mama's fight reflects an understanding that external factors, such as the environment, can impact the cohesion and happiness of the family unit. The maintenance of familial ties gets entwined with the pursuit of a better living position. Mama starts to believe that maintaining the family unit requires money. Mama is willing to make sacrifices in order to provide her kids with a better life. This underscores the theme of familial love and the willingness of parents to make difficult decisions and endure hardships for the sake of their children's well-being. Mama's fight reflects a selfless commitment to her family's future.

Later in the play, when Mama talks about what she wants to do with the money, Ruth states that the money is hers and she should do whatever she wants. She even suggests Mama go on a trip, but Mama states that they should go to another house. “Well, Lord knows, we’ve

put enough rent into this here rat trap to pay for four houses by now ...” (Hansberry 44). Ruth's comments essentially indicate that they paid rent for this property, which was not worth the amount of money they might have used to purchase a house. The fact that their house is referred to as a "rat trap" implies that its physical state is poor and maybe dangerous. It suggests improper upkeep, unkempt appearance, and maybe structural problems. The phrase is used to express unease and discontent with one's living situation. One may interpret the family's poverty as symbolised by the description of the house as a "rat trap". The phrase indicates that the Youngers are forced to live in subpar and uninhabitable home and that they lack the means to buy better accommodation. It highlights the economic struggles faced by the family within the context of the Chicago ghetto. Using Ruth's portrayal, Lorraine Hansberry offers societal commentary on the hardships that many African American families endured in the middle of the 20th century. The term "rat trap" is a striking way to highlight the problems with economic and racial inequalities that were common in that era's culture. In the play, Hansberry was able to depict such intimate perspectives of life on the South Side ghetto because she had first-hand experience with the effects of housing disparity and segregation. “Home is considered as a symbol of living space which gives identity to the dwellers. Displacement and diaspora lead to identity crisis which decentres the subjects from the centre. The loss of home thus decentres the human being from the source of identity” (Immanuel 646). Considering that the house is an identity determinant, and if we interpret the house where the Younger family lives, the family, which is already black, also experiences an identity crisis because of where they live. When Mama and her husband moved to this house, they thought they would not stay long, but they still live in the same house under the same conditions. She experiences the disadvantage of colonialism and being black again with her children. “Seem like God didn't see fit to give the black man nothing but dreams” (Hansberry 45-46). This sentence said by Mama's husband can be examined in terms of identity crisis.

They were living in white people's country and they had a lot of difficulties while trying to build their life up. People who struggle with their potential and feeling of self-worth under a system that marginalises them may have an identity crisis as a result of this. The phrase has to be interpreted in light of African American experiences throughout history and culture, especially in the middle of the 20th century. People who struggle with their potential and feeling of self-worth under a system that marginalises them may have an identity crisis as a result of this. The phrase has to be interpreted in light of African American experiences throughout history and culture, especially in the middle of the 20th century. The Civil Rights Movement serves as the backdrop for the drama, which depicts the difficulties Black families experience in a culture that is characterised by economic inequality, prejudice, and segregation. One interpretation of the phrase is that it's a reaction to the pervasive racism in society. It shows an understanding of the systemic obstacles that support inequality and obstruct people from reaching their full potential as individuals and as a group. This acknowledgment contributes to a sense of identity crisis as individuals navigate their place within a system that devalues their dreams. It highlights the difficulties Black people have in a culture that frequently rejects their equal chances and poses concerns about their potential, self-worth, and ability to persevere in the face of hardship. While it is hard enough to live as a black among the white race, it is also witnessed that they are slowly losing their hopes of living as economic difficulties make their lives even more difficult.

In Act I scene II, Asagai shows up. Beneatha talks to her Mama about Asagai. When she tells he is from Nigeria, Mama shocks and expresses she does not know anyone out of Africa. Beneatha asks for not asking ignorant questions to Asagai and she criticizes her about giving money to church for missionary work. "I'm afraid they need more salvation from the British and the French" (Hansberry 57). Nigeria has a convoluted history of colonisation, much like many other African countries. Following British colonisation in the late 19th

century, French influence was later seen in nearby areas. Beneatha's statement of Nigeria draws attention to one particular instance of a country affected by colonial authority and its long-lasting effects. Beneatha expresses mistrust in her comments on the idea of help or salvation from colonial powers like the French and British. Throughout history, colonial governments have used the justification of "civilization" or "salvation" to justify their imperialist endeavours. Beneatha's doubt reflects doubt on these stories as well as the legitimacy and effectiveness of colonial action. The comment from Beneatha also touches on questions of race and identity. In addition to criticising colonialism, Beneatha, an African American woman, is considering her own identity and past in light of the effects of colonialism on African diaspora groups. Her statement emphasises how linked the fights against racism and colonial oppression are. Beneatha's comment highlights the spirit of the historical background of Nigeria's independence movement, which ended in the country's freedom from British colonial authority in 1960. The quotation recognises Nigeria's ongoing struggles and complications following colonialism, particularly its attempts to reclaim its sovereignty and move past the effects of colonial control. The term "Nigeria colonialism" describes the 19th and 20th century European period of dominance and influence over Nigeria, chiefly exercised by the British. Nigeria was first colonised in the late 1800s by British imperialists who used treaties, military victories, and indirect rule methods to take control of various regions. To support their industrial economy, the British had benefit from Nigeria's abundant natural resources, such as palm oil, rubber, and subsequently petroleum. Nigerian labour was exploited, British institutions and laws were imposed, and indigenous socio-political systems were upended as a result of colonial policies and actions. In addition, the British worsened tensions that still exist today by encouraging divides among Nigeria's numerous ethnic groupings. Nigeria gained independence in 1960, but not before resisting British colonial control and seeing nationalist upheavals and resistance activities. Nigeria's

political, social, and economic environment is still being shaped by the legacy of colonialism, which has an impact on matters like governance, ethnicity, and economic growth. As previously said, there is a tremendous deal of misunderstanding for both the coloniser and the colonised nation. However, the fact that colonised people must make all of these changes makes the situation more difficult. “The truth lies in a blending of the two views. An emigrant community that settles in a new country, where it has to battle with adverse physical conditions and hostile indigenes, undergoes an inevitable degeneration” (Collier 253). The quote suggests a nuanced perspective on the effects of colonization, particularly regarding the impact on both the colonizers and the indigenous populations. It is recognised that emigrant communities—those who relocate as part of colonisation endeavours—frequently experience unfavourable physical circumstances as well as animosity from native people. This can lead to a sense of vulnerability and hardship for the emigrant community. The idea of "inevitable degeneration" refers to a continuous worsening of the emigrant community's state as they struggle with these issues. Resistance and conflict are frequently the result of colonisation, which entails the taking advantage of local assets and the imposition of foreign authority. Indigenous peoples are frequently marginalised, uprooted, and exploited as a result of colonisation, and their cultural practices and identities are also frequently lost. The hatred expressed in the quotation is a reflection of how indigenous people have resisted colonial rule and defended their territory and sovereignty. It is claimed that emigrant groups have advantage and power over indigenous populations due to the underlying power dynamics of colonisation. The idea of "unavoidable degeneration" alludes to an understanding of how power and resources were distributed unevenly during colonial times, with immigrant communities frequently gaining an advantage over native people.

Hansberry uses Beneatha to describe the identity crisis in the play. As it is mentioned before, Beneatha has relation both with Asagai and George. Beneatha, who lives back and

forth between Asagai and George, is a colonial who wants to find her true identity as an African living in America. The conversation between Asagai and Beneatha reveals the identity crisis that Beneatha is experiencing. "Mr. Asagi—I want very much to talk with you. About Africa. You see, Mr. Asagai, I am looking for my identity" (Hansberry 62). Beneatha said this when she first met Asagai in the school. She has been trying to find her real identity all her life. Beneatha is shown in *'A Raisin in the Sun'* as a dynamic and complicated character who plays a key role in the process of self-discovery and empowerment, even though her path towards discovering her identity is not entirely completed by end of the play. Beneatha states that she wants to get back in touch with her African heritage. She plans to investigate traditional African rituals and consult with Nigerian student Joseph Asagai. Her choice to embrace her African roots and reject Eurocentric beauty ideals is symbolised by her natural haircut. Beneatha's inability to find her identity throughout the play is one of the best examples of Hansberry's clever use of the identity crisis issue.

The news of Ruth's pregnancy had the effect of a bombshell, but even though Walter did not want to believe it when he heard that she wanted to abort the baby, Ruth spoke with determination. Mama wanted her son to prevent this and was pressuring him to prevent it. "And I'm waiting to hear you talk like him and say we a people who give children like, not who destroys them" (Hansberry 75). Mama hoped that Walter would be like his father and emphasized that he had to prevent Ruth. When Walter left the house without saying anything, Mama asked for her hat before leaving. Mama's "not who destroys them" contains lots of meaning. One of them is reference to colonialism. Taking someone's life doesn't just mean killing. Taking away a person's freedom means killing him. "If colonialism takes power in the name of history, it repeatedly exercises its authority through the figures of farce" (Bhabha 126). Colonial powers may try to impose their will by strategies that are ridiculous, unworkable, or even hilarious. This might be acts of arrogance, discriminatory practices, or

arbitrary legislation that eventually call into question the validity of colonial control. The phrase makes sense in light of the historical colonial background, in which European nations forced their rule over sizable portions of Asia, the Americas, and Africa. The follies and inconsistencies present in the colonial effort, as well as the tenacity and resistance of colonised peoples, are reflected in the farcical nature of colonial power.

As it is stated earlier, Beneatha has lots of effects and aspects in the play. Her trying to find her real identity emphasizes variety of things. One of them is assimilation. When she showed up with Nigerian dress and hair style, Ruth was shocked. However; Beneatha doesn't care. "Enough of this assimilation" (Hansberry 76). Because Beneatha is constantly experiencing identity confusion and trying to find her true identity, she is constantly in conflict with herself, with George, and sometimes with Asagai. Her conflict with her family, especially with Walter, never ends. George is also very surprised by Beneatha's Nigerian style. Of course, arguments are inevitable. George has convinced himself that he is an American and has assimilated so much that he expects Beneatha to display the same attitude.

"Even when Beneatha accuses George of being an assimilationist, he does not try to deny it and mocks her African aspirations" (Saber 461). Beneatha's hatred of assimilated Negroes has never ended. Maybe Beneatha wants to live in America without losing her African roots, culture and values. However, George knows that this is impossible and insists on Beneatha every time that she must act like a real American. "Let's face it, baby, your heritage is nothing but a bunch of raggedy-assed spirituals and some grass huts!" (Hansberry 81). George's disparagement of his own culture is an important speech that causes Beneatha to hold a grudge against him. After George's words, Beneatha criticizes the English and praises Asagai.

When they saw Beneatha's short-cut hair, they realized that the only thing that would surprise them was not her dress and speech. They were even more surprised by her haircut because her hair was short like an African. George was disappointed because Beneatha

couldn't go to the theatre like this. We can harmonize her hair cut with assimilation, identity crisis and colonialism. Beneatha's desire is to find the essence of all these actions that seem ridiculous to her family. Beneatha's decision to cut her hair might be interpreted as a rejection of expectations and mainstream cultural standards, especially those that are enforced by the white community. African Americans have experienced pressure to assimilate into a largely white culture by adhering to Eurocentric ideals of behaviour and appearance. Beneatha questions the notion that African American women must adhere to Eurocentric norms in order to be seen attractive or acceptable, and she does it by chopping her hair in a natural manner. Beneatha's choice of cutting off her hair is another indication of her continuous battle with self-expression and identity. Beneatha struggles with identity issues throughout the play, focusing on her African origin, her desire to become a doctor, and her interactions with several suitors who stand in for different facets of her identity. In addition to signifying her desire to embrace her uniqueness and reject social expectations, cutting her hair highlights her indecisiveness and quest for identity in the face of contradictory influences and demands. Beneatha's decision of cutting off her hair might be seen as a denial of the Eurocentric beauty standards that colonial authorities enforced within the larger framework of colonialism. Western standards of behaviour, appearance, and culture were frequently imposed on colonised peoples throughout colonialism, which resulted in an internalised racism and a sense of cultural inferiority. Beneatha's choice to accept her natural hair is an expression of her regaining her African identity and history as well as her rejection of these colonial impositions.

Moving now to consider Ruth and the challenges she has, Ruth devoted her life to her family and their happiness. She fights for them, disregarding her own happiness. However, Walter makes Ruth regret it by trying to crush her every time. Walter always finds something to insult and anger Ruth. Although Ruth tries to get along with Walter, Walter makes her

regret it every time. “Who even cares about you?” (Hansberry 87). Walter's comment conveys a contemptuous attitude towards Ruth and her worries. Women's experiences and voices are routinely marginalised or disregarded in many civilizations, including the one shown in the play. Insinuating that Walter doesn't care about Ruth's wants or feelings, Walter's query perpetuates conventional gender dynamics that prioritise men's concerns above women's. Walter strengthens his position of power and reduces Ruth's agency and autonomy by ignoring her worries. This is a reflection of larger cultural norms that demand that males exercise power and that women submit to the judgements and views of men. At the same time, we encounter a gender conflict here. Gender conflict also appears in every work where feminism is examined or discussed. Because both sides try to make their own gender characteristic dominant or the man tries to prove that he is superior to the woman. “Another implicit assumption is that gender (and development) is about women. Most, if not all, of us who are interested in gender questions have encountered this mistaken assumption either in the classroom, at work or at a social event” (Marchand 923). When gender or feminism is mentioned, it is always looked at from the woman's perspective, but if we examine Walter in this conversation, we see that he is trying to cover up his own inferiority by trying to oppress his wife. The real problem of feminism is a man who is not at peace with himself, is oppressed by others, cannot have the success he wants in his life and is unhappy. Lack of money, colonialism, and not being able to achieve what they wanted damaged Ruth and Walter's relationship and created an unbridgeable distance between them. Not being able to live the life they dreamed of had a bad effect on both of them, mostly on Walter.

Ruth, who always said new house, new hope, was disturbed by the area where Mama bought the house. Ruth, who pinned all her hopes on the house, could not experience her full happiness just because of the location of the house, which we can call the effects of colonialism. “Cylbourne Park? Mama, there ain't no colored people living in Clybourne Park”

(Hansberry 93). “Well – Well – ‘course I ain’t one never been ‘fraid of no crackers, mind you – but – well, wans’t there no other houses nowhere?” (93). These terms refer to larger postcolonial processes of resistance, internalised racism, racial exclusion, and geographical segregation. They draw attention to the continuous fight for racial justice and equality in postcolonial states and emphasise the lasting effects of colonial legacies on modern racial dynamics. Ruth's thoughts highlight the persistent effects of racial prejudice and geographic division in postcolonial cultures. Colonial powers implemented systems of racial segregation and discrimination in numerous colonial contexts, including the United States. This resulted in the relegation of people of colour to marginalised and destitute neighbourhoods, while wealthy regions were reserved for White citizens. Ruth's claim that Clybourne Park is devoid of people of colour highlights the continuation of spatial segregation and the long-lasting effects of colonial-era policies on modern racial dynamics. “Along with many other black people I experience that insider/outsider position in relation to both ‘here’ and ‘back there’, although ‘back there’ is not always synonymous with ‘a place called home’” (Young 45). Would family members in search of identity move to a place they could actually call home, with the dream of a new home, or would it be a home where everything would be worse? Anyone who has done research on black people has encountered the problem of colonialism and the fact that no place is a real home for them. They had only as many houses as there could be in a foreign land. Even their joy at having bought a new, larger, more spacious and much more beautiful house was incomplete.

It would not be wrong to call the time of the play a period when women's knowledge lagged behind their beauty. George expresses this situation clearly with his statements to Beneatha. “You are a nice looking girl... all over. That’s all you need, honey, forget the atmosphere” (Hansberry 96). In the ensuing conversation, George stubbornly emphasizes that the only thing a woman needs is beauty. Even though Beneatha is angry, when his insistence

on beauty is examined from the perspective of feminism, we encounter the same problem that women experience. The main problem in feminism is that there are norms set for women by men, and women are expected to blindly adhere to and implement them. Even though George is African, his lack of support for Beneatha under the colonial conditions they live in causes Beneatha to distance herself from him. When she seeks support from Asagai, she receives the same reaction from him, further increasing her identity confusion. As an African-American writer, Hansberry very cleverly wrote a theater play in which a black writer narrates the events. The language she used, the narration of events and the connection of each event with each other were beautifully constructed and gained a solid place in literature. "Meanwhile, black British women have found a rich source of intellectual sustenance and networks for support and debate in African-American feminist scholarship and literature" (Young 48). Combining every event with her experience, the author presents us with colonialism, feminism and the problems experienced by women in a single theatre play.

Of course, feminism was not the only difficulty they experienced. The hardship of living under colonial rule was perhaps even more difficult. It was made clear every day that they were not wanted by white people. "You mean you ain't read 'bout them colored people that was bombed out their place out there?" (Hansberry 100). Mrs. Johnson was talking about the news while visiting the Younger family. Lena clearly shows her "we will not go even if we are not wanted" attitude towards this news. Even if they do not go or do not want to go, the fact that such events occur every day affects them psychologically, and the fact that it is emphasized that the place they define as "home" is not actually their home is a major reason for them to experience an identity crisis. "An implicit faith in our ability to construct a coherent sense of our world without any messy surplus is what subtends our disquiet for the conceptual blurs in the term post-colonial" (Tejumola 747). As it is stated before, doing the same things and expecting different results does not find a solution to the colonial and

feminism problem. If every female playwright deals with feminism from her own perspective, or if every colonial writer explains the problems from her own perspective, no common solution can be found; on the contrary, the problem may become unsolvable because they will experience problems among themselves. They experience problems among themselves because this time, they all try to defend their own opinion or that their own problem is the most important or the biggest, which makes the problem that is being tried to be solved unsolvable.

An identity crisis is seen not only in Beneatha but also in Walter. At last scene of act II scene II, Walter was talking about his 10 years dream. While talking about his dreams, we see that he is not sure who he wants to be and that he is having difficulty finding his identity. A man who has to take care of his family, trying to be the man he wants and the man his family wants exhausts him and he cannot do what he wants. He blames his family for this. This is one of the biggest reasons why he despises Ruth so much. Walter always pushed for Ruth to support him and for Walter to be the person he wanted. Here too, although the man seems to need the woman to be what he wants, when Walter ignores Ruth and Mama and does what he wants, when examined in terms of feminism, it is again a matter of leaving women behind and ignoring women in society.

When it comes to moving day, Younger family has a guest. Karl Lindner introduces himself and he talks about the organization. What he really wants to do is to make them renounce their moving. He tries to be kind in order to convince them not to move. When Younger family tries to understand what he is saying, he directly says what they actually want. "as I say, that for the happiness of all concerned that our Negro families are happier when they live in their own community" (Hansberry 118). This is exactly what has happened throughout history. Black people have been alienated by politeness, by religion, and often by tyranny. Even though he tried to say it politely, it was obvious that Lindner and the

neighbourhood residents did not want them. When it is analysed in terms of colonialism, and when the scene is analysed, actually there is not much to say because it is obvious. Taking the freedom, culture and identity of the people and not wanting them is one of the biggest colonial problems. The end of Act II, scene III is a bit shocking. Walter learns that he has no money anymore. He also invested his sister's school money and now they have nothing. Not only was Walter broke, but they were unwanted in the new home they were counting on.

At the end of the play, Mama looks at the flat they had lived so far and takes her plant and left. That plant has lots of meanings. However, one of the most important ones is hope. Hope to survive in white people's land, hope to live better. The living conditions of the Younger family, which are impacted by both economic inequality and systematic racism, are reflected in the flat. Mama's exit from the flat represents a break from the constraints imposed by a history of racial oppression that dates back to colonialism. The family's hopes for a better life are a reflection of their want to overcome the limitations imposed by the past. One way to interpret Mama's departure is as reclamation of independence and cultural identity. In a postcolonial setting, the protagonists face a history of racial oppression as they work to create their own narratives and exercise agency. In conclusion, a postcolonial analysis of the play's last scene can highlight themes of overcoming historical constraints, reclaiming cultural identity, and pursuing independence in the face of systematic oppression. The departure of Mama represents a path of transformation towards a future when one will be more independent and powerful.

After analysing *A Raisin in the Sun*, now, it is much clearer that women's problems are shown and interpreted in different ways in these two plays. While Hansberry reveals how uncomfortable women are with the roles assigned to them, this problem is not visible in Churchill's female characters. This play also plays crucial role for this thesis. As it is seen in the comparative analysis of the two plays in the next section, it is very difficult to find a

universal solution because these two plays, which aim to find a solution to a common problem by showing the problems from very different perspectives.

**CHAPTER V – COMPARING CARYL CHURCHILL’S *CLOUD 9* AND LORRAINE
HANSBERRY *A RAISIN IN THE SUN* IN TERMS OF FEMINISM**

When both plays are analysed in terms of feminism, although they seem to have common aspects, they are two different criticisms and interpretations. When family structures, male-female relations and the place of women in society are examined, it is observed that the mothers of both families in the play have major problems. Both Ruth and Betty have no lives of their own. While Ruth rebels against this situation, Betty accepts the situation. Considering that they both raise children, the children raised by two women who we think suffer the same pain will have completely different personalities. However, what is wanted is for women to defend their rights and find a place for themselves in life. As long as Betty accepts the life imposed on her, she cannot raise a daughter to be otherwise. When Ruth and Betty's characters, stance, attitudes and attitudes are examined, it is impossible to explain the problem of feminism and find a solution to this problem through these two women.

It is the children of today who are the guardians of future generations, which hence is why both families and educators alike wish to rear safe, healthy, and intelligent generations of children through the best possible means. Unfortunately, it is incredibly difficult to accomplish this idea in the face of major, often destructive challenges such as imperialism, colonialism, and conflict. (Bağırlar 605)

Postcolonial feminism merges the insights of postcolonial theory and feminist theory, addressing how colonial histories continue to affect the lives of women in formerly colonized countries. Imperialism and colonialism are central to postcolonial feminist critique. These systems have historically exploited and oppressed colonized peoples, creating lasting socio-economic and cultural impacts that disproportionately affect women. Conflicts, often rooted in colonial histories, have a gendered impact. Women and children are particularly vulnerable to the violence and disruption caused by conflict. It is obviously seen in the play *A Raisin in the Sun* that Ruth experiences the reality of colonialism and gender problem.

On the question of the identity of black people in America, what must be considered is whether they are officially Americans or not after living for more than a decade in the state where they were born and were raised. “The matter of African American identity is not a new considered issue but rather it has attracted the attention of many scholars since slavery” (Faghfori 174). Some authors, like Homi Bhabha, made reference to the mixed nature of African American identity from a variety of angles. The identity of African descendants, sometimes known as African Americans, remains in transition as a result of being removed from their culture and origin to be sold into slavery in America, occupying an intermediate position in respect to Africa. *A Raisin in the Sun* may be considered the proof of hybridity, unclear synthesis of African American male identity, which can only be achieved when it unites aspects from the colonizer and the African forebears.

One of the most important issues of postcolonial period is identity and identity crisis. In the plays, there is not only identity issue of colonized people but also the identity issue of natives. Of course colonized society has much more bad side effects than colonizers because they face much more challenges when they start to live in totally different culture. We can compare Joshua and Clive who are protagonists in *Cloud 9* in terms of identity issue and crisis. Clive is a complete English aristocrat. He has sharp and clear ideas. For example, the roles of men and women are clearly separated and determined for him. He cannot accept otherwise. Actually he is a racist person who believes that Africans are brutal. “Clive as the colonizer used to be a person without particular authority in his own country before arriving to the colonial land. Suddenly, his identity has shifted into someone who has privileges and authority” (Putri and Clayton 1). Without the colonized, the identity of the colonizer is incomplete. Both the colonizer and the colonized are interdependent. If one of them is absent, the identities of the colonized and colonizer will be separated. Colonialism can be defined as

dominance or the power of one person or group over another person or group's conduct and/or region. Being someone when you are no one can be devastating.

We can understand the true identity of Joshua, whom we see as reliable and loyal, when his family is threatened. Joshua is a black African slave of a white British master Clive. His role is played by a white person because he associated himself with his master. Like Clive, Joshua works hard to adapt himself to society. By analysing Joshua's crisis, we again reach the conclusion that identity confusion is mutual. Although she seems to criticize colonialism, what Churchill actually criticizes is the events in the Victorian era and Thatcher's despotism. "In the Act 1 of *Cloud 9*, besides highlighting colonial oppression in Africa ruled by British, Churchill also satirizes the phenomenon where oppressed people in colonized countries take on the identity of the colonizers" (Putri and Clayton 5). This satire looks more like sarcasm when it is looked closer. It is like expecting the impossible from a society that has lost its independence, culture and homeland, in short, everything, to remain same. Not being able to protect yourself in a colonial system that wants you to stop being yourself is not something to be talked by using satire, but it is an issue that needs to be approached critically and try to understand the root of the problem. Churchill appears to be critical of her own Victorian era, but the characters and their dialogues make the events appear different than she intended to reflect them.

Moving now on to consider the characters and events in *A Raisin in the Sun*, we reach totally different results. Unlike in *Cloud 9*, we see the pressures and difficulties experienced by the characters more clearly and strikingly. The play focuses on the issues of discrimination, racism, and assimilation while focusing on the struggles of a black Younger family in south Chicago as they try to gain better life with the money left after the death of the father. Each member of family has their own dream. However, the common dream is to have better life with \$ 10.000. In addition, there are symbols that we need to analyse deeply such as

Beneatha's new hair. It stands for both her anti-assimilationist views and her desire to draw inspiration from her African ancestry in order to define her identity. Ruth's phrase "Eat your egg" that Ruth keeps saying can also be symbolized as an acknowledgment of the difficulties the family has had to face. Ruth describes with this statement that there is nothing else that can be done. When all control is in the colonizing state and the colonial state is expected to give up everything, there may not be very positive situations that can change or find the power to change. In order to provide the kind of food needed for their manufacturing workers, the colonizers had to directly take over the African political system and economy. Of course, not only they need food but also they need more money.

A home is seen as a representation of people's living area and inhabitants. Identity crises brought on by dislocation and diaspora remove the individuals from the centre. Losing a house separates a person from their place of identification. The identity becomes hybrid in character when it gets pluralized as a result of the blending of two cultures. This hybridity brings us to the third space. Therefore home becomes third space which is neither colonizers nor colonized people. Home in the play *A Raisin in the Sun* might be viewed as a third area where two different cultures intersect. From the very beginning of the play, both Mama and Ruth dream to have their own home in order to have their own identity. "The identity they seek is not their own but someone else'. As an African American family, they feel alienated from their home, which is 'Africa'" (Immanuel 647). For Ruth and Mama, the home means to get rid of the feeling of being no one or belonging somewhere. We can also define American Dream as a dream of being equal with white people.

If they want to be equal and have the same rights with whites or own a real home, they need to prove themselves in one area of occupations. Four main characters in the play has their own way to prove themselves and be an independent individual.

Bennie tries to escape from the working class culture by trying to become a doctor, which gives her identity in the society. Walter Lee Younger also endeavors to escape from the working class culture by building a liquor store, which makes him an owner. Therefore, all the four main characters are trying to get themselves out of their own lifestyle. (Immanual 647)

The real question is, do they really want to create their own identity and culture, or do they see their own culture as inferior to that of whites? These four characters often have the feeling of cultural cringe. While feeling this cultural cringe, the characters in the play try to be one of the Americans in order to feel themselves belonging to so called real culture or society. While experiencing this deadlock, it is impossible not to experience identity crisis or not to have a mental breakdown. We can see the clear example of this issue when Mama tries to go to place where Americans live.

MAMA: Is that what Old Booker T. Said?

JOHNSON: He sure did.

MAMA: It sounds like him. The fool.

JOHNSON: Well! He is our one of the greatest men. (Hansberry103)

The Younger family, who have been there for a while, pick up a new culture. Many of the family also want to adapt to the new culture and be accepted by the society. The culture they want to adapt to is completely opposite and different from the African culture. Mama is the first person in the family who accepted the new culture. The process of cultural assimilation that follows this acceptance is the effect of it. Americans culture is dominant for African Americans. In fact, while living in this dominant culture, they have to adapt to the culture whether they want it or not. In addition, the play's characters have hybrid identities that force them to occupy a third place. They cannot be in first or second space. At the end of the play we clearly analyse that they can be neither themselves nor American. The House is viewed in this context as a transitional location where Younger family may simultaneously be Africans and Americans. Black American itself brings to mind hybrids.

Hybridity is the perplexity of the living as it interrupts the representation of the fullness of life; it is an instance of iteration, in the minority discourse, of the time of the arbitrary sign through which all forms of cultural meaning are open to translation because their enunciation resists totalization. Interdisciplinary is the acknowledgment of the emergent moment of culture produced in the ambivalent movement between the pedagogical and performative address, never simply the harmonious addition of contents or contexts that augment the positivity of a pre-given disciplinary or symbolic presence. (Bhabha 314)

When we examine Bhabha's definition of hybridity, we can define that Beneatha wears African clothes as hybrid. Although she lives in America, she is curious to learn more about Africa. She uses this to represent her blended Black American identity. Lena's life is similarly marked by hybridity. Mama remains loyal to the African belief that drinking alcohol is prohibited when she opposes Walter's plans to open a liquor store. Although Mama lives in America, she interconnects with African culture. In addition, Asagai and George represent culture of Africa and America. Asagai is Beneatha's friend and he is from Nigeria. He feels proud of his African identity. Therefore Asagai represents African culture. Throughout the play, Asagai criticises Beneatha several times, although it seems like he does it to support her. He advises her to cut off her straightened hair and preserve a more natural, more African look after criticising how much it resembles White hair. He challenges her independent thinking, but it seems like it's only to give her more passion and courage.

In Hansberry's works, we see her describing what it means to be a black woman in America. Black women have experienced many types of alienation, racism, and injustice throughout history. Black women were overlooked in the predominately white literary world as a result of the white literary establishment's monopoly on literary authorship and production. Even British female writer Virginia Woolf felt the need to publish her writings with a male name at first; it is not hard to understand the difficulties experienced by black female writers. As a feminist, Woolf never defined women as superior to men. She was only after the equality that should be and that women deserve. As a woman who did not live under colonial rule, most people thought she had that right to desire for equality, but some people

also agreed that the women in colonial sought their rights was weird and unacceptable. Every society has assigned similar roles to women and these stereotypes from centuries ago are still expected to be followed. “These stereotypical images of women as wives, mothers, daughters or lovers are largely the product of a male- dominated society as Fergusson (1977, p.7) believes” (qtd. in Ghani 1295). Considering that women still have similar problems, what happened at that time wouldn't surprise us much. In order to analyse black feminism, race, class, gender and sexuality must be linked to each other. All women characters in *A Raisin in the Sun* cannot fulfil their dreams. If it is admitted, the common dream is about materialism. Now that we know that Americans' dream in the 1950s was about gaining things and the Younger family also had the same dream. This is how most people interpret the situation, but it is not a conscious dream. It is impossible for a child of African origin, who was born in America and grew up under oppression and colonization, to dream differently. It is clearly seen in the play *A Raisin in the Sun*. Asagai cannot leave his own identity. A thought that has been imbedded into your subconscious can control you without you realizing it. This is what we must clearly see and criticize in *A Raisin in the Sun*. “In the play, Lena tries to realize this dream when she uses a life insurance money to move from the overcrowded and overpriced region the family is living in into Claybourne Park, a white-dominated city in the suburbs” (Ghani 1297). Lena (or Mama) never accepts American culture and she wants to live her own culture liberally. This is why she got angry when she heard about the off-license. Mama tries to protect her children from the captivity of the Chicago ghettos, which she perceives as a threat to their wellbeing. The devotion of Hansberry here is the Raisin to her mother. Hansberry's mother also tried to protect her family like every mother has been doing for centuries.

In the postcolonial period, we can define the identity crisis and lots of women's problems together with the cultural confusion. Despite not accepting another culture, trying to

imitate the culture of the colonizing state in order to adapt and making efforts to be accepted can be shown as the source of the problem. The identity crisis of women, who are under pressure in all areas of their lives, increases the pressure and increases the rate of making mistakes. The identity crisis particularly in adolescence, personal psychosocial struggle comprises uncertainty about one's role in society and frequently a feeling of losing consistency to one's identity. Every postcolonial narrative includes at least two conflicting characters: the coloniser and the one being colonised. Namely, identity crisis must be analysed by using the identity dynamics. Colonized people are shown as a usual person in their country before arriving to the colonial land or before colonization. When they arrive or are colonized, they have to obey the new rules and authority. Identity problems are one of the key themes in postcolonial literature, and both the colonialist and colonised characters should be examined in the examination of these issues.

Understanding the discussion over objectivity in cultural studies or social sciences is crucial since gender studies take its roots from the cultural studies. Additionally, the objectivity that has been used in social sciences has always been at the centre of discussion.

Epistemological models, which come under social science, fall in the category of the realist or the models of an idealist (Smith, 1983; Smith & Heshusius, 1986). The assumptions of the realist model are that reality exists independently and that a researcher must exterminate all bias and presumptions, must be emotionally detached from the research process and must use a value-free, neutral language. (Nadeem 170)

This means; when writing about a topic, it should be written by focusing on the subject and/or the topic in general, avoiding subjective expressions that we can express personal opinions such as feelings. It is almost impossible not to include our emotions, even when people are expressing their opinions on any subject. Even if we add it, there is big misunderstandings or troubles. However, this situation can create big problems or deadlocks in explaining feminism, which is a universal problem. Because the feminism is a concept that affects all women, needs a common solution and needs to be resolved urgently. While the white woman

writer offers a solution to the same problem by considering only her own experiences and observations whereas the black woman writer writes from her own perspective, it is far from reality and a waste of time to hope to find a common solution to a single universal problem and that this solution is the most correct solution. “Tools used in this model to ensure objectivity are; reliability, internal validity, and external validity” (170). For something to be valid and reliable, it must mean the same to everyone in the society or the world. Just as a doctor must consider all the causes and consequences when describing or treating a disease, an author, a critic or an expert must deal with the whole of the topic.

Literature is one of the devices to make a writer express his or her ideas about feminism. How to use the language is an art. This form of art must be perfect in order to influence whole world and let people begin to think about solutions and start to take action. In *Cloud 9*, the major conflict is between British society and African tribes. Africans are described as violent whereas British are described as civilized. Churchill deals with feminism and women problems in her play. If African women are described as savage, the approach to women's problems cannot be objective because women are defined by using personal observations. Churchill uses Betty to show us her journey to freedom. Namely, how she survives from Clive's oppression. In act I, Betty is played by a man and in act II, she is played by a woman. It can be seen and understood that she becomes stronger and she believes in her femininity. In the play *A Raisin in the Sun*, the major conflict is The Youngers who are black and struggle against economic problems and racism. Also they have gender inequality problems. The Youngers are living in a district where white Americans live.

CONCLUSION

This thesis examined how the issues surrounding feminism are treated in the two plays. Some attentions were given to the wider political, social and cultural framework in which the plays were written and produced. This helps to shed light on how the writers' feminist concerns and positions are reflected or critiqued in their works. Through an in-depth analysis of the plays and the themes in question, the thesis demonstrates the presence of feminist concerns in postcolonial space. The on-going relevance of feminist issues in a wider world context also forms a prominent part of the argument. Moreover, the thesis highlights the diversity of different feminist discourses and perspectives operative in both periods. In this way, the complexities of actualizing a feminist ethos in political processes are clearly elucidated. Finally, the work also concludes with a critical overview of the different feminist issues and methods at play in the two works, the possibilities open to feminist practitioners in their criticism of literature and the wider avenues of research that such bold and revolutionary creative works can inspire.

In *Cloud 9*, female characters are shown to be happy with the life they live. When the characters are analysed, it is observed that the female characters do not complain much about their lives in terms of sexist or feminist approach. However, in the play *A Raisin in the Sun*, Beneatha is a character that complains about the life she lives, and the life imposed on her, and the oppression on women. Hansberry clearly shows readers and/or audiences the difficulties, mistakes, and non-normality of life imposed on women. By doing this implicitly, Churchill caused the focus to shift from women to society.

The main frailty in *Cloud 9* is Betty's attitudes towards Clive. Throughout the play, Betty maintains that Clive was right in what he said to his daughter. In *A Raisin in the Sun*, Ruth is a character who opposes her husband and defends Beneatha against him. When Betty

agrees with her husband throughout the play and Ruth openly expresses her opinions to her husband, it is clearly seen that the two plays dealing with feminism and women's problems approach the subject differently and therefore make it difficult to find a common solution to the common problem.

Cloud 9 by Caryl Churchill and *A Raisin in the Sun* by Lorraine Hansberry are two seminal works that, while both tackling the struggles of women, approach these themes from distinct feminist perspectives. Churchill's *Cloud 9* challenges traditional gender roles and colonialism through a satirical and non-linear narrative, while Hansberry's *A Raisin in the Sun* focuses on the intersection of race, class, and gender within a more realist framework. In *Cloud 9*, Churchill employs cross-gender and cross-racial casting to subvert traditional gender roles and challenge the audience's perceptions. For example, in Act I, a white male actor plays the black servant Joshua, and a man plays Betty, a woman. This casting choice highlights the performative nature of gender and the artificiality of the roles imposed by a patriarchal society. By having men play women and vice versa, the play risks reducing gender to a mere theatrical device rather than engaging with the lived experiences of women who face systemic oppression.

A Raisin in the Sun presents a more realist and intersectional approach to feminism, focusing on the experiences of African American women within the context of racial and economic struggles. Hansberry portrays her female characters as strong, resilient, and central to the family's survival and aspirations. Lena's determination to secure a better future for her family and Beneatha's ambition to become a doctor exemplify the diverse ways women navigate and resist the constraints imposed on them. The play also critiques the patriarchal authority within the African American family. Walter Lee's struggle to assert his masculinity and control over family decisions often conflicts with the women's perspectives and needs.

Hansberry thus illustrates the tensions between traditional patriarchal values and the evolving roles of women within the family and society.

While both plays address women's issues and gender inequalities, their approaches and thematic focuses differ significantly. *Cloud 9* primarily targets the deconstruction of gender roles and the critique of colonial and patriarchal systems. In contrast, *A Raisin in the Sun* emphasizes the intersection of race, gender, and class, providing a nuanced portrayal of African American women's struggles. Churchill's use of non-linear narrative and satirical tone contrasts with Hansberry's realist style and linear storytelling. These structural choices reflect their different feminist objectives: Churchill's radical critique of societal norms versus Hansberry's realistic depiction of everyday struggles.

Caryl Churchill's *Cloud 9* and Lorraine Hansberry's *A Raisin in the Sun* offer distinct feminist perspectives that reflect their unique historical and cultural contexts. Churchill's radical feminist approach deconstructs traditional gender roles and critiques the interconnected systems of colonialism and patriarchy. Hansberry's intersectional feminist perspective foregrounds the complex realities of African American women's lives, emphasizing the interplay of race, class, and gender. Together, these plays enrich our understanding of the diverse ways feminism can be expressed and the varied issues it seeks to address.

While Caryl Churchill's *Cloud 9* is a ground breaking work that challenges traditional gender roles and critiques colonialism, its methods of expressing women's problems are not without flaws. Additionally, the play's limited intersectional awareness and reliance on satire may obscure the gravity of the issues it seeks to address. As such, while *Cloud 9* makes significant contributions to feminist discourse, it also highlights the need for more nuanced and inclusive approaches to representing women's problems in literature. Churchill's feminist

critique is rooted in a largely Eurocentric perspective, which can exclude or misrepresent the experiences of non-Western women. The play's themes and characters reflect concerns that are more relevant to Western feminist movements, potentially neglecting the diverse and intersectional struggles of women globally. This focus can lead to a homogenized view of women's oppression, ignoring the varied cultural, social, and political contexts that shape women's lives in different parts of the world.

Despite its critique on colonialism, *Cloud 9* has been criticized for its limited exploration of how race and class intersect with gender. The play predominantly centres on white characters, and when characters of colour are included, their portrayal often lacks depth and complexity. The character of Joshua, a Black servant, is played by a white actor, which, although intended as a critique of colonial attitudes, can be seen as perpetuating the erasure and marginalization of Black voices and experiences. This casting choice may inadvertently reinforce the very power dynamics it seeks to criticize.

Women writers, particularly those engaging with feminist themes, play a pivotal role in shaping and advancing feminist discourse. Their works are often expected to challenge existing gender norms, provide nuanced representations of women's experiences, and contribute to the broader project of gender equality. Caryl Churchill and Lorraine Hansberry are two important playwrights who have many works in the field of feminism.

The political, social, and economic equality of men and women is the widest definition of feminism. "Feminism centers on the advocacy of achieving equality for both men and women" (Güven135). Although we cannot see the success of feminism in either play, when Clive and Walter are compared, we see that Walter cannot make his wife accept the female role. When men characters, Clive and Walter, are analysed, it is obvious that there are differences in terms of feminism approach. *Cloud 9* Act 1 reveals hardly any of feminism

definition, as Clive, the colony's patriarch, rules over everyone. However, Walter is not as successful as Clive in getting his mother and wife to do what he wants. While everything Clive says is done without objection, Walter constantly encounters objections from his mother and/or wife. Churchill cleverly portrays Clive as the authority, but what is wanted in feminism is women who oppose this authority. However, in *Cloud 9*, there is a female character (Betty) who constantly approves patriarchal oppression, contrary to what is desired by feminist critique. Misbah criticizes women's approval problem in Churchill's play by writing, yet Churchill links this social control with gender, and feminist issues. She traces the concept of power in the family, society and effects of power structures on individuals' behaviours which help in forming different types of social subjects. *Cloud Nine* is a clear example of the effects of socially imposed identities, practices and the effects of hegemonic power over people. It represents social forces which produce dependent persons, who are denied their right to constitute their identities according to their own convictions (1).

However, when Walter and Ruth's relationship is examined, exactly the desired feminist stance is displayed. Every time Walter wants to do something or say something, he runs into a wall. It is necessary to think about the efforts made to find solutions to the same problems experienced by different people. It is almost impossible to find a solution by presenting the same problem from different angles. That's what happens in these two plays. In one, there is a character who does not submit to male domination, while in the other, there is a character who accepts domination unconditionally. If what is sought is to achieve equality between men and women and to do whatever is necessary to achieve this, Betty's acceptance of the role assigned to her and being presented in this way results in failure to find a solution to the problem. Even if colonialism is put aside and evaluated only in terms of feminism, the battles fought by the characters, the troubles they experience, their reactions to events and their reactions to the assigned roles are insufficient to solve the same problem.

In contrast to what is shown in *Cloud 9*, in *A Raisin in the Sun* there are strong female characters like Lena. Lena has the full control of her money. Lena insists on her dream of buying a house with some of her money and she fulfils this dream. In this scene, a rebellion against the male-dominated society is observed. Hansberry successfully reflects this rebellion and opposition through her characters. Chauhan also supports Hansberry's reflection in his essay as black feminist perspectives focus on the social domination on the basis of gender, race and class oppression. These oppressions are densely interwoven into social structures and work collectively to define the history of the lives of Black women in America and other coloured women worldwide ... Lorraine Hansberry effectively frames the quest for identity of black women in African American society. She focuses on the value of the individual women's identity and women's right and freedom to construct their own separate identities rather than having them imposed against their wishes ... Ruth and Beneatha in *A Raisin in the Sun* exemplify Hansberry's concern with feminist issues. In this play, Lorraine Hansberry clearly espouses the feminist themes (190).

Lorraine brings up the topic of recognising the hard lives of African American women in *A Raisin in the Sun*, whose identities are defined not just by racism but also by sexism and class prejudices. She draws attention to the depressing state of black women who fight valiantly against white and male domination. Ruth's desire to control her son or Beneatha's desire being a doctor is important examples for what Hansberry tried to show. Although Walter tries to discourage Beneatha, Beneatha does not give up her dream of being a doctor. This is what needs to be seen in criticism of gender role in terms of feminism. "According to the story, Beneatha wants to be equal with the man. The man in the play tries and tries again to exert the power over her and put her in her 'place'. She wants to have better job than mama and Ruth" (Saraswati 11). Mama and Ruth support Beneatha. Mama wants to give budget dust to Beneatha for her school. She says this aloud and makes sure everyone of it. Here it is

obvious that there is sisterhood. Sisterhood is often seen during the play. There is a rebellion and a struggle together. *A Raisin in the Sun* is a play in which men are not always right and women realize this and defend themselves and their ideas.

Unlike *A Raisin in the Sun*, *Cloud 9*'s women characters totally agree about men domination. "Feminists have to insist on a better account of the world; it is not enough to show radical historical contingency and modes of construction for everything" (Haraway 579). *Cloud 9* shows these aspects too often. Not opposing male domination, accepting the assigned role and, moreover, supporting women to support each other in this regard and do what is expected are contrary to the feminist approach. That's why women on *Cloud 9* do not seem to complain much about the life they live.

Second-wave feminism, however, has been criticized by "women of color" in the West, as well as by Third World feminists, for responding only to the needs of "white women" who continue to enjoy privileges produced by systems of racial and international oppression. (Kabasakal Arat 677)

In both plays, when black and white women's life conditions are compared, it is obviously seen that white women have privilege. *A Raisin in the Sun* offers critique for this inequality. Although the lives of white women are not shown in the play, considering that the white women living in the new neighbourhood where the Lee family wants to move are free to live there, this inequality between women is clearly observed in this scene. Considering the period in which the play was written, it can be concluded that every woman was under social pressure. However, having the right on deciding where to live shows there is inequality in some way. Of course, colonialism has a great impact on this inequality. "Along with the many gender inequalities and patriarchy in society, the feminist movement has appeared. Feminism is the idea that recognizes equality" (Mardiyani and Tawami 166). All these shown inequalities merged feminism and this makes all feminists writers mentioned in their stories.

Given that white and black feminism are categorized, this differentiation may become impossible to find a common solution to a common problem.

Black feminist like Bell Hooks argued that the feminist movement needed to adopt an intersectional approach to truly address the needs of all women. For instance, Bell Hooks critiqued the feminist movement's tendency to universalize the experiences of white women and called for greater attention to the diverse experiences of black women and other women of color. (Taş 204)

With her criticism, it can be concluded that if it is believed that there is a need to find solutions to women's problems and something must be done for this, solutions that is valid for every woman in the world, regardless of white or black, should be found and feminist writers should write and/or act in this direction.

Both plays are similar as they address gender criticism. *A Raisin in the Sun* clearly shows that Beneatha wants to be the head of the family but due to the fact that she is a woman, the society does not accept this notion. This is due to the fact that, in the 1950s, almost all families had male as the head of the family and this continued for many years. Asagai also criticizes Beneatha's female identity. He says that she is assimilating herself and so she should marry him and move to Africa. However, at the same time, women are free to make their own decisions. "You wear it well ... very well ... it's well in you I mean ... and you well, there isn't a thing that you could do to change it ... not a thing". This is the perception of women in the 1950s. This again shows that women have to be like what men want but not what she wants. On the other hand, we can discuss about the female gender's desires. The men in the play have different aspirations of their lives. As mentioned above, Walter wants to accomplish his dreams of having a liquor store while George Murchison, Beneatha's boyfriend, wants to rule the world. Well, George represents a male that loves western culture and loves to challenge its ideals. However, Beneatha's desire is to become a doctor. Her wish for becoming a doctor was affected by her late father. Her father had a hard life because he was not a rich man, he was dominated by the white and he could not do anything to protect

his family. Her father's sufferings made her desire becoming a doctor. Her father always told her that "you will be the head and not the tail" and this gave her inspiration to accomplish her goal. This is again proving that men appeal to their own pleasures but a woman seeks identity for her choice.

Feminism is the argument for the political, economic, and social equality of both genders, as well as structured activism on to promote women's rights and interests. This concept of feminism is broken into the categories of the public and private realms of life. The public realm can be defined as society and the government. Feminists who focus on this realm advocate for women's rights in politics and other spheres of male domination. The private realm is defined as life within the home and family. Some feminists focus on the relationship between the private realm and the public as a way of oppressing women. Feminist theory can also be broken down into three distinct waves. The first wave of feminism is pretty straightforward in that it refers to the women's movement of the 19th through early 20th centuries, which dealt mainly with the Suffrage Movement of that time. The second wave of feminism is associated with the women's liberation movement of the 1960s and 1970s, which was focused on the connection of the personal and the political. This wave of feminism was not only about the rights of women in voting and politics but also movements like the Civil Rights Movement as well as the environmental movement. The third wave of feminism can be understood as both a reaction to the so-called 'women's sense' of the 1990s and 2000s and as an extension of the inherent failures of the second wave. Third-wave feminists rejected the idea that there is only a 'right' and a 'wrong' way to be a feminist and be a woman. These feminists often advocate for women's freedoms to control their own bodies, clothing, hair, lifestyle choices, sexual orientation, and expression. In other words, today's feminism is more diverse than it has ever been, and the voices of women of all colours, ethnicities, and

nationalities are beginning to work together and inspire and restructure the scope of feminist theory.

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